Recent Evolution in Textile Conservation

One of the exciting aspects of working in the field of conservation is that our core knowledge expands, and our approaches to treatment methods and materials evolve. But, unless we continually refine what we do in a public forum, some of us may continue to follow what has been written in the past without an awareness of more current information. This article will address some of the recent changes in textile conservation that are not currently found in the literature of our particular specialty. Also addressed will be some of the factors leading to change and evolution within the profession. These changes occur as we adapt materials and methods from other fields, gain greater understanding of materials over time, or develop new solutions to problems.

In many cases, the products we use were not specifically designed for textile conservation, but rather have been adapted or evolved from other disciplines and fields. For example, the use of buffered acid-free paper (these are technically not buffered, but have an alkaline reserve), has been adapted from paper conservation for the storage of cellulose based objects. Textile conservators recognize that alkaline reserve papers do not meet the needs of all of our objects because of our responsibilities for protein-based materials, such as silk and wool. Each amino acid in a protein has an isoelectric point (or specific pH) at which its basic and acidic character are in equilibrium. For conservation purposes, this equilibrium state is best defined as a pH range because of variations such as protein source, composition, condition and contaminants. These ranges are crucial because the acceptable pH range for proteins is generally lower than that of the buffered papers. For example, silk fibroin is stable at a pH of 3-7, and wool keratin is stable at a pH of 5-7, but the pH of available papers with an alkaline reserve is generally in the range of 8-10. Consequently, the neutral to slightly acidic environment provided by unbuffered acid-free papers is preferable. Alkaline reserve papers can also adversely affect certain dyes. Examples have been found in Winterthur's collection, where color has transferred from printed cellulosic fabric to buffered acid-free paper on rolled and interleaved textiles in a stable storage environment.

Another type of evolution is in our increased understanding of materials and methods, leading eventually to a change in approach. An example is the use of glycerin. Previous uses of glycerin in textile conservation include using up to 5% in the final rinse to lubricate the wool when washing tapestries (J. Columbus Bulletin of IIC 7:2, 1967) and as a lubricant in humidification of desiccated textiles, usually from archaeological sites (J. Gardner, Technology & Conservation, 4:1, 1979). This lubrication treatment was found to be impermanent (Delacorte et al., SIC, 16 1971). The use of this material has been reconsidered and is not recommended in the Textile Conservation Catalog on humidification, which is a compilation of current practices in the United States (Hughes and Wolf 1993).

Solutions often evolve as new materials are considered. One example is the long-standing need for archival rug pads for use under historic rugs in period rooms. As furniture is often displayed on the rugs, a resilient yet stable underlayer is necessary. Further, because they are occasionally walked on, slippage must be prevented. In the past, textile conservators had to use commercially-available rug pads. However, the pads that are currently on the market are less than ideal, either because they serve as a possible food source for pests or because they are manufactured from unstable materials. The ideal rug pad has yet to be found, but a promising option is being refined. Following a suggestion by objects conservator Julie Reilly of the Gerald Ford Conservation Center, conservators at the Winterthur Museum investigated the use of polypropylene sink matting with just enough “tack” to prevent slippage in conjunction with a top layer of needle-punched polyester felt. This two-pad system works best in rooms where the rug is not moved often, and the rug is not walked on except for study or collection maintenance. Some slippage of the layers does occur with visitor access over runner-covered ends of rugs.

Conservators working in different countries
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**Deadline for March Editorial Submissions**
Deadline for editorial submissions is January 15, 2001. 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: $8.50 per word for members and $2 per word for nonmembers; the minimum charge is $50. The cost of advertising in Supplier's Corner is $100 for 100 words. The cost of display ads is: 1/6 page $185; 1/3 page $325; 1/2 page $395; 2/3 page $450; full page $625. Deadlines for advertising copy are February 15, April 15, June 15, August 15, October 15, and December 15. All ads should be submitted to Deborah Hanselman at [email protected] or faxed to (202) 452-9328.

**AIC News Staff**

Lisa Goldberg  
David Harvey  
Elizabeth F. "Penny" Jones  
Jennifer Didsbury  
Deborah Hanselman  
Christine Monaco Williams  

Editor  
New Materials & Research Editor  
Managing Editor  
Production Editor  
Marketing Manager  
Publications Assistant

may not realize which products are available and being used elsewhere, and communication can lead to new solutions. For example, when Linda Eaton began her position of textile conservator at Winterthur after a number of years of working in the United Kingdom, she advocated the use of "nylon net" as a possible fabric choice in stabilization treatments. For most American conservators, "nylon net" is identified as a rather scratchy fabric that is not necessarily compatible with a historic textile. "Nylon net" available in the United States is a highly heat set knotted net with, in effect, small beads of melted plastic at the yarn intersections. In the United Kingdom, the "nylon net" used in textile conservation is a lightly heat set net of bobbin net construction which has no hard beads. This net has a soft hand and can be custom dyed using dyes for protein fibers. Winterthur now imports this net from the United Kingdom and uses it extensively, especially on three-dimensional original upholstery work, as net has a slight stretch and can conform to shapes.

Conservators may be forced to re-evaluate the use of a material when a manufacturer changes a formulation or halts production of the product completely. One example is the recently discontinued adhesive, Mowilith DMC2, a vinyl acetate/dibutyl maleate copolymer emulsion, currently used by many textile conservators in adhesive support treatments. The Canadian Conservation Institute is looking into this dilemma and testing a number of alternative emulsions (J. Down, CCI, personal communication).

As conservators learn more about the potential hazards associated with the use of certain chemicals, they change or adapt choices and practices accordingly. An evolution in environmental concerns has provoked deliberation of the choices of chemicals for cleaning treatments as well. Some previously used chemicals have been found to be hazardous to the environment or to humans, and their use is strictly regulated or banned. This problem is evident in the use of chlorinated dry-cleaning solvents and is gaining even more attention now that the dangers associated with the most commonly used non-ionic surfactants are surfacing. The breakdown products of these non-phenol ethoxylates chemically mimic estrogen compounds and have caused reproduction abnormalities in male rats and male fish in laboratory tests. In 1992, the Oslo and Paris Commissions suggested phasing out these surfactants for domestic use by 1998 and industrial use by 2000 in Europe (V. Daniels IPC 89:15). Synperonic N and Triton X100 surfactants often used in textile conservation, are in this class. In the search to find replacement surfactants, the British Museum with other institutions has been testing eight different non-ionicics with two anionics and one "natural detergent" (E. Hartog, V & A, personal communication). At Winterthur, Triton XL80N, an alkyl ethoxylate is being used and has been found to perform similarly to Triton X100. After saving a sample for reference, excess nonphenol ethoxylates are properly disposed of.

The body of knowledge in the field of textile conservation is growing, changing, and evolving. For this field to continue to evolve, we need to be aware of conservation history and record it. It is important to record not just the new and exciting, but also the old and mundane that has been reconsidered and the reasons behind the reevaluation. It is hoped that this article will generate thought and discussion on this topic for all the conservation disciplines and stimulate the recording of discontinued practices.

Acknowledgments

I would like to thank all of those people who had the questions and suggestions that went into this paper and to those who helped with editing. Also, I want to thank Beth Szulay for doing a CHIN literature search that did indeed show that there is not much literature on the topics of this paper.

—Joy Gardiner, Textile Conservator, Winterthur Museum, Garden & Library and Adjunct Assistant Professor in the Winterthur/University of Delaware Art Conservation Program, Conservation Division, Winterthur Museum, Garden & Library, Winterthur, Delaware 19735; jgardiner@winterthur.org

AIC NEWS, JANUARY 2001
Executive Director's Report

In this issue you will read about the very successful Emergency Response Train the Trainers Workshop (funded by the NEH), which took place in October 2000. Mary Wood Lee is the program manager for the grant. I hope you will consider applying for one of the five subsequent workshops scheduled for 2001 (see page 5).

AIC Staff Changes

Beth Kline, former assistant director, who was with AIC for 12 years and who will be greatly missed, is now a financial analyst with the U.S. Department of Transportation. Megan Dennis, former marketing manager for AIC, joined the Kreeger Museum in Washington, D.C.

Rosilyn Alter is AIC's new assistant director. Rosilyn has been serving as the administrative officer for the Center for Advanced Holocaust Studies of the United States Holocaust Memorial Museum in Washington, D.C. She holds a BA from Chatham College and an MBA from the UCLA Graduate School of Management with a degree in arts management and accounting. In addition, she has an MA from the University of North Carolina in art history and did additional graduate work at the University of Chicago. Previously, she was with the NEA, The Phillips Collection, and The John and Mable Ringling Museum of Art.

The new AIC meetings and marketing manager is Deborah (Deb) Hanselman. Deb has had a variety of relevant experiences in the nonprofit and for-profit arena, including the Folger Shakespeare Library, the Museum of Our National Heritage, the Ulster Folk and Transport Museum in Northern Ireland, the Paul Revere House, and the Washington Post. Her education includes an MA from Northeastern University in history and historical administration and agencies, and a BA in economics from Wells College.

To reach Rosilyn or Deb, call and immediately press 11 for Rosilyn or 16 for Deb. Their e-mail addresses are and Other staff extensions and e-mails can be found on page AIC-5 in the 2001 AIC Directory.

Jennifer Didsbury (formerly Jennifer Goff), AIC publications manager, was married in October in the Lake District in England. Christine Monaco Williams, publications assistant, was married last summer in Key West, Florida.

FAIC Awards

See page 34 for late-breaking news about a $1.8 million grant to FAIC from the Mellon Foundation and page 6 for details on the application process for new awards available from FAIC.

—Elizabeth F. "Penny" Jones, 1111 K St., NW, Ste. 200, Washington, DC 20006; (202) 452-9545, ext. 14; (202) 452-9328;
Train the Trainers Workshop

In October 2000, the first of six workshops on Emergency Response for Cultural Institutions was held at the National Conservation Training Center, a facility of the U.S. Fish and Wildlife Service in Shepherdstown, West Virginia. The Emergency Response Workshops are sponsored by the Foundation of the American Institute for Conservation and supported by a grant from the National Endowment for the Humanities.

The initial Train the Trainers workshop brought together a diverse team from across the country for an intensive course in emergency response, focusing on the first 48 hours following a disaster. Participants included Sharon Bennett, Tom Clareson, Neil Cockerline, M.J. Davis, Bob Herskovitz, Hilary Kaplan, Barbara Moore, Julie Page, Randy Silverman, and Spencer Stehno, with instructors Jane Hutchins and Barbara Roberts, and Project Coordinator Mary Wood Lee.

The curriculum is the result of the cooperative efforts of the National Task Force on Emergency. The workshop is unique in its comprehensiveness, its multi-disciplinary approach, its integration of civil and governmental resources, and its focus on the full range of materials found in humanities collections.

The Train the Trainers workshop was fortunate to have access to the truly superlative training facility thanks to Martin Burke of the National Park Service.

Though the National Conservation Training Center is primarily intended to serve the training needs of those concerned with the conservation of the natural environment, it is to be hoped that there will be future opportunities for use by those concerned with the conservation of our cultural heritage as well.

In the coming year, five pairs of trainers, mentored by one of the course’s original instructors, will teach one of five three-day regional workshops at host sites across the country. The regional workshops will each have 15 participants. Applications are available from the AIC office, and deadlines for submission are approximately one month prior to the start of the workshop.

The Southwest Workshop will be held April 3–5 at AMIGOS Preservation Services in Dallas, Texas, with instructors Spencer Stehno, Neil Cockerline, and Jane Hutchins. The application deadline is February 15, 2001.

The Northeast Workshop will be held May 16–18 at the North East Document Conservation Center in Andover, Massachusetts, with instructors M.J. Davis, Barbara Moore and Barbara Roberts. The application deadline is April 1, 2001.

The Northwest Workshop will be held July 19–21 at the Seattle Art Museum in Seattle, Washington, with instructors Julie Page, Randy Silverman, and Jane Hutchins. The application deadline is June 1, 2001.

The Midwest Workshop will be held September 6–8 at the Truman Library in Independence, Missouri, with instructors Bob Herskovitz, Tom Clareson, and Jane Hutchins. The application deadline is July 1, 2001.

The Southeast Workshop will be held October 25–27 at the JFK Special Warfare Center and School at Fort Bragg in Fayetteville, North Carolina, with instructors Sharon Bennett, Hilary Kaplan, and Barbara Roberts. The application deadline is September 1, 2001.

The goal of the project is to create an initial group of 85 geographically and professionally diverse trainers and respond- ers in five regional groups. This initial group will continue to be enlarged by subsequent local and regional workshops addressing the response needs for a broad range of cultural property and a diverse group of cultural custodians.

—Mary Wood Lee, Cornwall, CT 06796; fax: (m)
New FAIC Awards

FAIC is offering new awards to promote professional development and outreach. The four new awards are:

FAIC Lecture Fund. This award is for the development of public lectures to help advance public awareness of conservation. Up to $500, as available, may be used to defray lecture travel costs, honoraria, site fees, and publicity costs.

FAIC Regional Angels Project Awards. The purpose of this award is to provide an incentive for increasing Angels Projects beyond those held at annual meetings. Up to $1000, as available, may be used to defray costs for necessary materials, supplies, and publicity.

FAIC Workshop Grants. The purpose of this award is to provide an incentive to increase the number and variety of continuing education offerings to the AIC membership; to expand these offerings in various locations around the country; and to encourage more of its members to attend courses by keeping workshop costs as low as possible. FAIC offers grants of up to $1000, as available, for the purpose of developing continuing education workshops for conservation professionals and other interested individuals. Funds may be used to help defray costs for instructor fees, travel, materials, and support for the workshop.

FAIC Professional Development Scholarships for AIC Members. This award offers up to $1000, as available, to help defray professional development costs for members of AIC. Proposed projects may include seminars, courses, or other continuing education endeavors that support the professional development of AIC members.

Applications and guidelines for all awards are available from the AIC office. Contact Christine Monaco Williams at info@aic-faic.org or (202) 452-9545, ext. 10. Deadlines are February 15 and September 15 of each year.

Worth Noting

AASLH Receives IMLS Leadership Grant

The Institute for Museum Services (IMLS) has awarded a major grant to the American Association for State and Local History (AASLH) for its American Indian Museums Program (AIMP) to conduct the first comprehensive study on the state and nature of tribal museums and heritage centers. With funding from the IMLS, the Native American steering committee and the AASLH board of directors are preparing to undertake a two-year study and planning period that will result in a comprehensive study and report. The report will include various components, including a statistical report on American Indian museums and cultural centers, a needs assessment, a priority of services currently provided, recommendations for programming and services, as well as recommendations for incorporating Native American perspectives into the AASLH and the field-at-large. The study will also include recommendations for linking together allied organizations with an interest in helping ensure the survival and growth of American Indian museums and heritage centers, AIMP’s future organizational structure, and funding opportunities for the long-term stability of AIMP.

IMLS Monthly E-Newsletter

The Institute of Museum and Library Services (IMLS) has a monthly e-mail newsletter, The Primary Source. The newsletter explores ways in which museums and libraries across the country use IMLS awards to further their service to the public and provides the latest information about IMLS activities, grant programs, and publications, as well as showcasing best practices. For more information or to subscribe, visit www.imls.gov/whatsnew/new_imls#ps. Current and past issues of the newsletter are also available at this URL.

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Grants and Awards

Preservation Technology and Training Grants (2001)

The National Center for Preservation Technology and Training has announced its 2001 Preservation Technology and Training Grants in historic preservation. All proposals will be considered that seek to develop and distribute preservation skills and technologies for the identification, evaluation, conservation, and interpretation of cultural resources. Grants will be awarded on a competitive basis, pending the availability of funds. The proposal deadline is February 1, 2001. The complete 2001 PTT Grants announcement—including the request for proposals and instructions on how to prepare and submit applications—is available via NCPTT's website at http://www.ncptt.nps.gov and via return e-mail. E-mail requests should be addressed to pttgrants@ncptt.nps.gov, leaving the subject and message line empty. The guidelines will be forwarded automatically.

Call for Nominations: R. L. Shep Book Award

The R. L. Shep Book Award is given annually to the publication judged to be the best book of the year in the field of ethnic textile studies. The purpose of the award is to encourage the study and understanding of ethnic textile traditions by recognizing and rewarding exceptional scholarship in the field and, at the same time, to call attention to and promote the work of the Textile Society of America. The award consists of a $750 prize, funded by an endowment established by Mr. Shep in 2000. The endowment is administered by the Textile Society of America, through an Award Committee appointed by the board of directors. Nominations for the 2000 award must be submitted in writing by March 1, 2001, to the chair of the Award Committee. Only books published in 2000 will be eligible for the 2001 award, which will be conferred in the fall. Nomination letters should include the title of the book, year of publication, name and address of the author (or for anthologies, the principle author or editor), and name and address of the publisher. Nominations may be submitted by anyone.

Complete guidelines for the award, including a description of the judging process, can be obtained by contacting Roy W. Hamilton, the Award Committee chair, at or Fax:

Washington Watch

Increases for cultural agencies are part of the FY2001 budget. The National Endowment for the Arts (NEA) received a $7-million increase, the National Endowment for the Humanities (NEH) a $5-million increase, and the Office for Museum Services (OMS) at the Institute for Museum and Library Services a $600,000 increase. Budget levels are: NEA $105 million, NEH $120 million, and OMS $25 million.

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Annual Meeting
News

Destination Dallas

Dallas is the site of the 29th AIC Annual Meeting, which will take place from Wednesday, May 30, to Tuesday, June 5. As usual, there will be numerous educational sessions, workshops, tours, and special events to choose from at the meeting. The General Session, “State of the Art: Conservation in 2001,” will be held on Thursday, May 31, and Friday, June 1. Specialty Group educational sessions will take place on Saturday, June 2, and Sunday, June 3. The Dallas Museum of Art will be the site for the Opening Reception on Friday, June 1.

Sponsors of the annual meeting, to date, are the City of Dallas Office of Cultural Affairs, Huntington T. Block Insurance Agency, Inc., and Heritage Preservation (HP). HP will hold its annual meeting in Dallas in conjunction with the AIC Annual Meeting.

The Program Committee, chaired by Rebecca Rushfield, has completed its work in putting together an interesting and educational program. Freed from the constraints of addressing a single theme, the committee has had the opportunity to experiment with presentation formats and lengths. The papers chosen cover a vast array of practical and philosophical issues, including treatment methodology, creativity in the field of conservation, and stained glass conservation in America. The speakers are conservators widely known to the AIC membership as well as newcomers to AIC. They live and work in all parts of the United States, Canada, and Europe.

Speakers (listed alphabetically) with working titles:

Meg Abraham et al., “Results of studies into surface changes induced by laser desorption cleaning versus traditional cleaning methods”

Barbara Appelbaum, “What is conservation methodology and why do we need it?”

Maria Esteva and Carolyn Rose, “Advanced-level training in preventive conservation: development and evaluation of a pilot program”

Monika Harter et al., “Appropriate knowledge, appropriate action: The treatment of ceremonial cultural material”

Mary McGrath et al., “The Francis Bacon Studio Project”

Hugh Philp, “Microclimate housing for works of art on loan”

Lisa Pliosi, “Stained glass conservation in America”

Jean D. Portell, “Conservation, cyberspace, communications and the way we work”

Ron Spronk, “A close but strenuous relationship: The effects of earlier conservation treatments on technical studies of Piet Mondrian’s Transatlantic Paintings”

Joyce Hill Stoner, “Careers in conservation and conservation of our careers”

Paula Volent and Suzanne Deal Booth, “Creativity within the field of conservation”

Jan Vuori et al. “Creating conservation cross-overs and connections”

Meeting activities will begin on Wednesday, May 30, with some exciting tours and workshops. Claire Barry, conservator at the Kimbell Museum in Fort Worth, has put together a day-long tour to Fort Worth that will include tours of several museums and their conservation facilities in Fort Worth, including the Kimbell, lunch on the patio of a great Tex-Mex restaurant, coffee on the terrace of a building overlooking downtown Fort Worth with its revitalization achievements, and a reception at the Kimbell. Manuel Mauricio, AIC member and collections manager for the Public Art Program for the City of Dallas, and other staff members are planning a tour of conservation work on sculpture in Dallas, and Art Deco period murals and structures at Fair Park, a National Historic Landmark.

On Thursday, May 31, Helen Houp is planning an evening tour of art collections in the private homes of collectors in Dallas. On Friday, June 1, the Health and Safety Committee will sponsor a lunch-lecture with Mark Ormsby (National Archives and Records Administration), David Erhardt, and John Burke addressing issues of solvent solubility and substitution. Workshops are scheduled for Wednesday, May 30, and Monday, June 4.

The Fourth AIC/APT Symposium on Museums in Historic Buildings will be held as a one and a half day post-session to the AIC meeting on Monday, June 4, and Tuesday, June 5. The title of the symposium, organized by Thomas Taylor, Paul Himmelstein, and others, is “Twentieth-Century Museum Buildings: Conservation and Collections.” The keynote address for the symposium will be given on Sunday evening, June 3, and will be open to the public.

The meeting is being held at the largest hotel in Texas, the totally renovated Adam’s Mark in downtown Dallas. Located next to the DART (light rail), it is easy to travel quickly to the exciting neighborhoods of Dallas, such as Deep Ellum, with its music clubs and restaurants, and McKinney Avenue with its trolleys and restaurants.

Bring your dancing boots and learn the “two step” at the banquet on Saturday night. Watch for your registration material in the mail in February, and sign up right away to get your early-bird discount, and your first choices on workshops and tours.

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 we prefer English, which is the official language of the conference. Your abstract will be published in English in the conference papers. Please contact us by February 15. This is a wonderful opportunity to share your diverse experiences with us.

See you in Dallas!

Contact: Tony Rajer, chair, by e-mail at: arajer@arch.wisc.edu
Phone: [blank] Fax: [blank]

Or contact Helen Mar Parkin, co-chair, at Arlington, TX 76006.
AIC BOARD ELECTIONS—2001

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 2001:

President (two-year term): Jerry Podany
Vice President (two-year term): Pamela J. Young
Director, Communications (three-year term): Craig Deller
Jane Klinger

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 2002 are: Secretary Hilary Kaplan, Treasurer Nancy Schrock, Director (Committee Liaison) Shelley Sass, Director (Specialty Group Liaison) John Burke, and Director (Professional Education) Katharine Untch.

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 2001 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. The AIC Bylaws require that all candidates for AIC president be AIC Fellows. Candidates for the other vacant positions can be Professional Associates or Fellows. The Bylaws also require that all nominations, accompanied by the required documentation, must be received by the Nominating Committee chair by February 26 (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 Julie Reilly, Nominating Committee Chair, Ford Conservation Center, 1326 South 32nd Street, Omaha, NE 68105; (402) 595-1180; Fax: (402) 595-1178; grfcc@radiks.net

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 2001 AIC business meeting in Dallas. 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. Because remaining members, Debbie Hess Norris and Catharine Hawks, are both Fellows, nominees for this year’s open position may be Fellows, Professional Associates, or Associates. 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 Dallas, to avoid the accidental omission of any mailed-in nominations, we require that all such advance nominations be received by the Nominating Committee chair by April 30, 2001. 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. (The AIC Bylaws Committee is aware of the anomaly that Associates may serve on the Nominating Committee but may not vote in the committee election and has referred this issue on to the Bylaws Committee.)

AIC members should contact members of the Nominating Committee (Julie Reilly, chair; Debbie Hess Norris or Catharine Hawks) 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 any qualified candidates for the AIC Board and/or the AIC Nominating Committee. The committee reminds you to

CAST YOUR VOTE IN THE FINAL ELECTIONS!

AIC Nominating Committee
Julie Reilly, Chair, Debbie Hess Norris, and Catharine Hawks

AIC NEWS, JANUARY 2001

In November 2000, a conference entitled “Focus on Textile Conservation” was held at The Netherlands Institute for Cultural Heritage (Instituut Collectie Nederland or ICN) in Amsterdam. The ICN is a fusion of the Central Research Laboratory for Objects of Art and Science, the Dutch Training School for Conservators (Opleiding Restauratoren), and the Dutch Heritage Institute. The symposium “Archaeological Textiles: Conservation and Research” was during the first two days, and the Dutch Textile Committee organized another symposium, “Textile Conservation—Past—Present—Future.”

Approximately 100 people attended the first symposium on archaeological textiles, and 140 attended the session on textile conservation’s past, present, and future. Participants came from all over the world, from the United States to Taiwan to Russia, with many coming from the Scandinavian countries. The participants included textile conservators, archaeologists, and curators of both archaeological and ethnographic collections. It is interesting to note that the Scandinavian conservators and curators were represented in the session on textiles from wet contexts, and those from ethnographic museums were represented in the session on dry contexts.

The papers presented on Monday and Tuesday were devoted to the conservation and research of archaeological textiles from both wet and dry contexts. The preservation of the integrity of the textile object and its role as a carrier of information was the central theme for these two days. Questions were raised as to how much the conservation of archaeological textiles differs from “traditional” museum textiles and whether there is or should be a difference in approach between textiles from wet and dry contexts.

On Wednesday, a workshop entitled “Connections: Towards Co-operation and Continuity in Textile Conservation Education,” was held to discuss the status of training of textile conservators in Europe. This workshop was sponsored by ICN to explore areas of interest of textile conservation educators. Sixteen invited participants from fourteen training programs in twelve countries attended. Questions of establishing means of cooperation to ensure continued professional development of both students and educators, developing practice-based research, and developing international networks among educators and students were explored. After an extremely fruitful day of discussion, it was decided that this group will continue to pursue topics of concern to textile conservation education. A website will be developed to include information such as summaries of student theses and diploma work in English, German, and French, and this will form a subgroup of textile conservation under the ICOM-CC. Education Working Group. A planning team for the group was formed and includes Jenny Barnett (Netherlands), Rosalia Varoli (Italy), Barbara Matuella (Austria) and Joy Gardner (United States). For more information concerning these developments, contact Joy Gardner.

Presentations on Thursday focused on the past, present, and future of textile conservation. Almost all textile objects are part of daily life and the care of these objects traditionally lies with women. Because of this tradition, textile conservation has been linked with the “housewives’ profession.” The importance of science in modern textile conservation and the development of the profession was emphasized. Special attention was given to the development of new conservation methods.

At the end of the conference on Thursday the book, Op de Keper Beschouwd, a new handbook for the preservation of textile collections, was presented. Perhaps this work will someday be translated from Dutch into English. A reception and buffet dinner was given in honor of Dr. Judith H. Hofenk de Graaff, who served as the conference chair and is retiring from the ICN after more than 30 years of service.

This conference was excellent, and summaries of the presentations will be published in English. All participants left with new insights and information and a well-rounded perspective of textile conservation—past, present, and future—and of the conservation and interpretation of archaeological textiles.

—Jenna Tedrick Kuttruff, Professor and Curator, Textile and Costume Museum, Louisiana State University, Baton Rouge, LA 70803-4300; (225) 578-1600; Fax (225) 578-2697; jkuttl@lsu.edu


Textile conservators from around the world met in Asheville, North Carolina, in March 2000 for the second North American Textile Conservation Conference. The theme of the conference was collaboration among textile conservators...
and professionals from allied fields.

The program began with a keynote address by Dr. Elizabeth Wayland Barber, who described the excavations of the mummies in Chinese Turkestan and the fascinating theories that account for these mummies’ decidedly western-looking features and textiles.

In the first of several papers concerning costumes, Cara Varnell described the conservation of the lion skin costume for the Cowardly Lion from The Wizard of Oz. The project called on the talents of objects conservator, Irena Calinescu, as well as Hollywood prop and special effects artists for the fabrication of a suitable display mannequin and backdrop. Nancy Buenger described the characters and artifacts connected to the assassination of Abraham Lincoln, including the blood-spattered cloak that Mary Todd Lincoln allegedly wore that night. She reported on the results of discussions among historians, forensic scientists, and preservation staff regarding the usefulness of DNA testing for the purpose of artifact authentication. Sylvie François outlined the challenges and constraints encountered when developing a conservation strategy for costumes belonging to the active theater company, Cirque du Soleil.

Three papers comprised a session on archaeological textiles. Bárbara Cases Contreras and Ana María Rojas Zepeda told the fascinating story of replicating (in 10 days!) a prehistoric infant-mummy for a traveling exhibition. Thomas Braun described the collaborative work behind an exhibition at the Arizona State Museum of a collection of archeological woven sandals from the southwestern United States. Olga Negnevitskaya reported in detail on the process of treating and studying a bundle of archeological textiles found in a cave in the Judean Desert in 1993.

Four papers examined collaborations related to flat textiles. Sara Foskett detailed the challenges of dealing with architects, designers, engineers, and installers when designing frames for banners for the new National Museums of Scotland. She concluded with a set of 10 lessons learned, an excellent list for any conservator involved with exhibition or museum development. Joy Gardner presented the results of a collaborative research project that used x-ray fluorescence spectroscopy to identify mineral dyes on quilts. Sara Reiter described the production of a full cotton support painted with textile inks for a mid 18th-century printed bedcover exhibiting extensive losses. Jan Voori reported the results of a collaborative stain removal treatment using sodium borohydride for a large Matisse silk-screen.

The final session covered topics related to textiles in interior spaces. Robin Hanson detailed the conservation and construction of a display mount for a group of Italian nativity figures that are displayed at the White House. Jennifer Barnett discussed the collaboration with interior decorator Jan Ruys regarding the conservation and reconstruction of the furnishing textiles for a 1930s Dutch town hall. Judith Eisenberg described the treatment and installation of a large painted sukkah hanging completed with paintings conservator, Harriet Ingang. Susan Matheson compared American and Italian approaches to textile conservation as they affected textiles conservation in the Villa La Pietra collection, owned by New York University.

A number of posters were also displayed at the conference. Topics included the effect of pose on the strain sustained by mannequins (E. Haldane), collaboration with dry cleaners (K. Kiefer and J. Scheer), the use of microfading tests in designing a display case for a rare embroidered mantlepiece (M. Montague), the treatment of a Mexican huipil and a seat covering of a Hapsburg ceremonial carriage (L. Roman and A. Gutierrez), the preservation of Peruvian archeological textiles (K. Lizárraga), and the investigation of the structure and symbolism of an embroidered textile mosaic (I. Cretu and M. Lupu).

The illustrated conference preprints, containing the full text of all papers presented (except for the keynote address) and abstracts of the posters, are available from both Archetype Books and University Products.

---Irene Karsien, Doctoral Student, Textile Conservation, Department of Human Ecology, 3-02 Human Ecology Building, University of Alberta, Edmonton, AB, Canada T6G 2N1; (780) 432-3442; i.karsien@ualberta.ca

"Saving America’s Treasures in the 21st Century"
Oct. 31–Nov. 5, 2000
Los Angeles, California

For the first time in its 51-year history, the National Trust for Historic Preservation met in Los Angeles, where preservation professionals enjoyed an impressive number of historic gems.

AIC hosted a panel-session entitled "Endangered Folk Art Environments," with presentations by three pioneers in the preservation of these spaces and monuments. Bud Goldstone, a Southern California engineer widely known for his 40 years of work saving endangered monuments, led the evenings presentations by detailing the history of conservation efforts at the Watts Towers in Los Angeles and showing a video of his recent project, Las Posas in Xilitla, Mexico. He noted that 1959 was a turning point in saving many of these monuments. Daniel Paul, executive director of the Preserve Bottle Village Association, described the work of Tressa Prisbrey, who, using more than 1 million glass bottles, constructed the magical Grandma Prisbrey’s Bottle Village in Simi Valley, Calif. Daniel described the unique challenges of preserving these fragile structures, particularly in an area prone to earthquakes. Lisa Stone, curator of the Roger Brown Collection at the Art Institute of Chicago, ended the presentations by noting that the time had come to share resources, information, and efforts to achieve greater effectiveness. A subsequent period of questions and discussion lasted long after the scheduled end of the session. All agreed that even though a number of these sites are on local or national historic registers, their maintenance is not guaranteed and is a unique and ongoing challenge.

Through the sponsorship of a discussion on this important but often neglected topic, AIC has planted a seed in the preservation community. We all hope it will grow to assist these extraordinary, complex, and fragile creations.

—Jerry Podany, AIC President; J. Paul Getty Museum, 1200 Getty Center Dr., Ste. 1000, Los Angeles, CA 90049-1687; (310) 440-7049; jpodany@getty.edu

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People

Betsy Palmer Eldridge is the president of The Guild of Book Workers.

The Discovery Channel produced a documentary in 2000 entitled “The Washington Monument: It Stands for All,” which featured interviews with AIC members Judy Jacob, senior conservator with the National Park Service (NPS), and Naomi Kroell, architectural conservator with NPS and recent graduate of the NYU Conservation program.

The New York State Office of Parks, Recreation and Historic Preservation’s Peebles Island Resource Center is pleased to announce that Sarah Stevens has joined the staff as assistant conservator for the New York State Battle Flag Preservation Program. Ms. Stevens will be working to help preserve the nearly 2,000 battle flags in the collection of the New York State Division of Military and Naval Affairs. Ms. Stevens was formerly assistant textile conservator at the Cooper Hewitt National Design Museum and an Andrew W. Mellon Fellow in Conservation at the Metropolitan Museum of Art.

Affiliate News

Joyce Hill Stoner has been elected as a member of the board of the College Art Association (CAA). Joyce has taught at the Winterthur/University of Delaware Program in Art Conservation for 24 years and served as its director from 1982-1997. She is a graduate of the College of William and Mary, the Institute of Fine Arts of NYU, and holds a diploma in art history from the University of Delaware. Stoner has authored more than 40 book chapters and articles. Serving as executive director of FAIC from 1974-79, she launched a fundraising drive and worked with Louis Pomerantz on the exhibition entitled “Know What You See.” Since the mid-seventies she has worked on activities through FAIC relating to the history of conservation by coordinating the oral history project, which has secured almost 100 transcribed interviews. Having Stoner on the board of CAA will facilitate a closer working relationship between AIC and CAA.

New Fellow Profile

David L. Olin has been vice president and chief painting conservator of Olin Conservation, Inc., since 1992. While working with other conservators in the private sector, he completed a lengthy formal apprenticeship with his father, Charles H. Olin. He also has undergraduate and graduate degrees in art history from the University of Maryland.

His technical studies include X-ray radiography and neutron-induced autoradiography, where he is active in technical preparation of images and interpretation of results. Recently, Olin treated and studied The Bath, attributed to Titian. This study was conducted through the National Institute of Standards and Technology.

David’s clients include government and institutional facilities, historical houses and private organizations. He has worked with the collections of the Washington, D.C., Commission on the Arts, the City of Charleston, South Carolina, and the Joseph Kennedy Foundation. Olin has lead mural conservation projects, including the Ben Shahn murals for the Department of Health and Human Services, and Native American Murals for the Department of the Interior. His lectures include “Conservation insitu,” presented to the Washington Conservation Guild at the Department of the Interior, where he spoke of the conservation treatment, using slides and contrasting them with the actual murals, which surrounded the audience.

David works with artists, including Chuck Close and Annie Liebowitz, advising them on materials and the mounting of larger pieces. He provides outreach through lectures, workshops and articles, such as that published in Collections, describing the treatment of Benjamin West’s largest group portrait, The Middleton Family. Olin Conservation, Inc., is active in training interns, most of whom have continued their education at graduate programs and are now professional conservators. David is active on the Washington Conservation Guild Board and local community education and preservation organizations. His sponsors note his broad range of experience, attention to detail, and willingness to give back to the field.

—Nancy Pollak

New PAs

Bronwyn Eves
Joy Hallman
Robin Hanson
Mary Elizabeth Haude
Amy Lubick
Allyn Lacey Ross
Shelly Smith
Emily Williams
Melpomene Yale
Anne Zanikos

Correction

AIC News regrets an error in the People column of the November 2000 issue regarding the Art Conservation Department of Buffalo State College’s 2000 entering class. The text should have read:

“Department third-year students, their majors, and the supervisors and sites of their 2000-2001 12-month internships are: Jiuan-Jiuan Chen, photographs, supervisors: John McElhonne, National Gallery of Canada, and Brian Thurgood, National Archives of Canada; Tracy Duniak, paintings, supervisor: Albert Albano, Intermediate Conservation Association; Elizabeth Geiser, objects, supervisor: Scott Nolley, Colonial Williamsburg; Tina March, objects, supervisor: Barbara Hall, Art Institute of Chicago; Erin Murphy, photographs, supervisor: Nora Kennedy, Metropolitan Museum of Art; Carolyn Riccardelli, objects, supervisor: Jerry Pedany, J. Paul Getty Museum; Sara Shpargel, photographs, supervisor: Carol Turchin, Chicago Historical Society; Julie Simek, paintings, supervisor: Carolyn Tomkiewicz, The Brooklyn Museum of Art; Catherine Smith, paintings, supervisor: James Wright, Museum of Fine Arts, Boston; Catherine Williams, objects, supervisor: Beth Richwine, National Museum of American History.”
In Memoriam

Congressman Sidney Yates

Sidney Yates, arts leader and former member of the U.S. House of Representatives and oldest and longest-serving member when he retired two years ago, died on October 5 of kidney failure and complications from pneumonia. As chairman of the House Subcommittee for Interior Appropriations for almost 20 years, he was a champion of the NEA and NEH. In 1994, Congressman Yates and Senator Claiborne Pell were awarded AIC’s Forbes Medal for distinguished contributions to the field of conservation.

In 1997, the Americans for the Arts presented the first Lifetime Achievement Award for Government Leadership in the Arts to Congressman Yates.

Elizabeth F. “Penny” Jones, AIC Executive Director, 1717 K St., NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 14; Fax: (202) 452-9528; pjones@aic-faic.org

Paul N. Banks

There will be a memorial service for friends and colleagues of Paul Banks on January 22 at 5:30 at the Golier Club in New York City.

Donations may be made to the Paul N. Banks Endowed Graduate Fellowship. Checks should be made payable to The University of Texas at Austin and mailed to:

Preservation and Conservation Studies
GSLIS
University of Texas-Austin
Sanchez Building, Suite 564
Austin, TX 78712-1276

William (Bill) Young

In March 2000, at the age of 94, Bill Young passed away. He was to many of us a pioneer in our profession. After graduation from Balliol College at Oxford in England, he worked with his father in the Ashmolean’s Laboratory. In the 1920s, he was also associated with the Pitt Rivers Museum in Farnham, Dorset, and the Institute for Archaeological Research in London. At Lewes in Sussex, he worked with E. P. Warren, who was a trustee of the Museum of Fine Arts, Boston (MFA).

At Warren’s invitation, Bill Young came to the MFA in 1929 to spend six months helping set up a conservation laboratory. He remained at the MFA for 49 years. During that time, he pioneered many procedures associated with the scientific examination and treatment of works of art. He was eager to share his knowledge and findings and frequently lectured, taught courses, and published. Perhaps one of his greatest contributions in this regard was his organization of a series of international symposia on the Application of Science in the Examination of Works of Art, which commenced in 1958. All five of these seminars resulted in publications, the last being held in September 1983 with Bill in attendance.

Bill was frequently involved with colleagues outside the United States and was one of the 24 founding members of the International Institute for Conservation. In 1966 he was sent to Italy for six months to help rescue the art treasures devastated by the Florence flood. When he returned home, he continued to help through his active participation with the Committee to Rescue Italian Art.

Bill Young set high standards for himself and for others who worked with him. He was creative, particularly when exploring the potential of new analytical methods. His generous spirit has inspired generations of students and colleagues who will remember him fondly.

—Arthur Beale, Chair, Conservation and Collections Management Museum of Fine Arts, Boston

Worth Noting

Exhibit Emphasizing Conservation Opens

An exploration of the technical history of photographic processes and of conservation, preservation, and connoisseurship issues will be presented in an exhibition opening at The Metropolitan Museum of Art on January 30 in the Museum’s Howard Gilman Gallery. The exhibit will be arranged chronologically, beginning with the first publicly displayed photographic process—the daguerreotype—and will conclude with five different processes employed in color photography. For more information, go to www.metmuseum.org or call (212) 535-7710.

Membership Committee

The Membership Committee seeks two new members for a four-year term each, beginning June 2001. The Membership Committee is responsible for reviewing applications for Professional Associates (PA) and Fellows and for working with the AIC Board of Directors on membership issues. The Membership Committee meets three times a year via conference call and once a year (usually in January) in Washington, D.C. One new member must be an AIC Fellow; the other may be a Fellow or a PA. Please send a letter of interest and resume to Deborah Trupin, Membership Committee Chair, c/o AIC, 1717 K Street, NW, Suite 200, Washington, DC 20006.

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Regulations Change for Cobalt Indicating Silica Gel

Discussions on the Conservation Distribution List have alerted the conservation community to a change in European regulations regarding the use of cobalt impregnated indicating silica gel.

As of July 1, 2000, British Chemical Regulations have required indicating silica gel be labeled and disposed of as a hazardous material. This product is now classified as a potential carcinogen (by inhalation) due to the cobalt chloride moisture indicator and must be disposed of as hazardous waste. Cobalt is also a skin and respiratory system sensitizer. Cobalt is an EEC List II substance for control of dangerous substances in the aquatic environment and must not be allowed to contaminate soil and water. Gloves, lab coat and an effective dust mask (with a HEPA filter) should be worn, and safety glasses are currently recommended for work with cobalt impregnated indicating silica gels.

The cancer status varies on MSDS reports provided by manufacturers and suppliers from “no reports” to “Cobalt and its compounds have been shown to cause cancer in laboratory animals”, even though cobalt chloride is not listed as either a known or anticipated NTP Carcinogen. According to the on-line MSDS from Mallinckrodt/Baker (revised 11/99) <http://www.jdbaker.com/msds/c4928.htm> inorganic cobalt compounds are an A3 animal carcinogen. The ACGIH TLV (threshold limit value) is 0.02 mg/M3. According to the Geejay website (www.geejaychemicals.co.uk/cobaltchloride.htm), “Cobalt Chloride has been classified by IARC (International Agency for Research on Cancer) in Group 2B, “Possibly Carcinogenic to humans.” Cobalt chloride has not yet being listed on any US based hazardous materials registries, but its change in status abroad suggests that American conservators should treat this material with the same level of protection as is required elsewhere.

Cobalt is present in concentrations of 0.5 to 1.0% by weight in indicating silica gel. Concerns revolve around the contamination of silica gel dust with cobalt chloride (note that there are hazards stemming from the inhalation of silica dust).

If you must use silica gel with an indicator, there are several alternative products which contain an organic dye as an indicator. If you continue to work with indicating silica gel, please follow the safe handling procedures discussed on the Geejay website and in their MSDS - wear a particulate respirator (with a HEPA filter) and gloves. In addition, wearing a lab coat and vacuuming the work area with a HEPA filtered vacuum after handling is recommended.

Disposal is still an issue in the United States because the status of cobalt salts has not yet changed here. However, small amounts can be processed as hazardous waste. For larger quantities, contact the manufacturer and ask them for a recommendation on disposal or reuse of the material.

Small RH indicating cards and test papers which turn from blue to pink also contain cobalt chloride. Chris Stavroudis spoke to a representative from Humidial about this issue and found out that they are in the process of rewriting their labeling to address the issue. In general, the use of these cards should not be a problem because the issue is potential inhalation of cobalt dust. However if the card gets wet (in a condensing environment, for example) there is the possibility that the cobalt chloride could migrate and recrystallize where it could conceivably become airborne.

There are also other indicator chemicals that perhaps conservators might consider as an alternative. For example, Sorbead Orange desiccant features a biodegradable, organic indicator (available from Engelhard Chemicals). The amount of indicator used in Sorbead Orange desiccant is five to 10 times lower than the amount of cobalt chloride found in cobalt chloride indicating desiccants. It changes from bright orange to translucent in color when it has adsorbed approximately 6% by weight of water. This desiccant can be regenerated (returned to its original orange color and adsorption capacity) by heating to a temperature of 270–320°F.

Another choice is available from Kaltron Pettibone: Silica Gel Yellow, an indicator gel with phenolphthalein (0.01% by weight concentration) which is distributed by Art Preservation Services. This indicator changes from yellow when dry to green, and finally to deep blue when the gel has adsorbed approximately 5% by weight of water. Heating temperatures for regeneration are the same as for most non-indicating gels, with a recommended range of approximately 300–350°F.

Information for this article was derived from an email by James Hales, Collections and Conservation Assistant at the Institute of Archaeology, London (email: cernjali@ucl.ac.uk) posted on the OSG-List. Another communication on this topic was posted by EMail on the ICOM-CC (Cecily Gryzwacz), Dan Riss of the National Park Service has also made inquiries on this topic. Thanks also go to Chris Stavroudis who helped to gather some of this information in preparation for an article in the WAAC newsletter.

—Lisa Goldberg, Chair, Health and Safety Committee, Corning, NY 14830; Steven Weintraub, Art Preservation Services, New York, NY 10128
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Planning to Submit an Article or Conference Listing to AIC News?

Please note that the deadline for the March issue is January 15.

Articles and columns should be submitted to Jennifer Didsbury, AIC publications manager, at [editorial@aic-faic.org](mailto:editorial@aic-faic.org).

Conference listings should be submitted to Christine Williams, AIC publications assistant, at info@aic-faic.org.
New Materials and Research

Comparison of Temperature and Relative Humidity Dataloggers for Museum Monitoring

There are many dataloggers on the market that carry out basic monitoring functions. Having an outline of the monitoring goals or requirements is helpful in choosing a logger with the appropriate features at the right price.

Conservators often undertake environmental monitoring to obtain general trends to develop an environmental profile of a particular space or to acquire data for specific projects. Dataloggers greatly expand the possibilities for environmental monitoring with specific project goals. Loggers can be placed to collect data to support the purchase of buffered exhibition or storage cases or the installation or repair of HVAC systems. The ability of the building envelope to buffer the environment can be assessed by comparing the indoor environment with exterior climate data. Reliability, memory capacity, and battery life remain important for these projects, but they may be outweighed by other needs such as size, display, or alarm capability.

Determining the project goals is also essential to avoid wasting money on unnecessary features when working within a tight budget. Prices range from under $100 to approximately $1,000, not including the required software and cables. Probes, alarms, and portable download units are additional costs. Unit price generally reflects the quality of the sensor, the longevity of the battery, the durability of the casing, the flexibility of the software and any additional features such as displays or alarms.

Datalogger Features

The following is a list of factors to consider when reviewing a logger’s specifications. Please see the accompanying tables on pages 18–19 for details.

Memory Capacity: The product literature describing memory capacity can often be confusing. Most manufacturers list the number of readings the logger will take and store but, to actually compare these figures, it is essential to know if that is the total number or must be divided by the number of operating channels. These loggers require at least two channels—one to record temperature and the second for RH. Some loggers allow extra channels to be enabled for additional features such as an external probe. The more channels that are activated, the fewer readings will be collected.

Battery Life: At a minimum, a logger should have battery life substantial enough to provide one full year of monitoring. The manufacturer should be consulted to check that the calculation for battery longevity is factored when the logger is working to capacity. For example, a logger with a one-year battery life may, in fact, not last an entire year if the logger will be taking frequent readings during that period. It is critical to check with the manufacturer that, if the battery dies, the logger saves the data until a new battery is installed and the data downloaded.

Sensor Accuracy: For monitoring the performance of environmental units such as HVAC systems, freezers and buffered cases, both the accuracy of the sensor and the operating range may be important. Not all loggers are guaranteed to be accurate across the range of temperature and humidity that they record. A logger calibrated at three points across its range should take accurate high and low readings, while a logger calibrated at one midpoint closer to ambient temperature may not be accurate at the extremes. It is important to determine if the application requires accuracy within 0.5% or 5% RH. Some loggers allow the user to recalibrate, but most can be sent back to the manufacturer if they are not performing within their set parameters. The manufacturer should be consulted to determine if the accuracy of temperature readings listed is given for the entire range or for ambient temperature.

Size, Appearance and Construction: For projects designed to evaluate the environment in vitrines, buffered frame enclosures, storage cases and shipping crates the logger’s size may be a determining factor. Casing are normally made of hard plastic and the colors and shapes vary. The casing of the logger should be durable and the sensor well protected. The Hobo Pro is the only weatherproof model suitable for outdoor use. The smallest loggers may be the most unobtrusive, but larger loggers generally can be screwed in place to fasten them securely, which is important when the units are installed in public spaces.

Display: Some projects may require a visible display of real-time data for spot checks. While the display is an extremely useful feature, it often greatly shortens the battery life.

Alarms: Some loggers have either visible or audible alarms to alert staff that set parameters have been exceeded. This feature is extremely useful in areas where a leak or other sudden change could cause severe damage. Alarms too may come at the cost of battery life.

Probes: Optional external probes may be available that are even less obtrusive and can be snaked into hard to reach spots, leaving the logger in a more accessible location for downloading.

Download Options: Data can be retrieved from the loggers either by bringing the unit back a desktop computer or by connecting in-situ to a laptop. Some loggers also can be downloaded via a small handheld device such as a portable ‘shuttle’ or palm pilot. This is an alternative to the visible display for locations where frequent spot checks are necessary. For monitoring sealed environments, loggers are in development with infrared ports for wireless data transmission.

Download Speed: If numerous loggers are to be placed in a museum and data is to be retrieved at frequent intervals, download speed is an important factor. The speed of data transmission will vary depending on the memory size, type of interface cable and software as well as the speed of the personal computer.

Software Capabilities: All the hardware considerations discussed above are important, however, the accompanying software is an area where differences between the loggers become even more apparent. Some of the programs were more intuitive to use than others but all were reasonably user friendly. All of the models were tested on a PC computer. The manufacturer should be consulted to determine if Mac software is available. All logger software should provide for easy launching, data retrieval and graph manipulation.

All of the units allow the users to delay
Conservation and Art Materials Dictionary

The Conservation and Art Materials Dictionary (CAMD) is now available online for use and review at www.mfa.org/conservation/. It can also be accessed through the MFA homepage or the secondary MFA collections page. CAMD is an electronic database that provides technical information about historic and contemporary materials used in all aspects of the conservation, preservation, and production of artistic, architectural, and archaeological materials. CAMD has been developed by Michele Derrick at the Museum of Fine Arts, Boston (MFA), with support from the National Center for Preservation Technology and Training (NCPTT). Its purpose is to consolidate, record, and disseminate information on the variety of natural materials and commercial products encountered in art and conservation, e.g., pigments, minerals, binders, coatings, adhesives, fibers, dyes, surfactants, solvents, reagents, woods, alloys, corrosion inhibitors, pollutants, pest control agents, insects, and so on. The database currently has almost 10,000 entries. It is continually growing; all corrections, additions, and new material submissions are welcome. Access to CAMD is free for all users.

Recommendations

All comparisons, evaluations, and testing of these loggers were completed at the American Museum of Natural History in New York City. Recommendations are based on this work. If datalogger files are not kept organized they can become useless. At the American Museum of Natural History, several logs are kept to organize relevant information. An inventory log of all monitoring equipment lists the manufacturer, model, and serial numbers and dates of calibration. A placement log records by model and serial number the launch settings to indicate how long it will record, the date it was placed, date retrieved, the location, and the file name so the data can be found on the computer. The location of the loggers can be marked on an accompanying floor plan. Finally, event logs are maintained to record any unusual occurrences or general trends noted such as leaks, construction, HVAC malfunctions, steam or electricity outages or exterior climatic changes that may help explain anomalous logger readings. For even the most reliable loggers it is best to set a regular downloading schedule (e.g., once a month, every three months) to prevent loss of data.

Acknowledgements

I would like to thank Judith Levinson and the conservation staff at the American Museum of Natural History for their direction and support, as well as the logger manufacturers for generously allowing the American Museum of Natural History to borrow their products and the specialists listed above for their time and expertise.

References and Sources

“Dataloggers Deliver” In: Engineered Systems 17:8, pp.84-89


Dickson TP-120. Chris Sorensen, Dickson, personal communication

Tinyview. Steven Weintraub, Craig Oleszewski, and Richard McCoy, Art Preservation Services, personal communication.


Onset Hobo H8 and Hobo Pro Series. Scott Ellis and Hugh Flye, Onset Computer Corporation, personal communication.


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Annual Giving

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Worth Noting

Sherman Fairchild Center

The Sherman Fairchild Center for Works on Paper and Photograph Conservation at The Metropolitan Museum of Art opens this month. The center is dedicated to the conservation and preservation of 1 million works on paper. The center includes separate wet and dry treatment areas; laboratories for chemical testing and accelerated aging studies; and Raman and polarizing light microscopy; an infrared reflectography and photograph copy room; a darkroom for instruction in photographic processes; and various other spaces for technical functions and support.

The staff consists of nine conservators and two installers, interns, visiting conservators, Mellon Fellows, and volunteers. For more information, call (212) 535-7710 or visit www.metmuseum.org.

Recent Publications

Gilded Metals, History, Technology and Conservation, edited by Terry Drayman-Weisser, is the proceedings of the AIC pre-session of the same name held in June 1995 in St. Paul. Its 22 papers deal with various aspects of gilding, from technology to conservation. Gilding techniques in ancient societies from around the world as well as medieval and more recent technologies. Techniques include foil and leaf gilding, depletion and diffusion techniques, fire gilding, and electroplating. A chapter on corrosion chemistry discusses how and why gilded metal surfaces deteriorate. Conservation concerns are dealt with throughout the book, especially in chapters on case studies. 2000. 361 pages. $120. $85 for AIC OSG members. Published by Archetype Publications with AIC. Available from Cotsen Institute of Archaeology at UCLA, A210 Fowler/Box 951510, Los Angeles, CA 90095-1510, (866) 628-2895; Fax: (310) 206-4723. AIC OSG members should order through Archetype Publications to receive a discount: 6 Fitzroy Square, London W1T 5HJ +44 (0) 207-380-0800; Fax: +44 (0) 207-380-0500; orders@archetype.co.uk
Architecture

CALL FOR PAPERS: Abstracts are still being sought for presentation. The theme of the 2001 session is "Advancements in Outdoor Monuments Conservation: An Evaluation of Technology, Techniques, and Materials." Submit abstracts of 250 to 400 words to Joe Sembrat, program chair, at: __________ or by mail to: Joe Sembrat, Conservation Solutions, Inc., 2100 Oakwood Lane, District Heights, MD 20747; Fax: (301) 669-8552. He can be reached by phone at __________.

ASG PUBLICATIONS COMMITTEE: Work on the ASG anniversary publication is moving forward. The Publications Committee—Judy Jacob, Molly Lambert, Dennis Montagna, and David Wessel—will soon be announcing a Call For Abstracts (or full articles for those who have them ready). They intend to submit a carefully selected group of papers to the Journal of the American Institute for Conservation (JAIC) for consideration in creating a special issue of JAIC devoted to the practice of architectural conservation. The first organizational meeting of the ASG was held in 1988 at AIC's New Orleans conference; the first session of ASG papers was delivered at AIC's 1989 Cincinnati conference. The aim of this anniversary publication is to show the breadth of practice involved in conserving the built environment. The publication will be dedicated to the memory of architectural conservator Morgan Phillips. For more information, contact a member of the ASG Publications Committee or watch for the Call for Abstracts/Articles in your mailbox.

TRIP TO CUBA: Because we did not hear from many ASG members about the proposed trip to Cuba, ASG is in the process of rethinking a means to structure this opportunity. We hope to work with Los Angeles-based Cuba Cultural Travel in preparing a spectacular trip for architects and conservators to travel to Cuba in 2001. Using ASG member Rosa Lowinger's contacts, participants will meet a variety of conservators, architects, and others actively involved in the preservation of Cuba's most important historic cities, including two UNESCO World Heritage sites. Dates are not set yet, but interested ASG members should contact Rosa Lowinger by telephone, __________ or e-mail, SCSPacific@aol.com for additional information.

2001 POST-SESSION: The theme of the symposium on Museums in Historic Buildings is "Twentieth-Century Museum Buildings: Conservation and Collections" and will address issues relating to the care of the collection as well as the structure. Space is limited so people should register early. The response to the call for papers has been greater than expected. The program is shaping up very nicely and will include lectures, discussion groups, and the preparation of a set of guidelines that will accompany the New Orleans Charter. The event is a must for any conservator or curator working in museums of architectural significance constructed in the last century. Dates: all day Monday, June 4th and a half day on Tuesday, June 5th. For additional information, please contact Thomas H. Taylor, Jr., at __________.

ON THE WEB: Geographic Information Systems (GIS) is a relatively new technology that everyone seems to be talking about. GIS software allows data to be displayed and organized spatially. That is, data stored in a relational database may be overlaid onto a map in order to perform complex analyses. Interest in developing preservation applications of GIS has been expressed by a number of organizations for the identification of heritage sites and districts as well as potential impact on the sites from development in surrounding areas. GIS systems may also be used to integrate cultural and ecological functions, site monitoring and maintenance, and planning and analysis.

For more information and links to preservation-related GIS applications visit http://www.esri.com/conservation/links/historic.html. The ESRI site also offers training courses and information on its software as well as some free downloads and introductory online class modules: http://www.esri.com/training/index.html. —Elizabeth Goins, ASG Secretary; __________

Book and Paper

2001 ANNUAL MEETING: Miranda Martin is hard at work coordinating the program for the BPG sessions in Dallas. Discussion sessions on board reattachment, consolidation, wet treatment, and bleaching and stain removal are already scheduled. A more detailed report on the program will be included in the March Newsletter.

An early "heads up" for all library collections conservators and others who may be interested—When making your return travel arrangements for the AIC Annual Meeting, you will want to know that the Library Collections Conservation Discussion Group is scheduled to meet from 2:00 p.m. to 5:30 p.m. on Sunday, June 3rd. The program will be worth the planning!

LCCDG will be sponsoring a tour of Belfor USA (formerly Disaster Recovery Services) at the Fort Worth location. This tour will provide an opportunity to hear from an international disaster recovery vendor with experience in library and archive recovery, to see firsthand the handling and storage facilities that recovered materials pass through, and to examine the chambers used in the vacuum drying of wet books and documents. Stayed tuned for more details in the coming months.

BPG ANNUAL: The Publications Committee, through the efforts of Alan Puglia, has secured the volunteer assistance of the Harvard College Library Digital Imaging and Photography Group in the project to complete the page-image scans of the first 10 volumes of the "Book and Paper Group Annual." We are very grateful to Jan Merrill Oldham, director of preservation, and Bill Comstock, manager of digital imaging, for their assistance and support for this project. Scanning is the necessary first step.
Specialty Groups

for having the complete set of the BPG Annual available online. Walter Henry will coordinate the effort to complete this project. The publications committee is grateful to the volunteers, who have offered their assistance in proofing and correcting the final versions.

FEEDBACK WANTED: Stephanie Watkins did a terrific job in writing and producing the fall mailing to members. If you have not already done so, take the time to consider issues presented in the mailing and share your opinions on the many issues that were raised. In anticipation of the spring election of BPG officers, members are encouraged to contact Nancy Purinton, chair, or other members of the nominating committee—Theresa Fairbanks, Amy Lubick, Katrina Newberry, Martha Smith, and Olivia Primantis.

TAKE NOTE: The BPG publications committee is meeting on January 27, 2001.

2001 ANNUAL MEETING: The CIPP board has met and has begun to plan for 2001 goals. More publications in the works, the postprints from June are currently being edited, and a new business brief has been discussed. If you have any topics or issues you would like to see covered, please contact me via e-mail.

2001 ANNUAL MEETING: CIPP and the AIC Health and Safety Committee will be collaborating to produce a joint session for the 2001 AIC Annual Meeting in Dallas. This program will focus on the sole proprietor as well as small conservation practices. Members of the Health and Safety Committee and the chair and board of CIPP are excited to be able to collaborate this year for the very first time! We encourage all of those conservationists interested in their health and safety to submit a paper pertinent to any aspect of this vast subject!

CALL FOR PAPERS: At this time we are seeking proposals for 20- to 30-minute presentations. There will also be an opportunity for shorter tip sessions at the end of this full-day program. Suggested topics for the day may include:

- Basics of Ventilation, including efficient use of the fume hood
- Local extraction, including ductless fume extraction
- What every conservator should have in the lab for safety
  (minimum requirements for conservation practice)
- Waste Management: with a focus on practice, less on laws,
  such as the top 10 violations and how to avoid them!
- Creating a Safety Program in the Workplace
- Organization and Management of Chemicals, including proper labeling
- Respirators, including change in nomenclature, limitations of usage, maintenance issues
- "Can 1 take this across state lines?" Transporting chemicals to on-site locations
- "What a Nice Surprise: Hazards in the Collection"
- "Safety Jeopardy"
- Tips Session, including how to change a HEPA vac bag and how to make your fume hood most efficient.

Any other related topics are most welcome! Speakers from outside the AIC are also strongly encouraged to submit proposals! We welcome input from allied professional organizations.

Please submit proposals to: Ingrid A. Neuman, CIPP Vice-Chair, Berkshire Art Conservation, 15 Perkins St., West Newton, Massachusetts 02465 or by e-mail at: ingrid@berkshireart.org or by fax at: (617) 968-0000 by February 1.

—Kathleen Giesefeldt, CIPP Chair, 8422 Gladwood Ln., Dallas TX 75243; (214) 341-9913; epoxylady@aol.com

EMG

2001 ANNUAL MEETING: The 2001 EMG annual meeting session continues to evolve. We will again use both days available to specialty groups, so please plan accordingly. While papers on a range of topics will be presented, exploring the "digital realm" as a medium of art will be a focal point. Discussions about digital media as tools of the artist will be grounded using a few simple questions. What are the essential features of "digital" art and design projects? And, what measures are required to ensure longevity?

Artists, curators, conservators, and technical experts will be on the program. The ever-present technical and philosophical challenges will be considered. Precedents, such as the performance quality of web-based art and the traditions for intellectually recording music, dance, and theater will help focus the discussion, as will the following questions. If a web-based project were to be viewed as a performance, what kind of documentation would be needed to remember it after it is gone from the web? What kind of documentation is needed to re-stage the performance?

Established preservation traditions for music and dance have not yet been fully explored in museums. As such, their potential to inform museum practice concerning installation art and performance works has not been fully realized. Speakers will be sought to flesh out these subjects, and more.

We look forward to seeing you in Dallas for what promises to be an interesting EMG meeting.

WEBSITE: Current and past EMG officers have begun to discuss the look and feel of the EMG website and how it is integrated into the AIC website. We need your input as both users (or potential users) of the website and as potential EMG website editors. Please help us with your input.

The EMG Website has a new tool at http://aic.stanford.edu/conspec/emg/juergens/. Martin Jurgens' presentation on identifying images printed using modern printers at the 2000 AIC Annual Meeting is now available on the EMG site along with Sara Stauderman's Video Format Identification Guide. The Digi-
Specialty Groups

...ternal Print Identification tool attempts to distinguish IRIS prints from (1) other ink jet processes, and (2) other digital and analog printing processes. It is a nondestructive visual examination procedure. Variables can be so great that results are only general classification of the image.

—Jill Sterrett, EMG Program Chair; Head of Conservation, San Francisco Museum of Modern Art, (415) 357-4053; jsterrett@gfmoma.org

—Tim Vitale, EMG Chair; Preservation Associates, Emeryville and Oakland, CA; (510) 594-8277; tvitale@ix.netcom.com

Objects

ANNUAL MEETING: The 2001 OSG Session—tentatively titled “Dealing with Adversity: How Conservators Problem Solve”—is shaping up and should prove interesting. There will be discussions about reinstalling Egyptian art, installing large outdoor sculpture, moving large collections of ethnographic objects, and more. We are still planning to have a tips sessions, but tips are needed. Please contact Lisa Bruno with any tips you’d like to present at Brooklyn Museum of Art, (718) 638-5000, ext. 562.

CALL FOR PAPERS: Ellen Pearlstein, chair of the OSG Publications Committee reports that the committee has issued a call for papers on the topic of revisiting old treatments and treatment philosophies, for what we hope will be a special issue of the Journal of the American Institute for Conservation (JAIC). Committee members have discussed papers about revisiting BEVA treatments, stabilizing ceramics repaired with cellulose nitrate, the efficacy of BTA treatments, reexamining objects frozen as a pest control measure, early treatments used on ancient Egyptian materials, an evaluation of powdery paint consolidated with B-72 20 years ago, articles on the reexamination of the treatment of stained glass, vessel glass, silver, and Asian lacquer, and possible historical overviews of treatment practices used on a single material within a particular museum. Philosophical articles may include a case study about how a community’s reinterpretation of a public sculpture can affect changes in its treatment, and a discussion of the issues involved when ethnographic objects treated with pesticides in the museum are repatriated by a community. The deadline for abstracts was December 1, and a deadline for a draft was requested by September 1, 2001. The Committee will continue to work with JAIC Editor Chandra Reedy to figure out how best to accomplish these publication goals.

SYMPOSIUM: The OSG is giving support to a symposium titled “Preservation of Native American and Historical Natural History Collections Contaminated with Pesticide Residues,” sponsored by the Society for the Preservation of Natural History Collections, jointly with the National Park Service and the Smithsonian’s National Museum of the American Indian and funded by the National Center for Preservation Technology and Training and FAIC. The symposium will be held for invited participants in April 2001, and the proceedings will be published.

ONLINE OPPORTUNITIES: If you haven’t already signed on, consider signing up for OSG-L, the Objects Specialty Group listserve, and you’ll have an easy way to discuss your projects and sticky conservation problems (pun intended) with almost 200 of your OSG colleagues at the same time. It’s one of the perks of being a member of the OSG. Recent topics on OSG-L have included: damage seen in various collections after Vikane fumigation, consolidation of tin-amalgam mirrors, and a discussion on the reuse of BTA. To subscribe send the message “subscribe osg-l” to the address majordomo@lists.stanford.edu.

ACTIVE PARTICIPATION: At press time, the world was still waiting to find out who the next President of the United States would be. It has become clear that it’s important to be involved, whether that means voting, or working for something you believe in. Please think about how you might contribute to OSG. Do you want to run for the position of program chair? Can you present a tip at the annual meeting, or finish writing up a postprints or JAIC article? Do you want to volunteer to help on a committee? Can you provide an answer to a question that was posted on OSG-L? However you can contribute, your work and ideas are important to make and keep the OSG a strong, active part of AIC. I want to give a special thanks to the many people who already do contribute.

—Jessica S. Johnson, OSG Chair, National Museum of the American Indian, Smithsonian Institution, Cultural Resources Center, 4220 Silver Hill Rd., Suitland, MD 20746-2863; (301) 303-6624; Fax (301) 238-3201; johnsonjs@americas.si.edu

Paintings

CALL FOR PAPERS: It is not too late to propose a presentation for the PSG session of the 2001 AIC Annual Meeting in Dallas. However, if you are interested, please contact me as soon as possible. I will send the guidelines for preparing an abstract to you. There is also time to plan a panel discussion if there is sufficient interest from the membership, and there are good ideas for possible discussion topics.

POSTPRINT REMINDER: Preparation of the 2000 PSG Postprints is progressing under the direction of PSG Vice-Chair Jill Whitten. Although a number of papers have been received, some authors and presenters from the session last year still have not completed submissions to Jill. This delay could be detrimental to the timely publication of the Postprints, particularly because we would like to include all the papers presented at the 2000 session. Therefore, we request that those authors who have not completed their submissions please do so right away. Jill would be happy to discuss any questions or problems you may have to aid in completion of the papers. She can be contacted at: Whitten & Proctor Fine Art Conservation, 402 Byrne St., Houston, TX 77009; phone/fax (713) 426-0191; jwhitten@main.com.
Specialty Groups

IAG MEETINGS: On two occasions each year, the chairs of each specialty group attend meetings of the AIC Internal Advisory Group (IAG). Accordingly, I will be representing PSG at the next IAG meeting late this month. Along with providing an update on the affairs of the specialty group, the meeting also serves as a forum in which to raise issues that are of particular concern to the membership. Specialty group chairs also have a link to the AIC Board through regular contact with the AIC Director of Specialty Groups, a board position currently held by John Burke. If anyone has issues or concerns, feel free to contact me, and I will do my best to see that these topics are brought to the attention of the AIC Board.

NEWS OF NOTE: Late this past summer, I read a letter from the esteemed Caroline Keck, who expressed her thoughts about the importance of the art conservation Ph.D. program at the University Of Delaware. Her letter also conveyed that the conservation profession would benefit from the creation of several more such programs at a number of additional institutions, perhaps with an expansion of the Ph.D. conservation categories. The existence of the University Of Delaware program, and any such program that might follow in the future, strengthens and further validates the efforts made by AIC to increase the awareness and acceptance of art conservation as a profession of the highest level. Other members who are in agreement about the importance of and need for additional Ph.D. programs in art conservation should voice their opinions to their specialty group chairs and/or to the AIC Board.

—Frederick Wallace, PSG Chair, Cincinnati Art Museum, 953 Eden Park Dr., Cincinnati, OH 45202; (513) 639-2907; Fax: (513) 639-2996; fwallace@cincyart.org

Photographic Materials

WINTER MEETING: The Winter Meeting to be held on February 16 and 17 at the Museum of Fine Arts, Houston, is fast approaching. PMG members should have received registration information in early December. Registration by mail is due by Friday, January 19. While registration will be possible at the meeting itself, it is highly recommended that lodging reservations be made as early as possible at the Warwick Hotel, which is near the museum. Meeting information is also posted on the PMG website: http://aic.stanford.edu/conspec/pmg/index.htm.

REMINDER: For those of you giving presentations at the upcoming 2001 AIC Annual Meeting in Dallas, the deadline for abstracts for publication is February 1. For more information, contact PMG Program Chair Tom Edmondson.

KENT WORKSHOP: This year's Kent Workshop was devoted to "Selected Topics in the Preservation and Conservation of Contemporary Photography." Organized by Kim Schenck and Lee Ann Daffner, with assistance from Monique Fischer, the workshop was held at José Orraca's studio on September 22 and 23. It focused on gaining a better understanding of the photographic materials, processes, and products as well as treatment of these often complex objects. A highlight of the workshop was a half-day presentation by photographer and printer Richard Benson. Benson's experience covers a wide range of topics. He was involved in the revival of the platinum process in the 1960s, assisted Paul Strand in the early 1970s, and is a master in various photomechanical processes, especially the printing of gravures and lithographs. Benson is the dean of the Yale School of Art and is using ink-jet printing in his artwork. Benson's ability to clearly describe his intent, the methods used, and the reasons for using them in producing his work excited us all.

Later, the focus was on a number of areas: the current state of contemporary photography, identification, an overview of current treatment practices, treatment case studies, a review of surface cleaning tests done at the 2000 Mellon Workshop in Chicago, commercial mounting systems (especially face mounting), discussion of tissues activated by solvents, heat, or moisture, and an overview of materials used in installation and exhibition. Many of these topics are excellent candidates for PMG catalog chapters (that we hope to see in the years to come).

WEB RESOURCE: A new web site "Albumen Photographs: History, Science and Preservation" is now online at http://albumen.stanford.edu. The site features 19th-century primary source materials, contemporary research, a gallery, and video of albumen printmaking. An interactive treatment forum for conservators to discuss preservation issues pertaining to albumen photographs is in the final stages of preparation. The site will be of interest to students, historians, scientists, curators, collection managers, and conservators. Timothy Vitale and Paul Messier conceived the site, secured its institutional backing, and prepared much of the original content text, graphics, and video. Walter Henry digitized all of the articles and serves as webmaster. John Burke designed the graphical user interface and did most of the Perl and Javascript programming. The project has been supported in various ways by the National Center for Preservation Technology and Training, the Stanford University Libraries, and the Monterey Museum of Art. The authors hope that the "Albumen Photographs: History, Science and Preservation" will serve as a model for additional sites dealing with the history and preservation of photographic materials.

MELLON WORKSHOP-FINISHING PHOTOGRAPHS: A five-day workshop funded by the Andrew W. Mellon Foundation, "Finishing Photographs: Materials and Techniques for Retouching, Hand-Coloring, Coating and Presentation," will be held June 25-29, 2001, at the Metropolitan Museum of Art in New York City. A series of presentations and hands-on sessions will address these four areas in the finishing of photographs over the history of the medium. Different viewpoints and aspects of these topics will be presented by commercial retouchers and mounters, conservation scientists, conservators, curators, and artists. The workshop is open to recent graduates in photograph conservation and practitioners who have had limited access to equivalent training. Enrollment is very limited. For application or
Specialty Groups

other information please contact Nora Kennedy or Debra Hess Norris
Applications are due March 30th, 2001.
—Andrew Robb, 1999–2000 PMG Chair; Conservation Division, Library of Congress, Washington DC, 20540-4530; (202) 707-1175; anro@loc.gov

Textiles

1999 AND 2000 POSTPRINTS: Camille Myers Breeze reports that the 1999 Postprints are ready to go to the printer. Jane Merritt and Virginia Whelan, 2000 Postprints editors, are happy to report that they had 100 percent of the authors submit papers this year. They anticipate having all of the revisions complete and the abstracts translated into Spanish by press time and the volume to the printer by the end of the year. Many thanks to all of the editors and the authors for their important contributions to TSG.

DISTRIBUTION LIST: We expect to have an internet-based system of communication in place for TSG by the AIC Annual Meeting in May. We will need someone with a bit of computer savvy to serve as overseer for this distribution list. If anyone would like to volunteer their services or recommend someone for the position, please contact me ASAP.

STITCH DIRECTORY REPRINTING: The board approved reprinting a limited number of the Stitch Directory with minor revisions. The reprinting will be done in early 2001 to make this resource available until a new expanded version is completed. Christine Giuntini has accepted the responsibility to oversee more extensive revisions after completing her term as TSG Chair in 2002.

ASTM STANDARDS: After reviewing communications with TSG members and the history of TSG’s involvement, Claudia Iannuccilli, TSG’s ASTM representative, made her recommendations concerning the standards to the board. She recommended that the two current standards be revised, and that a committee of five be formed to review the revisions, not to create new standards. Her recommendation was approved and Claudia will serve as chair of that committee.

EXPRESS YOURSELF: Please contact one of the TSG board members if you have ideas or concerns about any group activities or for the 2001 TSG meeting in Dallas. Also, become personally involved by volunteering to work on the various committees. The current TSG board members are Chair, Jenna Tedrick Kuttruff; Vice Chair Christine Giuntini; Treasurer Susan Adler; and Secretary Dorothy Stites Alig.

Wooden Artifacts

CALL FOR NOMINATIONS: I’d like to send out an early call for nominations for officer positions for WAG. Chris Shelton will vacate the program chair slot in June to become WAG chair. This transition means that we need to elect a new program chair for the 2002 AIC Annual Meeting. It is also time to elect a new secretary/treasurer. Please give some thought to nominees for these positions. Consider nominating yourself! Service to our organization is a rewarding experience. We are also currently exploring possibility of providing some funding for officers who must attend the AIC Annual Meeting. This prospect was discussed at the meeting in San Diego and again in Philadelphia. In Philadelphia, the majority of the group was in agreement that some type of compensation should be provided for officers mandated to be in attendance. If you were unable to attend those meetings and have any thoughts on this issue, please feel free to contact me with your thoughts. By the time June rolls around, we could quite possibly be able to offer the further enticement to candidates of having part or all of their Annual Meeting expenses paid! There will be more information available about the potential policies and procedures in an upcoming issue of AIC News. If we can manage to set the process in motion, I expect to see a large slate of candidates for program chair and secretary/treasurer.

FURNITURE IN FRANCE: The group has been corralled for the Furniture in France Study Trip. The trip dates have been established for May 6–May 24, 2001. The funds that WAG provided as front money for expenses incurred while organizing and arranging this historic trip will be repaid this month. I’d like to thank WAG as an organization for entrusting us with this short term loan. Undertaking the planning and pulling together of this trip has not only been enriching for the organizers and leaders, it has been an educational experience in itself. With all we have learned and accomplished, the groundwork is laid for future such endeavors. My thanks to all the participants for making this commitment to try a new adventure and share the knowledge gained with colleagues upon our return.

—Kathy Z. Gillis, Virginia Museum of Fine Arts, 2800 Grove Ave., Richmond, VA 23221; (804) 340-1532; kgillis@vmfa.state.va.us

Editor’s Note: The RATS column was not submitted for this issue.
CALL FOR PAPERS DEADLINES


London, UK—Conference Spring 2002. Contact: Conference Organisers, c/o IPC at Leigh Lodge, +44 (0) 886 832 323; Fax: +44 (0) 886 833 688; <http://palimpsest.stanford.edu/ipc/meetings.html#part>.

February 1, 2001. “Innovation and Change in Conservation Education.”

GENERAL

Alexandria, VA—Contact: Jere Gibber, National Preservation Institute, PO Box 1702, Alexandria, VA 22313, (703) 765-0100; <info@npi.org; www.npi.org>.

Mimai, FL—Contact: (734) 913-5789; Fax: (734) 827-6831; <stump@nsf.org>.

February-June 2001. West Dean College Courses
Chichester, UK—Contact: The College Office, West Dean College, West Dean, Chichester, West Sussex, PO18 OQZ, westeand@pavilion.co.uk; <www.westeand.org.uk>.

Habana, Cuba—Contact: School for Scanning: Cuba, <arnac@ceniai.inf.cu>.

Cologne, Germany—Contact: Nel Oversteegen, <natal leans@buenosaires.com.ar>.

Northfield, VT—Instructor John Leake, Contact: Preservation Institute, (802) 674-6752; Fax: (802) 674-6179; <HistWistInc@valley.net>;

College Park, MD—Contact: Eleanor Torain, <torain@nsf.gov>.

March 29-April 1, 2001. “Connections Between Conservation and Art History in Museums.”
Oxford, UK—Contact: Christopher Baker, <c.baker@下載.com>.

Santiago, Chile—Sponsored by ICOM-CC Metals Working Group. Contact: Johanna Theile, <restauro@mixmail.com>.

April 17-21. “Catastrophes and Catastrophe Management in Museums.”
Sarajevo, Bosnia and Herzegovina—Contact: z.muzjek@bih.net.net; <www.sarajevo-congress2001.org>.

May 7-11, 2001. “Pest Control Workshop.”


Dallas, TX—29th AIC Annual Meeting. Contact: AIC office, (202)
Courses, Conferences, and Seminars

452-9545; Fax: (202) 452-9328; info@aic-faic.org; aic.stanford.edu


June 9-July 6, 2001. “Sharing Conservation Science.” Paris, France—Application Deadline November 15, 2000. Contact: ICCROM, +33 (0) 658 5531; Fax: +33 (0) 658 553 349; training@iccrom.org; www.iccrom.org

June 11-15, 2001. 8th ICOM-CC Working Group of Cons. of Wet Organic Materials Stockholm, Sweden—Contact: Ingrid Hall Roth, Fax: +46 (0) 8662 4277; ingrid.hall.roth@raa.se

June 20-23, 2001. “FUNGI: A Threat to People and Cultural Heritage Through Micro-organisms.” Munich, Germany—Contact: Angelika Rauch, Fax: +44 (0) 207 603 3498;


September 12-14, 2001. “Past Practice – Future Concepts.” London, UK—Contact: Andrew Oddy, waoddy@british-museum.ac.uk

September 13-16, 2001. “Recovery and Preservation of the Industrial Heritage.” Santiago, Chile—Contact: TICCIH, Esteban dell’Orto 6915, LasCondes, Santiago Chile, +562 (0) 22 09 966; conpalch@entelchile.net

September 27-29, 2001. “Visibility of Restoration, Legibility of Art Works.” Paris, France—Contact: Colloque ARAAFU, c/o D. Martinet, 70 avenue de Stalingrad, 21000 Dijon, France; Fax: +33 (0) 380 280 060; colaraafu2001@aol.com


ARCHITECTURE


BOOK AND PAPER

March 7-10, 2001. ICOM-CC Working Group on Graphic Documents Vantaa, Finland—Contact: Rikhard Hordal, Fax: +33 (0) 658 553 349; faxa59@dial.pipex.com; www.epc.moor.dial.pipex.com

April 20, 2001. “Cold Storage of Photographic Collections.” New York, NY—Contact: Lee Ann Daffner, Fax: +44 (0) 207 603 3498;

May-July 2001. The Centre for Photographic Conservation Courses. London, UK—Contact: Angela Moor, Fax: +44 (0) 207 603 3498; xfa59@dial.pipex.com; www.epc.moor.dial.pipex.com

OBJECTS

Spring 2001. “Pyrite Decay: Prevention and Conservation.” London, UK—Contact: Adrian Doyle, Fax: +44 (0) 207 603 3498;

PHOTOCOPY MATERIALS

April 1-4, 2001. “History, Technology and Conservation of Glass and Vitreous Materials of the Hellenic World.” Rhodes, Greece—National Center for Scientific Research “Demokritos” and Greek Glass Federation. Contact: A. Nicolaou, Institute of Materials Science, National Center for Scientific Research, +30 (0) 1650 3302; Fax: +30 (0) 1654 7690; gkordas@ims.demokritos.gr; www.ims.demokritos.gr/sol-gel/conference

July 2001. “Introduction to the Conservation of Outdoor Bronze Sculpture.” NY, NY—Contact: Fax: (212) 714-0149; NYConsnFdn@aol.com; www.NYCF.org

April 1-4, 2001. “History, Technology and Conservation of Glass and Vitreous Materials of the Hellenic World.” Rhodes, Greece—National Center for Scientific Research “Demokritos” and Greek Glass Federation. Contact: A. Nicolaou, Institute of Materials Science, National Center for Scientific Research, +30 (0) 1650 3302; Fax: +30 (0) 1654 7690; gkordas@ims.demokritos.gr; www.ims.demokritos.gr/sol-gel/conference

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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 upon a salary of $22,500/year plus benefits, two weeks vacation, two weeks research leave, and an $1,800 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 Street, Philadelphia, PA, 19103. Deadline for applications is February 28, 2001.

CLAIRE W. AND RICHARD P. MORSE FELLOWSHIP FOR ADVANCED TRAINING IN PAPER CONSERVATION THE MUSEUM OF FINE ARTS, BOSTON

The Museum of Fine Arts, Boston, is accepting applications for the Claire W. and Richard P. Morse Fellowship for Advanced Training in Paper Conservation. The fellowship is for two-years and will begin in September, 2001.

Candidates must have a graduate degree in conservation or its equivalent in apprenticeship training and, prior to the start of the fellowship, must have had at least one year of practical experience beyond graduation. Stipend, travel allowance, and benefits are competitive. All applications and supporting documents must be received by January 31, 2001. Candidates should submit a curriculum vitae, including undergraduate and graduate education, and relevant experience; a statement (no more than one page) as to the candidate's reason for applying; and two letters of support to Sandra Matthews, Senior Manager of Employment, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115. Questions about the fellowship may be sent to Roy Perkinson, Head of Paper Conservation. Interviews of selected candidates will take place in February, and the decision of the selection committee will be made in March. The Museum is an equal opportunity employer and seeks diversity in its workforce.

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

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 2001 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, DC in late 2003 and the on-going move of over 800,000 artifacts from the old storage facility in the Bronx, NY to the new Cultural Resources Center in Suitland, MD. The fellowships are located in Suitland, MD (outside of Washington, DC).

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,
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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 and who are especially interested in the cultures 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 US;
- 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 letter explaining candidate's interests and intent in applying for the fellowship;

The material must be received by March 15, 2001 and sent to:

Marian A. Kaminitz, Head of Conservation
National Museum of the American Indian/Smithsonian Institution Cultural Resources Center, MRC 541
4220 Silver Hill Road
Suitland, MD 20746
E-mail address for inquiries only: kaminitzm@nmaiarc.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 25, 2001 of the selection committee's decision.

**ADVANCED AND THIRD YEAR INTERNSHIPS**

**WILLIAMSTOWN ART CONSERVATION CENTER**

The Williamstown Art Conservation Center offers internships for the year beginning September 2001. The third-year or advanced internships will be divided between paintings, paper and objects, depending on the interests and needs of the intern applicants and the professional staff. Advanced internships carry a stipend of $20,000, individual health insurance, and a $1,500 research/travel allowance. 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 intern the opportunity to work productively on a wide range of high quality objects under the supervision of experienced conservators. A research project related to the collections of WACC's members will also be an important component of the internship.

Please send a letter of intent, resume, and three letters of recommendation to Thomas J. Branchick, Director, WACC, 225 South Street, Williamstown, MA 01267. Application deadline is February 9, 2001. Williamstown Art Conservation Center is an Equal Opportunity Employer.

**NATIONAL GALLERY OF ART CONSERVATION DIVISION**

**CHARLES E. CULPEPER ADVANCED TRAINING FELLOWSHIP IN CONSERVATION SCIENCE**

The conservation division of the National Gallery of Art, Washington, DC, is offering a fellowship in the scientific research department supported by the Charles E. Culpeper Foundation. The three-year fellowship commences in October 2001 and includes an annual stipend of $26,000 plus $2,000 per year for research-related travel. The fellowship will be dedicated to research relating to the Gallery's collections, including scientific investigation of the methods and materials used by artists and conservators. The fellow will have access to advanced analytical instrumentation. Lectures, symposia, and informal discussions at the National Gallery of Art contribute to the fellowship program. By the end of the appointment, the fellow will be expected to produce a publishable paper based on research completed during the fellowship.

**ELIGIBILITY**

Candidates will be considered who have a graduate degree in one of the sciences or in conservation, or equivalent training of not less than five years. Previous experience in conservation is desirable. English language skills and a proven record of research and writing ability are required. Fellowships are awarded without regard to age, sex, nationality, or race. Finalists who are not United States citizens must provide proof of their own health insurance coverage during the fellowship period.

**APPLICATION PROCEDURE**

Interested candidates must submit the following materials in English:

- Transcripts of both undergraduate and graduate courses of academic study (unofficial copies are acceptable)
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- A curriculum vitae including basic biographical information, current and permanent addresses, and telephone numbers
- A short statement of the candidate's interests and intent in applying for the fellowship
- Offprints of publications
- Two letters of recommendation from professionals familiar with the candidate's work and one letter of personal reference (sent directly to the address below)

Formal applications and supporting materials must be postmarked and mailed or be sent via an express delivery service no later than March 23, 2001 to:

Michael Skalka, Conservation Administrator
Conservation Division
National Gallery of Art
Washington, D.C. 20565 U.S.A.
E-mail address for inquiries only: [omitted]

All applicants will be notified by May 18, 2001 of the decision of the selection committee.

POSITIONS

HEAD CONSERVATOR
MUSEUM AT FASHION INSTITUTE OF TECHNOLOGY, NEW YORK CITY

Required Qualifications: Masters degree with an emphasis in conservation and five to ten years of textile conservation experience required. Experience in the supervision of a conservation staff required. Demonstrated knowledge of current methods of conservation, treatment and storage of historic and contemporary costumes, textiles and accessories, including but not limited to; basic chemistry, pattern making (flat pattern and draping), textile science, garment construction, sewing techniques, cleaning methods, use of dyes, and fiber analysis and weave structure. Proficiency in laboratory methods and the use of scientific instruments for examination, analysis and treatment of objects from the collection. Must have an ongoing awareness of current methods of conservation and museum storage techniques. Must have experience with exhibition planning and display issues. Excellent computer and communication skills required.

Purpose of Job: Plan and oversee the conservation activities of the Museum and supervise the daily operations of the conservation department. The position involves extensive practical work on a variety of garments and textiles, utilizing a wide range of textile conservation techniques to deal with costume, flat textiles, and accessories. Responsible for the following: examine objects to assess condition, need for repair and method of preservation of garments and textiles. Perform repairs and conservation of garments and textiles, determine and apply proper storage methods of garments and textiles in museum's collection. Prepare and condition garments and textiles for installation in exhibitions. This is a general description and is not to be construed as all-inclusive.

Salary: We offer an excellent benefits package and a salary of $45,717 per annum.

To Apply: Mail/fax resume and cover letter to: Employment Manager, Office of Personnel Administration, Fashion Institute of Technology, Seventh Avenue at 27th Street, New York City 10001-5992. Fax: 212-217-5616. An EO/AA Employer

PAINTING CONSERVATOR
SOLOMON R. GUGGENHEIM MUSEUM

The Solomon R. Guggenheim Museum is seeking an associate painting conservator. The scope of work will focus primarily on exhibitions traveling to the Guggenheim Museum Bilbao, and although the conservator will be based in New York City he/she will be required to spend substantial amounts of time in Bilbao, Spain. Responsibilities include loan evaluations, preparation of art works for travel and installation, as well as conservation treatments. The conservator will work closely with the Guggenheim registrar and technical staff to design packing and transport systems, and act as a liaison between the conservation department of the Solomon R. Guggenheim Museum and that of the Guggenheim Museum Bilbao. The successful candidate will participate in the development of the conservation laboratory in Bilbao and supervise treatments and research, as well as help develop training programs in Bilbao. Candidates should have a diploma from a conservation training program or equivalent, and at least 6 years experience, preferably gained in a museum environment where exhibitions have been a strong focus. Experience with twentieth century art is preferred. An established understanding of modern materials, three-dimensional objects and composite materials is a distinct advantage. The ideal candidate would ideally be fluent in English and Spanish, be free to travel extensively and have permission to work in the United States. Title and salary commensurate with experience. The successful candidate will report directly to the Chief Conservation, Guggenheim Museums, and will work closely with all members of the conservation department. A statement of interest, curriculum vitae and references should be sent to Paul M. Schwartzbaum, Chief Conservator, Guggenheim Museums/Technical Director, International Projects; Solomon R. Guggenheim Museum, 1071 5th Avenue, New York, NY, 10128.

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**THE METROPOLITAN MUSEUM OF ART**

**ASSOCIATE CONSERVATOR AND ASSISTANT CONSERVATOR, ARMS AND ARMOR DEPT.**

Two full-time permanent positions. The Arms and Armor Department of the Metropolitan Museum of Art is currently seeking to rebuild its conservation program through the hiring of new staff and the renovation of its conservation facilities and storerooms. The newly hired conservators should expect to participate fully, together with curatorial staff, in the planning and implementation of the renovation process. The Associate Conservator will be responsible for initiating and participating in the ongoing treatment and care of a permanent collection of arms and armor consisting of approximately 15,000 objects. The collection ranges in date from the 5th century BC to ca. 1900 and is composed of a wide variety of materials including ferrous and non-ferrous metals, textiles, wood, bone, horn, and leather, from Europe, America, the Middle East, and Asia. The Assistant Conservator will work directly with the Associate Conservator in all aspects of maintaining the collections. General responsibilities include the following: Preparation of objects for exhibition, incoming and outgoing loans, and for storage. Preparing treatment proposals and treatment reports. Participating in maintenance of departmental galleries, installations, and storerooms. Supervising periodic conservation students or apprentices.

Applicants for the Associate Conservator post should have an advanced degree in conservation studies from a recognized program and should possess a demonstrated capacity for independent research and conservation treatment. This qualification should preferably include extensive museum-based experience in the examination and treatment of a collection of arms and armor or a comparably wide variety of objects and materials. Applicants for the Assistant Conservator post should have a degree in conservation studies from a recognized program or substantive experience and apprenticeship training. Experience in the conservation of a collection of arms and armor or a suitably wide variety of materials. Museum experience preferred. Experience in making mounts and gallery installation also desired. Salaries commensurate with experience and abilities. For either position please submit a cover letter, a current CV and three letters of reference to Stuart Pyhrr, Curator in Charge, Department of Arms and Armor, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY, 10028-0198 USA, fax: 212-570-3840.

**DIRECTOR OF CONSERVATION THE TEXTILE MUSEUM**

The Textile Museum (www.textilemuseum.org) invites applications for the position of the Margaret Wing Dodge Chair in Conservation. The successful candidate for this full-time position will direct all activities pertaining to the long-term preservation and conservation of the collection and will be a member of the Museum’s senior management team. The Textile Museum anticipates relocation to an expanded facility, and the Conservator will have a crucial role in planning for and implementing activities associated with that relocation.

Requirements: Graduate degree in conservation from a recognized institution (or the equivalent) plus a minimum of 5 years post-graduate experience demonstrating increasing responsibility in a museum environment; demonstrated ability to procure grant funds and administer large grant-funded projects; a specialization in the treatment of ethnographic and archaeological textiles. Preferred qualifications:

Experience in the design and specification of laboratory and storage facilities for textiles; evidence of strong participation in the conservation profession through the dissemination of research in journals and at meetings; supervision of other conservators and interns. Send letter and resume by February 15 to Conservation Search Committee, The Textile Museum, 2320 S Street NW, Washington, DC 20008. Contact jbarrett@textilemuseum.org for detailed job description.

**TEXTILE CONSERVATOR TEXTILE PRESERVATION ASSOCIATES, INC.**

Textile Preservation Associates, Inc., a treatment oriented private practice for exhibition and treatment of flat textiles, is seeking applicants for an additional full time conservator position to meet the needs of a growing organization. Responsibilities will include examination, documentation, and treatment of objects, conducting facility and collection surveys, assisting clients on storage and exhibition plans, and working closely with other staff members and contract conservators.

The candidate should possess excellent writing, organizational, and communication skills, as well as the technical skills needed to perform the conservation treatments. The applicant should hold a degree from a recognized conservation training program or the equivalent with at least five years practical experience beyond the training period. Prior museum experience would be beneficial. The applicant must be willing to do some traveling and relocate to the area (a rural setting approximately 60 miles from the Washington/Baltimore metro area). Salary will be commensurate with experience and training. Excellent benefits are offered and the position is open for immediate occupancy. Send letter of interest with resume to...

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Fonda Thomsen, Textile Preservation Associates, Inc., P. O. Box 60, Keedysville, Md 21756.
Inquiries may be emailed to tpa@fred.net or telephone (301) 432-4160.

Adjunct Faculty
Tufts University Museum Studies

Tufts University seeks adjunct faculty to teach summer 2001 course. Collections Management examines the overall management and use of collections in a variety of museum settings. Topics include collection policies, acquisition process, registration methods, legal and ethical considerations of accessioning and de-accessioning artifacts, repatriation, storage, copyright, and use of technology in managing collections. The role of the curator/collections manager as registrar, researcher, and collection interpreter, as well as the educational and commercial use of collections, are also covered. Candidates must have experience with museum collections and teaching experience at the college level, especially with adult students. A Ph.D. is preferred; a master's is required. Interested candidates should send résumé by February 10 to: Liz Regan, Tufts University, Graduate and Professional Studies, Ballou Hall, Medford, MA 02155

Department Head—Preventive Conservation
Williamstown Art Conservation Center

The Williamstown Art Conservation Center (WACC), a non-profit, fee-for-service organization, seeks a qualified conservator to head the Department of Preventive Conservation Services that has been operating since 1994. The department provides a range of services that include: On-site preventive conservation consultation; organization and presentation of workshops (ie. Housekeeping, accession labeling, re-housing objects, etc.); production and editing of technical leaflets for distribution; and response to telephone, mail and on-line inquiries. Travel and on-site work throughout New England is an important component of the job.

The minimum requirements for the position are as follows: MA in conservation or equivalent apprentice type experience; demonstrated knowledge of the specialized field of preventive care including agents of deterioration; holistic collections management and risk assessment; HVAC equipment; pest management; emergency preparedness and disaster recovery; ability to conduct and write surveys for museums and historical sites; proven skills for public presentations; and strong interpersonal and communication abilities; supervising conservation interns and teaching graduate level art history students. The successful candidate will report to the director and should work within the team environment of WACC's fourteen conservators. It is possible that specialized and practical treatment skills could also be incorporated into the position, if desired.

Salary and title are commensurate with experience.

To apply, please send a letter of intent, resume, samples of recent reports (ie. CAP or General Facility or Collection Survey), and/or publications together with the names and telephone numbers of three professional references to: Thomas J. Branchick, Director, Williamstown Art Conservation Center, 225 South Street, Williamstown, MA 01267.

EOE.

Specialist II (3 positions)
The New York Public Library

The New York Public Library seeks a professional to perform treatment and other duties as part of the treatment programs of the Goldsmith Conservation Laboratory. Performs conservation treatment for a wide range of paper-based artifactual formats, including manuscripts, bound artifacts, prints, drawings, photographs, posters, and other artifactual materials from all divisional collections. Assists in general administrative and lab support duties of the conservation lab. Master's degree from an accredited professional conservator training program and professional experience in conservation of paper-based materials, or equivalent formal training and experience. Thorough working knowledge of conservation theory and techniques, with satisfactory completion of courses in organic, paper, and conservation chemistry. Excellent computer skills.

We offer a salary of $34,055 and excellent benefits. Please send resume and cover letter to:
The New York Public Library
HR Department NB-PTM
188 Madison Avenue, 5th Floor
New York, NY 10016
Or email: hrd@nypl.org
Equal Opportunity Employer
Visit us at www.nypl.org for a full job description. Only candidates selected for further consideration will be contacted.

Getty Conservation Institute
Head of Education Programs

The Getty Conservation Institute (GCI), located in Los Angeles and one of the operating programs of the J. Paul Getty Trust, serves the international conservation field by working strategically to advance practice in the profession. In partnership with other Getty programs and with institutions internationally, the GCI seeks to develop, apply, and disseminate appropriate and sustainable solutions to unsolved problems in the conservation field. GCI activities include scientific research, education and training, dissemination of information, and carefully selected, model field projects. The GCI Education

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Group is newly established to meet far-reaching and integrated education and training needs in the conservation field and to provide leadership in the sphere of conservation education worldwide.

The Head of Education will plan, manage, and evaluate the activities of the Education Group, working cooperatively with the GCI’s other departments (field projects, science, information and communications, and administration) in the development of policies and programs. The convening of international meetings around critical topics, the creation of programs for the professional development of conservation professionals, and the commissioning and creation of publications and other texts to advance conservation practice are likely to be a focus of the position. The successful candidate will have a graduate degree, preferably a Ph.D., and a minimum of ten years experience in conservation, the humanities, education, or other related fields. The individual will also have a demonstrated ability to manage people, programs and budgets. Fluency in Spanish, French, or Italian preferred. An excellent benefits package and salary commensurate with qualifications and experience will be provided. For a full position description, go to www.morrisberger.com. Send resume and cover letter to: Morris & Berger, 201 S. Lake Ave., Ste. 700, Pasadena, CA 91101. Fax or E-mail: (626) 795-6330, mb@morrisberger.com.

The Getty Conservation Institute is an Equal Opportunity Employer.

SUPPLIER’S CORNER

This year, Hiromi Paper International’s great selection of Japanese conservation papers can also be found on-line! Visit our web site at www.hiromipaper.com and shop, using our secure server, from the comfort of your home or office. You’ll find HPI’s new addition—Japanese Hinging Paper—available in the United States exclusively through HPI. This paper is available in two different weights: 20 g/m2 and 12 g/m2. The size is 23 inches by 17 inches, divided in easy to dry tear strips graduating from 1 inch to 1/4 inch width. For more information, on this or any other papers, please contact us—2525 Michigan Avenue, Unit G-9, Santa Monica, CA 90404; tel (310) 998-0098; fax (310) 998-0028; e-mail: washi@hiromipaper.com

What Awaits You in St. Louis

AAM Annual Meeting & MuseumExpo™2001
May 6 - 10
St. Louis, MO
(202)289-9113
www.aam-us.org

AMERICAN ASSOCIATION OF MUSEUMS
Andrew W. Mellon Foundation Awards $1.8 Million to FAIC to Establish an Endowment for Continuing Professional Development

FAIC is committed to supporting opportunities for the professional development of conservators and continues to seek ways to meet the educational needs of AIC members. Therefore, we are delighted to announce the establishment of an FAIC Endowment for Continuing Professional Development, made possible by a generous grant of $1.8 million from the Andrew W. Mellon Foundation.

The Board and the administrative staff of FAIC are deeply grateful to the Mellon Foundation (whose long-standing commitment to the field of conservation is well known), for enabling us to take this important step toward meeting the needs of conservators in mid-career. Plans are already underway to launch a major fundraising campaign to raise an additional $1.5 million in endowment, which together with the Mellon gift, will generate an annual income sufficient to meet a substantial portion of the educational needs of AIC’s members, and thereby contribute to the long-term growth of our profession.

A portion of the grant will be used to establish a new position, Program Director for Professional Development, and will provide support for the first five years. Working with the AIC/FAIC board, committees, and office administration, the Program Director will develop workshops, classes, lectures, conferences and other educational initiatives.

Additional information regarding the structure of this new program will be forthcoming in future newsletters.

Please join us in celebrating this wonderful opportunity for FAIC and the field of conservation.

Jerry Podany
AIC/FAIC President
The 29th AIC Annual Meeting

May 30 ~ June 5 2001

Dallas, Texas

Registration brochures will be mailed to all AIC members in February.

For more information, visit the AIC website at http://aic.stanford.edu or call (202) 452-9545
Not Lost But Gone Before:
The Conservation of Archaeological Sites

Framing the Problem

The conservation and management of archaeological sites has gained increasing attention in recent years as evidenced by a growing number of professional conferences, published journals on the subject, and international projects. Archaeological sites have long been a part of heritage tourism, certainly before the use of the term "heritage" and the formal academic study of tourism. However, current concern can be attributed to the growing perception among the public and professionals alike that archaeological sites, like the natural environment, represent nonrenewable resources deteriorating at an escalating rate.

This deterioration is attributable to a wide array of causes, ranging from neglect and poor management to increased visitation and vandalism, from inappropriate treatments to the outlived performance of past treatments. No doubt the pressures of economic benefit from tourist development in conjunction with increasing global communication and mobility have caused accelerated damage to many sites unprepared for development and visitation.

Despite the global increase in the scale of these problems, issues of recovery, documentation, stabilization, interpretation and display have been at the heart of archaeological conservation since the early 20th century. One of the first coordinated attempts to codify principles and procedures of site conservation was formulated in the Athens Charter of 1931, in which measures such as accurate documentation, protective backfilling, and international interdisciplinary collaboration were clearly articulated. In 1956, further advances were made at the General Conference on

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Expanding Programs for Professional Development

Established in 1973, the Foundation of the American Institute for Conservation (FAIC) has existed nearly as long as AIC. Until recently, however, it remained in the background, the silent nonprofit junior partner of AIC. FAIC's major role is to support the educational activities of AIC and the profession through the acceptance and maintenance of tax-deductible donations and gifts from members, supporting individuals, groups or corporations, as well as grants from foundations. Many of these funds have been put to use for educational activities through the Stout and Horton Fellowships and, increasingly, FAIC has been fortunate to receive grants from the Kress Foundation, Fidelity Foundation, NCPTT, NEH, NEA, the Mellon Foundation, and the Getty Trust to produce publications, workshops, and educational programs.

Board-designated funds, created by an initial donation from Caroline Keck and supplemented by member donations, have provided cost sharing for these and other initiatives.

Endowment for Professional Development in Conservation

The $1.8-million gift from the Mellon Foundation brings FAIC to the forefront and makes it a major player and a significant asset for the members, who have long placed educational development among their top priorities. Part of the grant—$300,000—will be allocated to start-up funds and the salary for a new professional education coordinator position during the first five years, while $1.5 million will be placed in an endowment. An endowment, by definition, limits the use of principle and allows only the money earned from investment of that principle to be used, in this case for continuing professional education opportunities for the AIC membership. For example, if the invested endowment earns 5%, $75,000 will be available for projects and the staff to run those projects. While this step is a substantial beginning, it is clearly not enough to do everything we would like or to

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CONSERVING ARCHAEOLOGICAL SITES CONTINUED FROM PAGE 1

International Principles Applicable to Archaeological Excavations adopted by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) in New Delhi, where the role of a centralized state administration in coordinating and protecting excavated and unexcavated archaeological sites was advocated. Other charters such as the ICO-MOS (Venice) Charter of 1964 extended these earlier recommendations through explicit recommendations, including the avoidance of reconstructions of archaeological features except in cases where the original components were available but dismembered (anastylosis) and the use of distinguishable modern techniques for the conservation of historic monuments. The Australia ICOMOS (Burr) Charter of 1981 expanded the definition of archaeological site to include place, thus challenging Euro-centric notions of value, significance, authenticity, and integrity to include context and traditional use, an idea important for culturally-affiliated indigenous groups. Lastly, in 1990, the ICOMOS Charter for the Protection of the Archaeological Heritage was adopted in Lausanne, Switzerland, formalizing the international recognition of many archaeological sites as living cultural landscapes and the responsibility of the archaeologist in the conservation process.

Defining the Field

The practices of archaeology and conservation are, by their very nature, in opposition. Excavation, as the primary physical method by which archaeologists reveal and "see" a site, is a subtractive process that is both destructive and irreversible. In the revealing of a site, structure, or object, excavation is not only a reversal of site formational processes, but also rather a traumatic invasion of a site's physico-chemical equilibrium often resulting in the immediate deterioration of associated materials at various rates and patterns of alteration. Conservation, on the other hand, is predicated on the safeguarding of physical fabric from loss and depletion, based on the belief that material culture possesses unique abilities and the power to transmit knowledge as well as inspire memory and emotional responses.

Moreover, the fundamental issues of conservation also concern ways of evaluating and interpreting cultural heritage for its preservation and safeguarding now and for the future. In this last respect, conservation itself becomes a way of reifying cultural identities and historical narratives over time through valorization and interpretation of the past by the present. Both aspects have been promoted in the excavation and display of many archaeological sites around the world.

The exposure of architectural remains at archaeological sites presents tremendous difficulties both during and after excavation. Like all buried structures and artifacts, buildings and associated features, such as wall paintings and mosaics, exist in unique microenvironments created by a wide range of factors including soil type, ground water, buried material, depth and configuration, animal and plant activity, microflora, and bacteria. After years of interaction, overall thermo-hygrometric equilibrium is usually achieved with the surrounding environment, assuming external conditions remain the same. The destabilization of this environment through excavation can cause
Conserving Archaeological Sites continued from page 3

Structural instability and potential collapse from rain and snow erosion, wind load, seismic and vibrational forces, and plant and animal activity including humans.

At the micro-scale, a loss of surface pressure and rapid drying due to surface evaporation inevitably results in the migration of soluble salts to the surface as well as shrinkage cracking, loss of cohesion, and delamination. Through evaporation, accelerated by wind action, salts may crystallize on the surface or subsurface within the pores of the material causing disruptive internal pressures resulting in disaggregation, flaking, and detachment. Immediately upon excavation, all exposed surfaces become a plane of climactic activity. Heat is absorbed and moisture evaporates. Newly exposed walls may be subjected to dramatic temperature changes ranging from the extreme midday heat to cold nights. Slight differences in thermal co-efficiencies between walls and plasters may exacerbate plaster and paint failure. Cracks, delaminations, and the natural layered structure of wall and floor plasters facilitate plant root growth and salt formation causing gross macro-failure, detachment and collapse. The more gradual the process of excavation or exposure, the more likely it is to mitigate damage by slowly acclimatizing the buried remains to the variations of the new environment.

New Directions

Like all disciplines and fields, archaeological conservation has been shaped by its historical habit and by contemporary concerns. Important in its development has been the expanding notion of site conservation to include the stabilization and protection of the whole site rather than simply *in situ* artifact conservation or the removal of site (architectural) features. This has resulted in the inclusion of architectural conservators and site management specialists into the circle of those who create long-term strategies for *in situ* preservation.

The public interpretation of archaeological sites has been associated with the stabilization and display of ruins. Implicit in site stabilization and display is the aesthetic value many ruin sites possess based on a long-lived European tradition of cultivating a taste for the picturesque. With the scientific investigation of many archaeological sites beginning in the late 19th century, both the aesthetic and informational value of these sites were promoted during excavation-stabilization. In contemporary practice, options for architectural conservation at archaeological sites include: reconstruction; re-assembly; *in situ* preservation and protection, including shelters and/or fabric consolidation; *ex situ* preservation through removal; and excavation/reburial with or without site interpretation.

Despite the level of intervention—that is, whether interpretation as a ruin is achieved through anastylosis, total preservation, or reconstruction—specific sites, namely those possessing impressive masonry remains, have tended to establish an idealized approach and desirable end product for the interpretation of archaeological sites in general. Many sites such as those of earthen remains or landscapes with indigenous ancestral connections at once challenge these ingrained notions of ordered fragmentation and noble impermanence by virtue of their fragile materials, temporal and spatial disposition, and relationship with associated communities.

Moreover, changing notions of "site" have expanded the realm of what is to be interpreted and preserved, resulting in both archaeological inquiry and legal protection at the regional level. These aspects of site conservation and interpretation become all the more difficult when considered in conjunction with the demands of tourism and site and regional development for the larger physical and political context.

In conclusion, although issues of heritage and conservation have become important themes in recent discourse on place, cultural identity, ownership of the past, and the political and economic implications posed, few archaeological projects have actually included architectural conservation management as a viable strategy in addressing these attendant issues from the beginning.

This result has been due in part to archaeologists' ignorance of a long history and tradition of conservation theory and practice and a general misperception of the conservation field as one concerned with a nostalgic view of the past or focused only on technical issues and solutions. Specialists in conservation and heritage management have been slow to participate in the recent and rapidly expanding discourse on the meaning, use, and ownership of heritage for political, social and economic purposes. They also avoided a critical examination of the inherited historical and cultural narratives constructed largely through past archaeological projects and conservation practices.

Yet conservation as an intellectual pursuit is predicated on the belief that knowledge, memory, and experience are tied to material culture. Conservation—whether of a landscape, building, or artifact—helps extend these places and things into the present and establishes a form of mediation critical to the interpretive process that reinforces these aspects of human existence. It is for all these reasons that conservation must be conceived as an integrated strategy and part of the planning process whose aim is to link the needs, values and potentialities of heritage at all scales and levels, from artifacts and murals to buildings and urban plan, from the contemporary local villages to the surrounding region, from objects and site to people and place.

—Frank Matero, Associate Professor of Architecture and Chairman, Graduate Program in Historic Preservation, Graduate School of Fine Arts, University of Pennsylvania; (215) 998-3169; fmatero@pobox.upenn.edu

Deadline

The deadline for submissions to the May issue of AIC News is March 15. Submissions can be e-mailed to jdidsbury@aic-faic.org. Or, send a disk to AIC News, 1717 K St., NW, Suite 200, Washington, DC 20006
address the growing educational needs of the membership. It will be essential to raise additional funds and invest wisely. FAIC has received several gifts from estates of members and from clients of conservators, as well as record numbers of contributions during the annual appeal. However, the level of fundraising will need to increase and the Board is already making plans for a major fundraising campaign.

Investing in the Future

To prepare for such a campaign and the responsible and sound stewardship of the funds generated by it, the FAIC Board has recently taken a number of important steps. During the past year, the Board has written a more structured investment and spending policy that includes a series of checks and balances to ensure responsible review and stable growth. The Board has named Salomon Smith Barney as FAIC’s new investment manager. This move has resulted in an immediate change to a more diversified portfolio of investments that will be regularly reviewed. The Board is also creating a financial advisory group made up of AIC members and outside supporters with a commitment to conservation, who also have extensive expertise in financial management. This advisory group will ensure creative approaches to FAIC investments and will work to position the Foundation in such a way as to take advantage of market changes and opportunities.

Understanding the Limitations

It is important to understand the things that the FAIC Endowment cannot do: it cannot be used to lower the costs of annual meetings, subsidize *AIC News*, lower dues, or prevent dues increases. These types of activities are a normal part of any professional membership organization and must be paid out of the operating income. The challenge of the next few years will be to keep both AIC and FAIC on a sound financial footing, while continually expanding the membership and services to the members. This new endowment is an exciting prelude to the ways in which FAIC and AIC intend to meet this challenge.

Education and Training Committee

Members of the Education and Training Committee have been working diligently, often against tight deadlines to submit a proposal for a structured plan to use the Mellon endowment wisely and effectively. We would especially like to thank Nora Kennedy, chair of the Education and Training Committee, and three of the committee members—Susan Mathisen, Erika Lindensmith, and Mary Lee—for their expertise and wisdom.

The committee interviewed other professional organizations to learn more about how their continuing education and professional development programs are organized. Meanwhile, other members of the Education and Training Committee—Victoria Montana Ryan, Martin Burke, Elizabeth Corm, Susan Mathisen, Elizabeth Morse, and Nora Kennedy—researched organizations that are currently providing continuing educational opportunities and the types of courses that are available. Based on this information, the committee members were able to propose an expanded program for FAIC and develop a working model.

Working together toward this goal has been most rewarding. The FAIC goals of increasing professional development and the AIC Education and Training Committee’s research and proposals have merged effectively in pointing toward a new, more clearly defined vision. It has been a pleasure to work with such dedicated and talented people.

The committee’s report identifies the need for increased collaboration with other conservation organizations to coordinate and expand offerings. Their interviews and research indicated that most mature professional organizations have at least one paid staff member, who coordinates education and training activities. Most also have—at a minimum—part-time administrative assistance, and, in some cases, are assisted by volunteers as well. Educational and training topics were collected from a variety of means, including surveys, evaluations, and individual member suggestions.

CONTINUED ON PAGE 6
Program Development for Professional Education

The program will consist of developing a broad series of workshops and courses focusing on new areas of specialization, new methodologies, and emerging technologies for conservators. The initiative will also address areas of research, treatment, and preventive care that are more traditional as well as the work and development of conservators. Formats may vary depending on the topics and may include lecture or seminar courses for larger groups, hands-on workshops, and distance learning. Specific needs identified for topics included addressing the conservation community as a whole for continuing education, keeping abreast of new developments and techniques, and updating analytical research skills. The topics will encompass a broad range of options for individual material specialties. No less important is the ability to provide increased opportunities for collaborative research and study, such as the upcoming Wooden Artifacts Specialty Group study tour of French furniture—also funded by the Andrew W. Mellon Foundation—that combines art historians, conservators, students, and furniture restorers. A major component in the increased programming is the development of collaborative venues with the goal of bringing professional development opportunities closer to a geographically broad membership, as well as developing increased interaction with allied organizations.

Critical Need for Feedback

We can expect an initial experimental phase while we explore the best ways of providing opportunities for the membership. We will not be able to accomplish everything that each individual member would like, but we can explore options, try out new initiatives, and assess their overall effectiveness. While the program has to be effective, efficient, and consistently well organized, it should also respond to the changing needs of the membership. To do this, ongoing feedback from AIC members—including input on new ideas, formats, and venues—will be critical.

In the coming months, the FAIC Board and staff will be working on a new job description and on hiring a program coordinator. It is expected that the first year will be devoted primarily to program development. With input from several committees, the Education and Training Committee and Katy Untch have been developing a list of information that will be incorporated into an upcoming survey. We hope that you will seize this opportunity to provide critical input by completing and returning your survey. The results will undoubtedly direct FAIC on how best to benefit our own professional development as well as the development of our profession as a whole.

As always, if you have comments, concerns, ideas, or suggestions, we welcome them, so please feel free to contact Penny Jones, AIC executive director; Nancy Schrock, AIC/FAIC treasurer; or Katharine Untch, AIC/FAIC director, professional education and training.

—Nancy Carlson Schrock, AIC/FAIC Treasurer, (617) 495-8871; nschrock@fas.harvard.edu

—Katharine Untch, Director, Professional Education and Training; kuntch@wmfa.state.va.us

AIC News

Qualifications Task Force

As previously reported in AIC News, the AIC Board has appointed a new Qualifications Task Force, of which the following are members: Judy Bischoff, Martin Burke, Kathleen Darde, Frank Matero, Roy Perkinson, Carolyn Rose, Joyce Hill Stoner, and Pam Young. The principal charge from the Board is “to define the requisite knowledge and skills which characterize an entry-level professional conservator.”

In the initial meetings of the task force, we found that the work that had already been done by Carolyn Rose and her Collections Care Task Force was both stimulating and enormously helpful. It has been particularly helpful to draw on many of the definitions used by that task force, and it has also been fruitful to have this work as a foil in order to see the differences and similarities between conservators and collections care technicians. Thus far we have produced lists of the key components, elements of knowledge, and skill one would want to find in an “entry-level professional conservator.” I have likened this work to making a collective self-portrait of those of us who are conservators—both an exciting and a daunting task!

We cannot expect to accomplish this work without obtaining feedback from the entire AIC membership, whose thoughts and suggestions we regard as indispensable! Another meeting of the Task Force is scheduled for March 14 and 15, at which time we will be joined by a number of representatives from various committees, specialty groups, and by the AIC Board. One of the crucial goals of this meeting will be to determine a workable mechanism for obtaining and absorbing responses from the membership.

We will continue to provide updates and will also actively solicit your help.

Roy Perkinson, Qualifications Task Force Chair

Volunteer Wanted

The Ethics & Standards Committee has an opening for a Fellow to serve on the committee for three years. Please contact Pauline Mohr at or harpaint@tdl.com.
President’s Message

Looking at a Bright Future: A New Endowment and a Change to the FAIC Board

By now, the entire membership has heard the good news that the Andrew W. Mellon Foundation has given $1.8 million dollars to FAIC, making the establishment of an Endowment for Professional Development in Conservation possible. Part of this generous gift includes funds to support the hiring of a professional education coordinator for five years. The coordinator, together with the administrative staff and the AIC Board, will administer the programs that have been made possible by the endowment.

This development is an extraordinary opportunity for FAIC and a wonderful way for us to begin to address the educational needs of the AIC membership. On page 1 of this issue, Nancy Schrock, AIC/FAIC treasurer, outlines the general nature of endowments and details the way in which these funds will be handled and how we intend to further develop and expand the endowment itself. Katherine Untch, director of professional education and training, then outlines the work that she and the Education and Training Committee (Nora Kennedy, chair) have been doing to prepare a structure for using the income from the endowment so that it will directly benefit the membership. Clearly we will need some time to make it all run smoothly, and some exploration needs to be done, but we are off to a good start. A need for increased educational programs in conservation exists, and I know—with your help—we will have no lack of good ideas for more successful workshops, classes, lectures, and research/study opportunities.

Role of Fundraising

Fundraising has recently become a more aggressive part of FAIC activities. And, as the professional needs of the membership grow and as our desire to do more for the membership and for the profession as a whole keeps pace, we face the practical fact that our financial resources must expand. FAIC garnered more than $500,000 last year through grants and gifts. These funds added to our success and confidence in both raising and effectively managing budgets appropriate to the level of growth we are aiming toward. The Mellon Foundation gift has set a new benchmark in this effort. The Board and administrative staff are already making plans for a major fundraising campaign to double the Endowment for Professional Development in Conservation and there will be many volunteer opportunities for you to help us meet that goal.

New Board Positions

To continue this growth, FAIC must look beyond itself and beyond the membership for people with expertise and experience that directly encourage and secure a better future. To this end, another significant change for the better has occurred. The FAIC Board has unanimously voted a change to the FAIC bylaws that allows the naming of up to five “Invited Board Members.” These additional
AIC Reception for NECA and AIC Members

The AIC Board of Directors looks forward to meeting you and discussing AIC/FAIC's new initiatives and programs at a reception for New England Conservation Association (NECA) and AIC members on Thursday, March 15, from 6:00-8:00. The reception will be held at Adolphus Busch Hall (formerly the Busch-Reisinger Museum) at Harvard University. There is a lot happening, so come and learn more about plans for supporting more programs in mid-career training, changes to the AIC website, initiatives to place more conservation-related articles in allied publications, outreach efforts, and the creation of the new Endowment for Continuing Professional Development. Keep abreast of the efforts AIC/FAIC is undertaking on a national scale. Refreshments will be served.

People

An in-house conservation department has been established at the Andy Warhol Museum in Pittsburgh, Pennsylvania, with Christine Daulton as conservator of paintings and Wendy Bennett as conservator of paper. Both Christine and Wendy will also be retaining their separate private conservation studios.

The Preservation and Conservation Studies program of the Graduate School of Library and Information Science at the University of Texas at Austin is pleased to announce that the seven students admitted to the 2000 entering class are Marlan Green, Preservation Administration; Janye Jamison, Conservation; Rebecca Elder, Conservation; Jill Hawkins, Preservation Administration; Dan Paterson, Conservation; Frank (Francisco) Trujillo, Conservation. Internship sites and supervisors for the program's third-year students are: Jean Baldwin, Library of Congress, supervisor: Mark Roosa; Renee De Ville, Harvard University Libraries Preservation Center, supervisor: Pamela Spizimmer; Anne Marigza, National Archives and Records Administration, supervisor: Mary Lynn Ritzenthaler; Heidi Nakashima, Metropolitan Museum of Art, supervisor: Mindell Dubinsky; Jim Neal, University of California at Berkeley, supervisor: Gillian Boal.

Mark Roosa, formerly chief of the conservation division for the Library of Congress (LOC), is now LOC's director of preservation.

To include a People submission in the May newsletter, send an e-mail to jdidsbury@aic-faic.org by March 15.

Worth Noting

The office phone numbers and fax number of the Conservation Center, Institute of Fine Arts, New York University, have changed. The new numbers are:

(212) 992-5847  (212) 992-5848  Fax: (212) 992-5851

The e-mail address remains the same: conservation.program@nyu.edu
FAIC News

Kress Conservation Publication Fellowships

The Kress Conservation Publication Fellowships, which are made available by a generous gift from the Samuel H. Kress Foundation, have been awarded for 2001.

The Kress Conservation Publication Fellowship Review Committee met in mid-December 2000 to review the applications for the 2001 Kress Conservation Publication Fellowship. Four fellowships were awarded for 2001.

To obtain an application and the guidelines, send your name and address to FAIC:

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

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Irene Brückle, associate professor at Buffalo State College, received a fellowship to complete her manuscript for a book entitled Water in Paper Conservation, which will be written with Professor Dr. Gerhard Banik. The two-part manuscript will focus on the interaction of paper with water. The first part will introduce a variety of cellulose-water interactions, and the second will address conservation treatment strategies requiring a restricted application of water.

Alice Boccia Paterakis, head of conservation at the Agora Excavations for the American School of Classical Studies in Athens, Greece, was chosen to receive a fellowship to complete her manuscript for a book, which has the working title of The Conservation of Inorganic Archaeological Objects. It will address the conservation of inorganic archaeological objects from land sites and cover conservation methodology and treatment for each of the following materials: ceramic, glass, stone, and metals.

Ellen Pearlstein, conservator of objects at the Brooklyn Museum of Art, will prepare a manuscript entitled Preventive Conservation for the Practicing Conservator, which will be written as a textbook for conservation students and a research manual for practicing conservators. The book will be organized so that each set of environmental influences on collections is defined, with references to the specialist literature and evaluations of competing theories.

George Wheeler, a research chemist at the Metropolitan Museum of Art, will complete a manuscript for a book, which the Getty Conservation Institute has agreed to publish, entitled Alkoxysilanes for Stone Consolidation. The publication will provide a comprehensive overview of alkoxysilanes for stone consolidation, a short history of the development and use of alkoxysilanes as stone consolidants, a concise exploration of their chemistry and physics, a short history of their development and use of alkoxysilanes as stone consolidants, and a concise exploration of their chemistry and physics.

Fifteen registrants will be accepted for each workshop. Most travel and hotel costs will be covered by an NEH grant. To obtain an application and the guidelines, send your name and address to FAIC:

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

Washington Watch

AAM is looking for experienced museum professionals from all types of institutions and areas of work to act as discussion leaders for mentoring roundtables at the 2001 AAM annual meeting in St. Louis. Mentors will lead informal roundtable discussions on a wide variety of topics. The roundtables will take place on Wednesday, May 9, 2001, 12–1:45 p.m. For more information, request a roundtable from: Meetings and Professional Education Department, (202) 289-9113; fax: (202) 289-6578; annualmeeting@aam-us.org.

Washington Watch

Errata

AIC regrets errors that occurred in the 2001 AIC Directory, due to a database conversion. If you find an error in your listing that was due to the conversion process, please e-mail info@aic-faic.org or call (202) 452-9545, ext. 10.

Margo Powell was erroneously listed as Margo Thayer. Her e-mail address is info@graphicconservation.com.

Diane van der Reyden's e-mail should have been listed as .

AIC regrets that it cannot print member-initiated address, phone number, and e-mail changes that took place after July 28, 2000. Those changes will be reflected in the 2002 Directory, which will be published in September 2002.
New Materials & Research

Visual Test Methods Used to Evaluate Exhibition and Storage Materials: A Review

Experimental data and empirical observations have shown that volatile organic acids or contact with sulfur or chlorine can damage collection objects. The conservation literature describes visual test methods used to screen commercial materials that may be in contact or proximity to collections. Conservators, conservation scientists, curators, exhibit designers, and architects often use or contract these methods when selecting materials for construction of exhibition and storage areas and cases. Cost and perceived ease of use (if not perceived wide acceptance) are part of the wide appeal of these methods. This article is intended to provide a brief description of common visual methods, with some commentary concerning the advantages and disadvantages of these techniques.

Perhaps the best-known and widely-used test was developed by Oddy (Museum Journal 1973) and refined by Green and Thickett (Studies in Conservation 1995). The test is prepared by sealing a test sample in a glass vessel containing water and small pieces of lead, silver, and copper. Special care is taken to seal the vessel against loss of moisture and to prevent individual components from touching. The test is made in a 60°C oven for a period of about one month. The presence of volatile organic acids is inferred from change on any of the strips of polished metal. A variant of the Oddy test, using a setup that allows a single glass container to be used for testing all three metals, was developed by Bamberger, Howe, and Wheeler (Studies in Conservation 1999). Their procedure is referred to as the "three-in-one" Oddy test. Hopwood (AIC Preprints 1979) substituted neutralized pH-indicator paper for metal strips, reducing testing time to a period of hours or days. The presence of volatile organic acids is inferred from a color change in the pH paper. This test was intended to supplement rather than replace the Oddy test.

Both the Oddy tests and Hopwood test are relatively simple and inexpensive to carry out using supplies that are commercially available. The Oddy test is more widely used and more frequently cited in discussion of test methods on the Conservation DistList and Materials-1. Both tests rely on appraisal of change in visual appearance compared to a control sample. Unambiguous change in color, gloss, or the development of visible tarnishing or corrosion products usually signals a positive test, or failure of a material. False positive and false negative results are common through careless preparation. Failure to use replicates of controls and test coupons can affect the test accuracy and it can be difficult to interpret results for borderline materials. Neither test identifies acids or measures concentration.

The presence of readily reducible sulfur can be determined with a rapid microchemical test using sodium-azide (Daniels and Ward, Studies in Conservation 1982). The test is made under an optical microscope by applying the sodium-azide reagent to a test material between a glass slide and cover slip. The presence of free sulfur in the form of hydrogen sulfide (H2S) is inferred by evolution of gas bubbles from the surface of the test material. This test is relatively simple and inexpensive to carry out, provided one has access to an optical microscope. The rate and amount of gas evolution can be measured, allowing inter-sample comparisons. Care must be taken when handling and disposing of the sodium-azide reagent and test samples because of its explosive nature.

Chlorinated organic materials can be tested for by employing the Beilstein test (Williams, CCI Notes, 17/1 1986). The test is made by touching a test sample and clean copper wire in a flame. The presence of chlorine is inferred from a green flame. The test is simple and inexpensive to perform. Materials that give positive tests include poly(vinyl chloride), poly(vinylidene chloride), chlorinated rubbers, chlorinated epoxies, and chlorinated solvents or any compositions containing these materials.

Simple qualitative tests that rely on visual assessments of change have both advantages and disadvantages. Advantages include ease of use and low cost; disadvantages include lack of reproducibility if test or assessment conditions or procedures vary even by a small amount (Green and Thickett, Conservation Science in the UK 1993). In industry applications, recognition of the difficulties involved in reproducibility and in standardizing visual assessments for Oddy-type exposure tests have long been recognized and discussed, and have led to the development and regular implementation of alternative approaches (Crume, ASTM 1985; Siebert, Laboratory Corrosion Tests and Standards, ASTM 1985; Shepard et al., Corrosion of Metals and Thermal Insulation; Silverman, Applications of Accelerated Corrosion Tests to Service Life Prediction of Materials, ASTM 1994). A lack of standards for use and interpretation and application of subsequent results are fundamental limitations of these visual assessment methods.

Standard instrumental methods, such as dynamic headspace analysis or elemental microanalysis, quantify the presence of specific compounds, elements, and decomposition products, and provide less ambiguous data, but the cost of these contract methods often exceeds the cost of the tested material, making these methods impractical.

Alternatives to visual tests, focusing on rapid quantitative assessment of corrosion rates of various materials in conjunction with specific metals, using relatively simple and low cost electrochemical test setups, are now standard in industry for testing products that will be used near metals. Experiments with transferring this technology to the conservation field are currently in process at several conservation laboratories. These experiments indicate that the polarization resistance test in particular has promise for quickly and objectively identifying potentially damaging materials. This test provides a measure of projected corrosion rate in milli-inches per year for a material if used near a particular metal. However, additional background research is still needed (Reedy, Corbett, and Burke, Studies in Conservation 1998).

At the 2000 business meeting, Research and Technical Studies Group (RATS) members discussed the topic of test methods, specifically, the reliability and inter-laboratory reproducibility of the so-called Oddy test and the advisability of publishing results for individual materials on-line. After lengthy discussion of the issues described above, the group decided it should aim to facilitate access to information about test methods, but should not offer unqualified recommendations for testing or publish individual test results. Given the inherent variability in results that can occur with slight variations in experimental protocols, the subjective nature of qualitative assessments, and the fact that materials can vary from batch to batch, a published or posted list of "passing" and "not passing" materials can too easily be misleading and inaccurate.

Irrespective of the method used, answers to the fundamental question—"Is this material safe to use?"—often prove elusive. The correlation of visual observations or quantitative measurements and determination of actual risk in long-term use are not yet well established. Missing in the conservation literature are controlled experiments in which the results of accelerated tests are compared to the actual long-term performance of materials. Visual appraisal is inherently subjective and unique to individuals. Inter-batch variations of test materials, contamination and degradation in storage, application and subsequent environmental factors are beyond the scope of testing.

—James Martin, Orion Analytical, LLC
P.O. Box 550, Williamsburg, MA 01267; (413) 458-0233; [email protected]

—Chandra Reedy, Museum Studies Program; 303 Old College; University of Delaware Newark, DE 19716; (302) 831-8238; [email protected]
Health & Safety

News

Ergonomics Standard Published

The Occupational Safety and Health Administration (OSHA) has published a new Ergonomics Program Standard (29 CFR 1910.900). The rule is designed to prevent job-related ergonomic injuries, i.e., injuries to the muscles, ligaments, and/or bones (musculoskeletal system). The rule requires employers to inform workers about common musculoskeletal disorders (MSDs), MSD signs and symptoms, and the importance of early reporting by October 15, 2001. Other provisions of the law will be effective November 15, 2004.

If a worker develops a work-related MSD, the employer must check the job to determine whether it exposes the worker to risk factors described in the “Basic Screening Tool” (29 CFR 1910.900). This tool is a two-page form that breaks job hazards down into categories including repetition, force, awkward postures, contact stress, and vibration. Employers also must develop a formal program and response system, provide training, keep complete records, and more.

Summarized from ACTS FACTS, vol. 15, no. 1, p. 2

Safety Booklet

“Safety in Academic Chemistry Laboratories,” 6th ed., published by the Health & Safety Committee of the American Chemical Society (ACS), is available for conservators. This publication is a great source for basic information on laboratory health and safety. It includes sections on chemical hazards, personal protection, laboratory protocols and more. The ACS will send you one free copy if you call: (800) 227-5558, ext. 0.

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Limone Products Pollute Indoor Air

Limone, a common ingredient in cleaners and products, such as furniture wax, has been found to form fine particulates of 2.5 micrometers in diameter when released into the air. Researchers at Rutgers University found that these particulates formed within 30 minutes when a test chamber was loaded with the concentrations of limone similar to those recorded during the release of limone from a waxed table during a three hour period. Conservators should note that limone can form a fine layer on any indoor surface, and the particles are of a small enough diameter to permit deposition within lung tissue.

Summarized from ACTS FACTS, vol. 15, no. 1, p. 2

ARE YOU READY FOR WORK?

- Gloves
- Medical Check up (see “Biological Monitoring in the Workplace,” AIC News vol. 24, #6, November 1999; it includes the OSHA Medical questionnaire. [This questionnaire is also available on the AIC website.)
- Respirator

Sign up for your annual respirator fit test at the 2001 AIC Annual Meeting. The testing will take place Friday, June 1, from 8:00 a.m. to 6:00 p.m. Appointments for fit testing will be scheduled in 15- to 20-minute intervals. Registrants must bring a completed and signed OSHA Medical Evaluation Form (see AIC News, November 1999, vol. 24, no.6). Note that this registration is limited to 25 participants, so sign up early! If you did not receive a registration brochure in February, contact the AIC office at (202) 452-9545, ext. 10.

-A reminder from the H&S Committee

Carolyn Horton Fund

Nelly Balloffet
Judith Reed
New Fellow Profiles

James S. Martin

The AIC Membership Committee is pleased to announce that James S. Martin is now an AIC Fellow. Mr. Martin is a conservation scientist with a strong background in paintings conservation. Last year, he established his own company, Orion Analytical, LLC, which provides scientific examination and analysis of materials to the national and international conservation and historic preservation communities, law enforcement, and industry. His clients range from conservators working in private practice to museums, auction houses, the Federal Bureau of Investigation, and DuPont.

Mr. Martin has a B.S. from Towson University and an M.S. in conservation from the University of Delaware/Winterthur Museum Art Conservation Program. In 1990, he received a Samuel H. Kress postgraduate fellowship to study British painting conservation techniques at the University of Cambridge/Hamilton Kerr Institute. Since then, he has focused energies on scientific research and analysis. In 1991, he founded the analytical laboratory at the Williams Art Conservation Center, which he operated for nine years.

Mr. Martin has performed more than 800 analytical projects, ranging from analysis of ancient Egyptian tomb artifacts to modern compact discs. He was principal investigator for the ASTM research project on identification of organic pigments in colored pencils and for the first Analytical Facility Support grant from the Department of the Interior through the NCPTT.

Mr. Martin shares his expertise with students as a research scientist at Williams College and is on the faculty of the Smithsonian Center for Materials Research and Education. He is a frequent speaker at AIC annual meetings and has authored numerous papers on examination and analysis of works of art and authentication and dating. He is active in the Research and Technical Studies Group, is a member of the Steering Committee of the Infrared User's Group (IrUG), and administers internet listservs on conservation science issues: Materials-I and Irusers-I.

Stephanie Watkins

Stephanie Watkins is head of paper conservation at the Harry Ransom Humanities Research Center (HRHRC) at the University of Texas at Austin. She is responsible for the care and treatment of collections materials, including art, archives, and rare manuscripts, as well as the supervision of staff, student employees, and volunteers. Stephanie received her master's degree and certificate in conservation from the State University College at Buffalo, interning at the Library of Congress and the International Museum of Photography at the George Eastman House. Following her graduate studies, she was a Getty Fellow at the Northeast Document Conservation Center, where, in addition to her treatment projects, she pursued and published research in the manufacture of handmade Asian papers.

Before taking her position at HRHRC, Stephanie was senior conservator and head of conservation services at the Missouri State Archives and Local Records Preservation Program (MSA-LRPP), where she was responsible for the care and treatment of the state archives and state records in 114 counties. During her tenure at the MSA-LRPP, she developed programs in emergency preparedness, outreach to the government and private sectors, and laboratory safety. She published research on the history of dry mount adhesives, and contributed an article on a training program for emergency response to the Journal of the American Institute for Conservation. She also worked as a contract conservator with Heugh-Edmondson Conservation Services during this period, keeping a hand in the fine arts aspect of her practice.

Stephanie's involvement in public outreach and service to the profession is exemplary. In addition to her published articles, of which only a few are mentioned, she has done countless presentations to the public throughout her career. Stephanie has been very generous in her service to professional organizations. She is the current secretary-treasurer of the AIC Book and Paper Group, and in the past has been a Photographic Materials Group (PMG) Commentary Committee contributor and PMG catalog compiler, and Midwest Regional Conservation Guild vice president and president.

In Memoriam

Sidney S. Williston

1913–2000

Sidney S. Williston, objects conservator, died on December 22, 2000, in Washington, D.C., at the age of 87. He was an AIC Fellow, an honorary life member of the Washington Conservation Guild, and president of Mario's Art Shop. He was also the recipient of the Sheldon and Carolyn Keck Award for his sustained record of excellence in the education and training of conservation professionals.

Born and raised in and around Boston, Sidney graduated from Harvard in 1935 with a degree in electrical engineering. During World War II, he was stationed in Key West and assigned to the submarine school, where he instructed cadets in the use of sonar. He later worked for the Naval Research Lab in Washington, D.C. He left the U.S. Navy as a full commander. In 1962, Sidney bought Mario's Art Shop in Washington—at the time, a repair shop. He soon became interested in the conservation of objects and began to offer conservation treatment in the late 1960s.

Sidney gave valuable work experience to many young people entering the field of conservation. He also developed innovative techniques in the treatment of high-fired ceramics, using a new generation of epoxy resins, and his important work with the companies producing Epotek and Hyxtal epoxies ensured that these materials would be of lasting use for conservators. His training and education of apprentices produced an unusual number of highly committed and creative professional conservators. Most are now scattered across the country, employed at major museums and laboratories.

Gene Leedom, David Turner, and Thomas Heffelfinger continue at Mario's. Sidney is survived by his friend and companion of 36 years, Gene Leedom.

—Thomas Heffelfinger, N. W, Washington, D. C.

Worth Noting

The Northeast Document Conservation Center (NEDCC)’s publication, Handbook for Digital Projects: A Management Tool for Preservation and Access, is now online at www.nedcc.org. The handbook was published to meet the needs of libraries, museums, and other collections-holding institutions for basic information about planning and managing digital projects.
Annual Meeting

News

Register now and get the early-bird registration rate for the AIC Annual Meeting in Dallas! The meeting features many enlightening educational opportunities, such as well-known architect Michael Graves keynoting the fourth APT/AIC symposium, “Twentieth-Century Museum Buildings: Conservation and Collections.” The Graves lecture will open the symposium on Sunday evening, June 3, and will also be the free public lecture. Virginia McAlester—Dallas native, author, preservationist, and civic leader—will be the keynote speaker at the General Session, providing an overview of the history of Fair Park and the conservation activity at this National Historic Landmark, site of the Texas Centennial Exposition in 1936. The registration brochure was mailed to all members in February and is also available on the AIC website at http://aic.stanford.edu under the Meetings & Conferences section. Be sure to sign up early, as space for some of the workshops and tours is limited.

The Public Art Program of the City of Dallas Office of Cultural Affairs will host two special events. Both affairs will be held in Dallas’ vital cultural corridor near the conference headquarters at the Adama’s Mark Hotel. The ongoing conservation project of city-owned murals provides a natural theme, not only for touring that undertaking, but also for investigating all of the disciplines that are significant to the production of murals as well as to their preservation.

“The Wall: Art in Architecture”
The Dallas Museum of Art Thursday, May 31, from 7–9 p.m.

A transborder dialogue among a panel of six internationally known muralists, mural conservators, and architectural conservators from the United States and Mexico. Panelists will make brief presentations about their work and experience with murals and will engage in a bilingual forum with the audience. Philosophical and practical issues will be addressed concerning materials, longevity, and the role of the artist-restorer in conservation.

Speakers:

Arturo Garcia Bustos began as assistant to Diego Rivera but eventually became one of the three muralists in the group Los Fridos who worked most closely with Frida Kahlo in the mid-1940s during one of her greatest creative periods. His own murals can be seen at the Museum of Modern Art in Mexico City and the Museum of Modern Art in New York. She has lectured and published widely about her international conservation projects in Europe, Africa, South America and the United States.

Rene Ortega Guevara is on the faculty of the Instituto de Antropología de la Universidad Veracruzana in Xalapa, Arq. Ortega is an archaeologist, a mural conservator, and the chief architect in charge of the spectacular archaeological site El Tajín, in Vera Cruz. He also has worked recently on Hispanic fortifications in the Caribbean and on many important historic sites in Veracruz.

Rina Lazo, a national treasure in Mexico, is the muralist who was considered by Diego Rivera to be “his right hand,” working with him until his death in 1957. Among many other projects, she has reproduced paintings from the ruins of the temple at Bonampak for frescoes at the National Museum of Anthropology in Mexico City. Ms. Lazo’s work is part of permanent collections in Mexico and Guatemala. She recently completed a mural with Mr. Bustos in Italy.

Perry C. Huston, an AIC past president and former head conservator at the Kimbell Art Museum, is the specialist appointed by the architects on behalf of the City of Dallas to oversee the conservation of the Fair Park murals. Mr. Huston has worked on countless private and public collections, including more than 110 murals in the Library of Congress.

Celia Alvarez Muñoz is the muralist chosen by the City of Dallas to collaborate with internationally renowned Mexican architect Ricardo Legorreta for the new Latino Cultural Center/Centro Cultural de Dallas. She has had numerous exhibitions at museums, among them the Whitney Museum in New York, the Smithsonian Institution in Washington, D.C., and ARCO in Madrid.

Leslie H. Rainer, formerly a senior fellow at the Getty Conservation Institute, is the architectural conservator selected by the City of Los Angeles to work on city murals, including América Tropical by David Alfaro Siqueiros.

Fair Park Tour and Video Screening
Saturday, June 2
9 a.m.–Noon

This is a lecture tour of the Art Deco murals created for the 1936 World’s Fair celebrating Texas’s Independence from Mexico and the ongoing conservation project undertaken by the City of Dallas Park & Recreation Department and the Office of Cultural Affairs. Fair Park is a National Historic Landmark containing the largest collection of Art Deco exhibition buildings and art in the world. It is also the only intact, unaltered pre-1950s world’s fair site remaining in the United States.

Following the tour and brunch reception, will be the premiere screening of the video “The Murals of Magic City,” which documents the history of these splendid murals, their creators, and their conservation. There will be a panel discussion among key participants in art, architecture, conservation, historic preservation, and city government, all of whom have collaborated on this project. The screening will be held in the spectacular new Women’s Museum, which is affiliated with the Smithsonian Institution.

Again, registration is limited for some tours and workshops, so send or fax your registration form as soon as possible.

Elizabeth E. “Penny” Jones, AIC
Executive Director, and
Rebecca Venable de Rodríguez, Consultant,
Office of Cultural Affairs,
City of Dallas,
Grants and Awards

Save America's Treasures Grant

March 16 is the deadline for the $15 million available through the FY2001 Save America's Treasures appropriation. These grants are available for preservation and/or conservation work on nationally significant intellectual and cultural artifacts and historic structures and sites. Past grants have required a dollar-for-dollar non-federal match. Minimum grant requests for collections projects were $50,000; minimum grant requests for historic property projects were $250,000.

In the previous two grant cycles, nine CAP museums received a total of $3,366,395. The National Park Service has set up a hotline for requesting information and an application package, which can be either mailed or e-mailed to interested parties. The hotline number is (202) 343-9570. For more information, contact Clare Hansen, Heritage Preservation, chansen@heritagepreservation.org; (202) 634-1422; 1730 K St., NW, Suite 566; Washington, DC 20006-1435; www.heritagepreservation.org.

2001 Conservation and Heritage Management Award, Archaeological Institute of America (AIA)

The Museum of London is the 2001 recipient of the AIA's Conservation and Heritage Management Award. This award was instituted in 1998 to recognize the exceptional achievement of an individual or an institution in the areas of archaeological conservation, conservation science, heritage management, or education, and public awareness of archaeological conservation through teaching, lecturing, exhibitions, or publications.

The museum has consistently emphasized the importance of conservation in its educational and public outreach efforts, perhaps most spectacularly demonstrated in its recent Spitalfields sarcophagus project (1999-2000). By excavating, cleaning, and conserving the sarcophagus, its skeleton and associated grave goods in an exhibit gallery, the museum allowed the public to see how archaeology and conservation are done and also allowed them to participate in the process, demonstrating how important conservation is—not only in preserving the past, but also in interpreting it. This exhibit was one of the museum's most popular, with lines of visitors waiting to file past the conservators at work.

The Museum of London has taken a leadership role in presenting the various aspects of archaeological conservation to the public, thus raising public awareness of the excitement and importance of saving our cultural heritage.

Anyone interested in obtaining a copy of the 2002 award guidelines should contact Catherine Sease, Senior Conservator, Peabody Museum of Natural History, P.O. Box 208118, New Haven, CT 06520; catherine.sease@yale.edu. The deadline for 2002 award applications is August 1, 2001.

Three Graduate Art Conservation Programs Receive Grants

New York University's Conservation Center of the Institute of Fine Arts, Buffalo State College's Art Conservation Department, and the Winterthur/University of Delaware Program in Art Conservation, have announced that they are recent recipients of a joint Challenge Grant from the Andrew W. Mellon Foundation and individual Challenge Grants from the National Endowment for the Humanities. The awards, totaling $5.5 million from the Andrew W. Mellon Foundation and $450,000 each from the National Endowment for the Humanities (NEH), will be used for graduate student support and program development.

The grants provide wonderful recognition of the vital role of conservation education and training in the struggle to preserve our cultural heritage—a crusade waged under the leadership of funding agencies such as the Mellon Foundation and the NEH.

The Mellon Foundation Challenge Grant was the result of an unusual joint proposal submitted by the three graduate conservation programs, building upon a unique working relationship that has allowed for frequent collaborations on educational initiatives. All three awards must be matched over the next three years and will be used to create an endowment to provide stipends for students. An additional award was given to each program for immediate use as financial aid, curriculum evaluation, and enrichment. The programs will be pursuing further coursework in a variety of areas such as preventive conservation, electronic media, the built environment, and books and manuscripts.

The NEH grants must be matched over the next four years at levels of 3:1 or 4:1, and the income to be used for student support and new program initiatives. Of the only 26 NEH Challenge Grants awarded, three went to the graduate art conservation programs.

Worth Noting

Art Meets Science: An Investigative Look at Conservation

The "Art Meets Science" exhibition at the Frederick Horsman Varley Art Gallery of Markham, in Unionville, Ontario, takes an investigative look at the science of art conservation by examining the analytical tools of conservation and how they are applied to detecting damage, conducting restoration, and incorporating preventative measures—all illustrated by actual works of art spanning several centuries. The exhibition will be open until March 25. For more information, call Sharon Gaum-Kuchar, director/curator, (905) 574-1160, ext. 2328.

Errata

On page 27 of the January issue of AIC News, it was incorrectly stated that the Freer Gallery of Art will have a "15th Anniversary Symposium on Scientific Research in the Field of Asian Art." The notice should read "50th Anniversary." The staff of AIC News regrets this error.

Places of Cultural Memory: African Reflections on the American Landscape Conference May 9–12, 2001 Atlanta, Georgia

For more information, contact Brian D. Joyner, NPS. AIC is one of the cosponsors of this conference, which will focus on preservation of cultural patrimony and will include discussions of a variety of materials.
Specialty Groups

Architecture

2001 ANNUAL MEETING: The ASG meeting in June will focus on the technology, techniques, and materials that have been used in the conservation of outdoor monuments during the 19th and 20th centuries. Keynote speakers have been selected for sessions that will focus on stone, wood, and metals. Lorraine Schnabel of John Milner Associates, Inc., will discuss “Lessons Learned: The Evolution of 19th- and 20th-Century Outdoor Stone Monuments Conservation.” Professor Martin Weaver of Columbia University will discuss “Successes and Failures of Conservation Treatments Employed in the Conservation of Wooden Structures and Outdoor Monuments.” John Scott of the New York Conservation Foundation will address “19th- and 20th-Century Wooden Structures and Outdoor Monuments.” John Scott of the New York Conservation Foundation will address “19th- and 20th-Century Wooden Structures and Outdoor Monuments.” Each session will include additional speakers discussing conservation treatments.

In a fourth session, ASG members will draft a protocol for future treatment of outdoor monuments. The annual ASG business meeting will be held immediately following the final session presentation. Following the conference is the Fourth APT/AIC Symposium on Museums in Historic Buildings, Twentieth-century Museum Buildings: Conservation and Collections. A detailed description of the symposium appeared in the November issue of AIC News on page 14 and is also listed in the Annual Meeting registration brochure, which you should have received in February. It is also listed in the “What’s New” section of the AIC website (http://aic.stanford.edu).

The AIC Working Group on Museums in Historic Buildings has announced that Architect Michael Graves will give the keynote address in Dallas. Mr. Graves will speak Sunday evening, June 3, at the Adam’s Mark Hotel. The talk is open to the public. For more information, please contact Thomas H. Taylor, Jr., at [phone number] or [email]. The Dallas 2001 symposium will include lectures and discussion groups on this year’s theme as well as the preparation of a set of guidelines that will accompany the New Orleans Charter.

LIAISON NEEDED: An ASG Liaison to the Association for Preservation Technology International (APT) is needed. As most ASG members know, APT is a multidisciplinary organization dedicated to advancing the application of technology to the conservation of the built environment. As its name suggests, APT is an international organization with members in 28 countries. APT membership is more diverse than that of ASG and includes architects, conservators, consultants, contractors, crafts persons, curators, developers, educators, engineers, historians, landscape architects, managers, planners, preservationists, technicians, tradespeople, and others involved in conserving historic buildings, districts, and artifacts. Because our missions and interests are similar, it is important for ASG to maintain contact with APT. If you are a member of APT (or willing to join) and are interested in serving as ASG’s liaison, please contact Fran Gale: [email].

ASG OFFICERS: It’s time to start thinking about new officers for ASG. The Nominating Committee, chaired by Joe Opperman, wants your suggestions for a new vice-chair and a new secretary-treasurer. The vice-chair is elected for a one-year term and chairs the Program Committee. The secretary-treasurer is elected for a two-year term and is responsible for maintaining a written record of meetings and activities, keeping track of expenses and income, and submitting information to AIC News. The Nominating Committee will consider all recommendations and develop a final slate and postal ballot that will be mailed to ASG members. Submit your nominations to Joe Opperman via fax or e-mail by close of business on April 6: [phone number], [email].

—Elizabeth Goins, ASG Secretary

Book and Paper

2001 ANNUAL MEETING: There are some good reasons to plan to go to Texas this May. The BPG program will be a one-and-a-half day session. Presentations will include papers on washing and aqueous deacidification, optical brighteners, and light bleaching, the treatment of screen prints and prints with three-dimensional elements, the techniques of Ben Shahn, 20th-century cartoonists, Japanese book formats and Japanese screen and scroll repair, and a library’s environmental upgrade.

A half-day is planned in a discussion format, with concurrent sessions on board reattachment and pigment consolidation, followed by concurrent sessions on treatment of sensitive media and inks. Reduction/bleaching, Bring your slides, questions, and treatment experiences. (For more information on these sessions, please contact Miranda Martin: [phone number].

Note that the luncheon scheduled for Saturday, June 2, has been cancelled. The BPG reception, which is ticketed, will be held at the Bridwell Library on the campus of Southern Methodist University. The Archives Conservators Discussion Group meeting in Dallas will be a continuation of the mold cleaning discussion that took place two years ago in St. Louis. Please come and plan to share your working procedures, guidelines, and policies on this important and interesting subject.

The Library Collections Conservation Discussion Group (LCCDG) will be taking a road trip at the annual convention this year! LCCDG is sponsoring a tour of Belfor USA (formerly Disaster Recovery Services) at its Fort Worth location. The discussion group will travel by bus to Fort Worth. The Belfor tour provides an opportunity to hear from an international disaster recovery vendor with experience in library and archive recovery. The group will see first-hand the handling and storage facilities that recovered materials pass through and will be able to examine the chambers used in the vacuum-drying of wet books and documents. There is no charge for the tour, but space on the bus will be limited. Complete your AIC registration form early to take advantage of this opportunity!

NOMINATING COMMITTEE: We are seeking volunteers to run for all three positions in BPG this year. Those positions are assistant chair, assistant program chair, and secretary-treasurer. The assistant chair and assistant program chair are one-year positions that automatically become chair and program chair, respectively, the following year. The secretary-treasurer is a two-year position. The membership voted for a
contested ballot at the last business meeting, so we need two nominations for each position! All BPG members are encouraged to become involved by running for an officer position. Outgoing officers routinely mention the tremendous amount of knowledge they gain from participating in BPG as an officer. Not only will you learn about BPG, you will learn about the other specialty groups, AIC, and other conservation organizations, including international groups. Being an officer is a wonderful opportunity to meet and communicate with people who have broad preservation interests, energy, and vision. Please contact Nancy Purinton at [email protected] or [email protected] if you have questions or suggestions.

**PUBLICATIONS COMMITTEE:** The Publications Committee met in Washington, D.C., on January 5–6. The minutes of this meeting are available on the BPG website (http://aic.stanford.edu/conspec/bpg/news.html). The Publications committee has drafted a statement of Policies and Procedures that will serve as a guideline for the future work of the committee. Members are encouraged to review this statement, which is currently available on the BPG website, and send comments to the chair of the Publications Committee by April 15th. The Policies and Procedures will receive final review and approval by the Executive Council in April.

**EDUCATION AND PROGRAMS:** As chair, I have formed an ad hoc committee to serve as a task force on education and programs. The purpose of this committee will be to develop a set of proposals for the BPG program development. These proposals will be presented for a vote at the annual business meeting in Dallas. My goal is to have an open meeting of this task force in Washington, D.C., in April. Your ideas and input on this planning process are important to the success of this initiative. To participate in the on-line discussions, be sure to subscribe to the BPG e-mail list. (To subscribe, send the following message to majordomo@lists.stanford.edu: subscribe bpg.)

—Glen Ruzicka, CCAHA, 264 S. 23rd St., Philadelphia, PA 19103; (215) 545-0613; gruzicka@ccaaha.org

**CIPP**

**2001 ANNUAL MEETING:** CIPP and the Health & Safety Committee have organized a full-day session at the AIC Annual Meeting. It will be on Saturday, June 2. Ingrid Neuman and Lisa Goldberg will co-moderate the session. They strove to provide a wide variety of topics that will be of interest to conservators in private practice and in institutions. The topics include minimum safety equipment for a private practice, creation of a health and safety program, choosing appropriate solvent grades, hazardous waste management, OSHA inspections, dangerous collections, fume hoods and extractors, proper transportation of chemicals, and maintenance of HEPA vacuums. This year’s dinner and business meeting will be held on Sunday, June 3, but will not be held at the hotel, as in years past. It will be at an offsite restaurant, which is yet to be determined. The CIPP board has discussed the arrangement of transportation to and from the business meeting to encourage members to attend. My next column will provide more detail.

**POSTPRINTS INDEXED:** The postprints from 1987 to 1998 have been collated and organized and include an indexed summary of each of the proceedings. These postprints are an invaluable resource for all conservators. The entire collection is available through the AIC office. The postprints from 1999 and 2000 are currently being edited, and I hope they will be available by December 2001.

**VOLUNTEERS NEEDED:** The CIPP board would like to encourage members to volunteer for the membership and publications committees. The current projects include expansion of a membership packet, business briefs, and postprints from the yearly sessions. If you are interested, please contact me at epoxylady@aol.com.

If you would be interested in running for a board position, please contact Nancy Heugh at heughed@ibm.net or [email protected]

—Kathleen Giesfeldt, Chair, epoxylady@aol.com

**Electronic Media**

**2001 ANNUAL MEETING: EMG** will have a session on Website Preservation at the AIC Annual Meeting in Dallas. The EMG website and the registration brochure (which was mailed to all AIC members in February) include further information on the EMG program.

**HISTORY OF WEBSITES:** The commissioning of ARPANET in 1969 established the Internet with five hosts. By 1971, there were 23 hosts. Websites date back to 1991 (1M hosts) when CERN (European Laboratory for Particle Physics) prototyped the WWW protocol, after working on its development since 1989 (work extending back to the mid-1970s). With the release of MOSAIC (first graphical Internet browser) in 1993 (2M hosts), the size of the Internet grew to 600 websites within the year. Just four years later, in 1997, there were 1M websites.

The look, feel and functionality of a website are determined by several factors: (1) content, (2) the www itself, (3) hypertext transport protocol (http), (4) HTML or markup language, (5) the web browsers and (6) the host server software. Simply put, the web, host server and marked-up content work together to assemble (appearance) the site on a users computer.

Websites are (1) archived (two months for full Internet Archive), (2) cached (3) mirrored (sometimes) and (4) backed-up while they exist online. An “archived” website will not function as the original website without the server software and its configurations, but the content will be saved. A “cached” website will save content that has been accessed by a user, but not all parts of a site are accesses. And, caching doesn’t save functionality. Saving the website from outside the host is not preservation, but it does preserve critical components. These pieces can be used to reconstruct some of the site. A backup of the server’s content from the server’s hard drive saves the site in a quasi-preservation manner. However, it doesn’t save the server software or its configuration. Effective preservation must save content, content hierarchy, server configuration and details about functionality.

If an author or webmaster wished to remove all traces of a website
from existence, considerable work would be involved. They would request the Internet Archive <http://www.archive.org/index.html> to remove the site from their collections. Website caching system (some anonymous or secret) around the world would have to be purged, if they could be located. Bottlenecks in the transoceanic cables require almost full caching of the North American Internet. Universities routinely cache parts of the web so they can save information for their researchers and students. Large business run proxy servers which cache web information requested by staff, so it can be served quickly when the request is made again.

When content is no longer wanted, it is taken offline by the Webmaster, who performs one or more of the following functions: (1) the host server is configured so it will not serve the site, (2) the relevant DNS (domain name server) is informed that the IP address is dead or (3) the server software is shut down. When not active, the websites files will be removed from the precious space they occupy on the server's hard drive. Commonly, the files are copied to another storage medium such as CDROM. When this occurs, the website enters the realm of storage. Simple file storage is not the whole story, because the server's software, its configuration, a site's documentation, and many other factors, are important for website preservation.

Thanks to Walter Henry and John Burke for information and discussions when compiling this column. For more information, see the Annual Meeting Registration Brochure and/or the EMG website.

—Tim Vitale, Preservation Associates, Emeryville, CA:

**Objects**

**2001 ANNUAL MEETING:** The OSG Program for the AIC Annual Meeting in Dallas has been organized. Due to the overwhelming response to a call for papers, there is no time for a tips session this year. The session titled “Problem Solving: How Conservators Make Decisions When There are No Easy Answers,” includes 14 varied and thought-provoking talks. There should be something for everyone. A big thanks to all of the participants! Hope to see you all in Dallas. A detailed list of lectures and speakers was printed in the registration brochure, which you should have received in February.

**JAIC:** Ellen Pearlstein reports that there is a new extended deadline to submit abstracts for the special JAIC issue on retreatment: March 15, 2001, and the new deadline for completed drafts of papers is January 2002.

**POSTPRINTS:** Volume Six of the Objects Specialty Group Postprints has been printed and distributed to OSG members. Unfortunately, there was an error in the volume: the first page of Alice Paterakis’ paper “The Hidden Secrets of Copper Alloy Artifacts in the Athenian Agora” was inadvertently deleted on page 70 of the volume. You will notice, however, that the pagination in the volume appears to be correct, so there will be two page 70s once the missing page is included. A copy of this page was sent to all OSG members in mid-January. Please contact me if you did not receive this page.

—Jessica S. Johnson, OSG Chair, National Museum of the American Indian, Smithsonian Institution, Cultural Resources Center, 4220 Silver Hill Road, Suitland, MD 20746-2863; (301)238-6624; Fax (301)238-3201; johnsonjs@nmai.re.si.edu.

**Paintings**

**2001 ANNUAL MEETING:** One of the highlights of the Paintings Specialty Group meeting last year was the presentation of studio tips by a host of our colleagues. Past studio tip sessions have been filled with useful information, from helpful hints to treatment techniques and tool refinements. I hope it will be possible to include studio tip presentations as part of the program for the 2001 Annual Meeting as well. Anyone who has a studio tip to share with the membership should contact me as soon as possible, by telephone or e-mail, as is most convenient for you. The presentation can be as short and informal as you like. No tip is too minor for consideration, and I’m sure that any and all tips provided this year would be sincerely appreciated by the group.

**ELECTIONS:** Elections will be held during the meeting to fill the PSG offices of vice-chair and secretary-treasurer, positions currently held by Jill Whitten and Elizabeth Walmsley, respectively. The vice-chair post is one year in duration, and afterwards the person holding that office automatically rises to the seat of PSG chair. The secretary-treasurer office is a two-year post. Nominations (of others and/or of yourself) for these offices can be made in advance of the meeting by contacting me now. As usual, nominations also will be accepted during the specialty group business meeting, just prior to the elections. Feel free to contact one of us if you would like to hear firsthand about serving in these various offices. Jill can be reached at Whitten & Proctor Fine Art Conservation: Contact Elizabeth at the National Gallery of Art in Washington, D.C. (202) 842-6714; e-walmsley@nga.gov.

**PUBLICATIONS:** Production of the 2000 PSG Postprints, including papers based on presentations made to the Paintings Specialty Group at the 2000 Annual Meeting in Philadelphia, continues under the direction of Vice-Chair Jill Whitten. As currently scheduled, the Postprints should be sent to the membership prior to the meeting in Dallas this summer.

Work also continues on the next chapters of the Paintings Conservation Catalog. The Stretchers/Auxiliary Support chapter is almost finished. After the chapter's completion, it will be disseminated to the membership. The next PSG column (May 2001) might contain news of approximately when you should expect to receive this chapter in the mail. Some contributions of various components to the inpainting chapter have already been collected, but more information still needs to be compiled. If you would like to lend a hand on this chapter, please contact Catherine Metzger at the National Gallery of Art: (202) 842-6703; c-metzger@nga.gov. Cathy reports that one strategy being employed to gather various kinds of information about inpainting is to interview some of the most experienced, respected conservators, who are willing to share their knowledge (and some secret inpainting wizardry as well).
Photographic Materials

UPCOMING MELLON WORKSHOP: A five-day workshop funded by the Andrew W. Mellon Foundation entitled Finishing Photography: Materials and Techniques for Retouching, Hand-Coloring, Coating and Presentation will be held June 25-29, 2001, at the Metropolitan Museum of Art in New York City. A series of presentations and hands-on sessions will address four reasons for the finishing of photographs over the history of the medium including retouching, hand-coloring, coating and presentation. Different viewpoints and aspects of the topics will be presented by commercial retouchers and mounters, conservation scientists, conservators, curators, and artists. The workshop is open to recent graduates in photographic conservation and practitioners who have had limited access to equivalent training. Enrollment is very limited. For applications or other information, please contact Nora Kennedy or Debra Hess Norris March 30th, 2001.

PHOTOGRAPHY: PROCESSES, PRESERVATION, AND CONSERVATION: An exhibition of the technical history of photographic processes and of related conservation, preservation, and connoisseurship issues is currently on view at The Metropolitan Museum of Art in the Howard Gilman Gallery until May 6, 2001. The exhibition includes approximately 35 works by photographers such as Southworth and Hawes, Talbot, Hill and Adamson, Le Gray, Blanquart-Evards, Watkins, and Eakins, to illustrate before-and-after treatment documentation, microscopic views, and examples of current methods for examination, analysis, preservation, and treatment. Topics also presented include an exploration of authenticity and "vintage prints" as well as the deterioration of color photography. The exhibition celebrates the opening of the museum’s Sherman Fairchild Center for Works on Paper and Photograph Conservation.

—Andrew Robb, 1999-2000 PMG Chair; Conservation Division, Library of Congress, Washington DC, 20540-4530; (202) 707-1175; anro@loc.gov

Research & Technical Studies

2001 ANNUAL MEETING: The RATS meeting this year should be most interesting and will follow a slightly different format than in the past. Please note that we will be meeting Thursday evening (first day of the General Session) rather than Friday or Saturday. The Objects Specialty Group (OSG) will be joining us for a portion of the time as we jointly present a panel report and question-and-answer session on the NCPTT/SPNHC Pesticide Residue Conference. Our joint OSG and RATS panel at the annual meeting will provide an excellent opportunity for the findings of the conference to be presented to the membership directly by the primary participants. I expect the question-and-answer portion to be lively and very useful. The panel will be followed by our normal business meeting. As always, there will be refreshments and an opportunity to socialize. I look forward to seeing everyone there.

If you will be unable to attend the meeting and are not an invitee to the Preservation of Native American and Historical Natural History Collections Contaminated with Pesticide Residues symposium, don’t despair. The proceedings of the symposium will be published, and six new Conserve-O-Grams will be made available through the National Park Service and on the NPS internet server. See the January 2001 (vol. 26, no. 1, p. 23) and the November 2000 (vol. 25, no. 6, p. 11) issues of AIC News for complete descriptions of this conference and its sponsors.

RECIPIROCITY: Discussion continues with the AIC Board concerning the possibility of reciprocity between professional organizations and AIC. At the Internal Advisory Group meeting in January, it became clear that the RATS membership was not the only specialty group suggesting this action. The benefits of reciprocity appear to be well understood by all concerned. The continuing question revolves around the quantification of projected costs.

—Jonathan Leader, RATS Chair, leader@sc.edu

Textiles

2001 ANNUAL MEETING: Plans are in the making for a great meeting in Dallas. In addition to research presentations, a working session is being organized by the Textile Conservation Catalogue editorial committee and a panel presentation on research in textile conservation, organized by Margaret Ordonez. Another fun textiles dinner is in the works, so don’t miss out; make plans to be there!

CLARIFICATION: I would like to take this opportunity to clarify a statement that I made in the November 2000 issue of AIC News (vol. 25, no. 6, p. 20). I wrote, "To facilitate their work, authors were asked for the first time to submit their manuscripts following the Guidelines for Authors for JAIC." Although this statement is technically correct, some readers may have thought that it implied that previous editors did not provide authors with guidelines, which is not correct. Modified versions of the JAIC guidelines have been used previously by Postprints editors.

CATALOGUE: There has been a change in the Catalogue Editorial Committee. Current members of the committee are Deborah Trupin, Kathleen Francis, Nancy Pollak, and Nancy Love. Nancy Love has replaced Jane Merritt, who became one of the Postprints editors.

DISTRIBUTION LIST: We still need a person to oversee the TSG distribution list. This is not an overly technical job, but it is important to note that the list will operate smoothly. If you, or someone you know, would be great at the job and would like to volunteer, please let me know.

EXPRESS YOURSELF: Please contact one of the TSG board members if you have ideas or concerns about any group activities or for
Specialty Groups

CALL FOR NOMINATIONS: Now is the time for all good WAG members to submit nominations for positions within the organization. We are seeking a program chair for the AIC Annual Meeting to be held in Miami in 2002. The position of secretary-treasurer is also open. The current slate of officers has decided to move forward with establishing a system for compensation of officers attending the annual meeting. Other specialty groups already have provisions for compensation of officers, and the individual specialty groups decide the methods and amounts. Some options that have been suggested to date are:

- Complete compensation for annual meeting attendance (i.e., travel costs, registration fee, hotel accommodations, cost of the WAG dinner)
- Partial compensation for annual meeting attendance (i.e., registration fee, maximum of two nights hotel accommodations, cost of the WAG dinner)
- A specified sum of funds available for reimbursement after annual meeting attendance

These options (and any more that are submitted to me or to Chris Shelton prior to the June Meeting) will be presented for a vote at the Business Meeting in Dallas. Please contact us with any questions or suggestions you might have.

POSTPRINTS: I have received a number of inquiries about the availability of WAG Postprints. The AIC archives contain the following WAG Postprints: 1985, 1986, 1988, 1989, 1990, 1993, 1995, 1996, 1997, and 1998. I would like to request that anyone with knowledge of the existence of any additional volumes contact me with the information. We would like to be able to provide accurate information to any inquiries. Also, if anyone has a surplus of back issues of WAG Postprints that they wish to part with, please contact the AIC office: (202) 452-9545, ext. 10.

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Wooden Artifacts

FURNITURE IN FRANCE: Plans are moving swiftly in the WAG/FAIC-sponsored trip to France for an in-depth look at French furniture, furniture-making practices, and conservation practice and training. The group of conservators, curators, and furniture makers will be led by Brian Considine (J. Paul Getty Museum), Paul Miller (The Preservation Society of Newport County), and David Bayne (New York State Bureau of Historic Sites). Our group extends sincere thanks to these three leaders, who have worked tirelessly to prepare the exciting itinerary for the participants. At press time, the itinerary includes not only important mainstays of any trip to Paris (The Louvre, Versailles, and the Musée d’Arts Décoratifs), but also sites not commonly available even to museum professionals (Ecole Boulle, Institut Français de Restauration des Oeuvres d’Art, and Maison Mahieu). At some of these sites, furniture-making practices and techniques from the 18th century are still practiced today.

Beyond Paris, the group will be able to visit museums and workshops devoted to regional French furniture from the 17th–20th centuries, including Musée d’Ecole de Nancy, Musée Lorrain, and Villa Majorelle. Funding for this trip was provided by the Andrew W. Mellon Foundation and the tour participants.

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No se pierda de la reunión anual del AIC!
Don't Miss the AIC Annual Meeting in Dallas, Texas!!!

The AIC Annual Meeting, which will be held May 30–June 5, will feature simultaneous Spanish translations of the General Session lectures. And, 23 conservators from Latin America and the Caribbean will attend the meeting through support from the Getty Grant Program.
Courses, Conferences, and Seminars

**DEADLINES FOR CALL FOR PAPERS**

Sydney, Australia—Conference is November 12–14, 2001. Contact: Vinod Daniel, Fax: [redacted]

June 1, 2001. “Strengthening the Bond: Science and Textiles.”

**GENERAL**

March 12–14, 2001. ICOM-CC Conservation Working Group
Modern Materials: Interim Meeting
Cologne, Germany—Contact: Nel Oversteegen, Fax: [redacted]

Northfield, VT—Instructor John Leek, Contact: Preservation Institute, (802) 674-6752; Fax: (802) 674-6179; HistWistInc@valley.net; www.historicwindsor.com

March 29–April 1, 2001.
“Connections Between Conservation and Art History in Museums.”
Oxford, UK—Contact: Christopher Baker, Fax: [redacted] or Caroline Campbell, caz73@talk21.com

York, UK—Contact The Postgraduate Secretary, +44 (0) 127 423 5534; Fax: +44 (0) 127 423 5190; j.j.mcilwaine@bradford.ac.uk; www.brad.ac.uk/acad/archsci/department/pgrad/strucdec

Santiago, Chile—Sponsored by ICOM-CC Metals Working Group. Contact: Johanna Theile, Fax: [redacted] restauro@mixmail.com

Sarajevo, Bosnia and Herzegovina—Contact: z.muzej@bih.net.au; www.sarajevo-congress2001.org

Rome, Italy—Contact: Kathleen Lane, HRC Project Manager, (202) 626-7468

Stockholm, Sweden—Contact: Monika Akerlund, Fax: [redacted] www.nrm.se/re/premal/welcome.html.en

Halifax, Nova Scotia—Contact: Colleen Day, Fax: [redacted]

Dallas, TX—29th AIC Annual Meeting. Contact: AIC office, (202) 452-9545, ext. 10; Fax: (202) 452-9328; info@aic-faic.org; aic.stanford.edu

Dallas, TX—Contact: Thomas Taylor, Jr., APT/AIC Symposium on Museums in Historic Buildings, Fax: (757) 220-7787; taylor@cwf.org

Stockholm, Sweden—Contact: Ingrid Hall Roth, Fax: [redacted]

Munich, Germany—Contact: Angelika Rauch, Fax: [redacted]

Boulder, CO—Museum Management Program Short Course, Contact: Victor Danilov, Fax: [redacted]

Liverpool, UK—Workshop July 2001. Contact: Deborah Cave, Fax: [redacted] deb@NMGMCC4.demon.co.uk

Washington, DC—Contact: Forbes Symposium 2001. DSCR, Freer Gallery of Art/Arthur Sackler Gallery, Smithsonian Institute, Washington, DC 20560, dscr@asia.si.edu

London, UK—Contact: Anne Rinuy, Fax: [redacted] or Alan

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<tr>
<th>Date</th>
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<tbody>
<tr>
<td>September 12-14, 2001</td>
<td>&quot;Past Practice—Future Concepts.&quot;</td>
<td>Phenix, UK</td>
<td>Contact: Andrew Oddy, <a href="mailto:waoddy@british-museum.ac.uk">waoddy@british-museum.ac.uk</a></td>
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<tr>
<td>September 13-15, 2001</td>
<td>&quot;Reliquary Shrines and Medieval Goldsmithing.&quot;</td>
<td>Geneva, Switzerland</td>
<td>Contact: Francois Schweizer, Fax:</td>
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<tr>
<td>September 13-16, 2001</td>
<td>&quot;Recovery and Preservation of the Industrial Heritage.&quot;</td>
<td>Santiago, Chile</td>
<td>Contact: TICCIH, Esteban dell’Orto 6915, Las Condes, Santiago Chile, <a href="mailto:conpalch@entelchile.net">conpalch@entelchile.net</a></td>
</tr>
<tr>
<td>September 19-22, 2001</td>
<td>&quot;Innovation and Change in Conservation Education.&quot;</td>
<td>Galaxidi, Greece</td>
<td>Contact: ICOM-CC Working Group, Rikhard Hordal, EVTEK Institute of Art and Design, Lummetie 2, 01300 Vantaa, Finland, <a href="mailto:rikhard.hordal@evitech.fi">rikhard.hordal@evitech.fi</a></td>
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<tr>
<td>September 27-29, 2001</td>
<td>&quot;Visibility of Restoration, Legibility of Art Works.&quot;</td>
<td>Paris, France</td>
<td>Contact: Colloque ARAAFU, c/o D. Martinet, 70 avenue de Stalingrad, 21000 Dijon, France, Fax: +33 (0) 380 280 060; info@<a href="mailto:colloque2001@freesurf.fr">colloque2001@freesurf.fr</a></td>
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<tr>
<td>October 2-3, 2001</td>
<td>&quot;2001: A Pest Odyssey.&quot;</td>
<td>London, UK</td>
<td>Contact: Helen Kingsley, Kingsley Science Museum, Exhibition Rd, London, SW7, Fax: +44 (0) 207 603 3498; <a href="mailto:h.kingsley@nmsi.ac.uk">h.kingsley@nmsi.ac.uk</a></td>
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<tr>
<td>October 2001</td>
<td>&quot;Conservation and Maintenance of Contemporary Public Art.&quot;</td>
<td>Cambridge, MA</td>
<td>Contact: Hafthor Yngvason, Cambridge Arts Council, (617) 349-4380; <a href="mailto:hyyngvason@ci.cambridge.ma.us">hyyngvason@ci.cambridge.ma.us</a>; <a href="http://www.ci.cambridge.ma.us/~CAC">www.ci.cambridge.ma.us/~CAC</a></td>
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<tr>
<td>November 1-2, 2001</td>
<td>&quot;Science and Instrumental Analysis for Book and Paper Conservation.&quot;</td>
<td>Atlantic City, NJ</td>
<td>Sponsored by New York Conservation Foundation and Eastern Analytical Symposium, Contact: Fax: (212) 714-0149; <a href="mailto:NYConsFdn@aol.com">NYConsFdn@aol.com</a>; <a href="http://www.NYCForg">www.NYCForg</a></td>
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<tr>
<td>Spring 2002</td>
<td>&quot;Part and Parcel of the Job.&quot;</td>
<td>London, UK</td>
<td>Conference Organizers, c/o IPC at Leigh Lodge, +44 (0) 886 832 323; Fax: +44 (0) 886 833 688; <a href="http://palimpsest.stanford.edu/ipc/meetings.html/part">http://palimpsest.stanford.edu/ipc/meetings.html/part</a></td>
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<td>March 17, 2001</td>
<td>&quot;Scaffolding Historic Buildings.&quot;</td>
<td>Philadelphia, PA</td>
<td>Contact: Nan Guterman, <a href="mailto:guterman@vitetta.com">guterman@vitetta.com</a></td>
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<td>March 31-April 1, 2001</td>
<td>&quot;Preservation &amp; Care of Brownstone Buildings &amp; Structures.&quot;</td>
<td>Providence, RI</td>
<td>Contact: Susan Schur, Lotsus, Somerville, MA 02143; <a href="mailto:studtm@scmre.si.edu">studtm@scmre.si.edu</a></td>
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<td>June 4-5, 2001</td>
<td>&quot;Twentieth-Century Museum Buildings: Conservation and Collections.&quot;</td>
<td>Dallas, TX</td>
<td>Contact: Thomas Taylor, Jr., APT/AIC Symposium on Museums in Historic Buildings, Fax: (757) 220-7787; <a href="mailto:ttaylor@cwf.org">ttaylor@cwf.org</a></td>
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<td>March 26-30, 2001</td>
<td>&quot;Introduction to Chinese Book Making.&quot;</td>
<td>Oxford, England</td>
<td>Contact: IPC, Leigh Lodge, Fax: <a href="mailto:information@ipc.org.uk">information@ipc.org.uk</a>; palimpsest.stanford.edu/ipc</td>
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<td>College Park, MD</td>
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<td>April 16-19, 2001</td>
<td>&quot;Removal of Pressure-Sensitive Tapes &amp; Tape Stains.&quot;</td>
<td>Suitland, MD</td>
<td>Instructors Elisa O’Loughlin and Linda Striber Morenus, Contact: Mary <a href="mailto:Studtm@scmre.si.edu">Studtm@scmre.si.edu</a></td>
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**ARCHITECTURE**

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**BOOK AND PAPER**

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<td>&quot;Identification and Care of Video Tape.&quot;</td>
<td>Suitland, MD</td>
<td>Instructor Sarah Stauderman, Contact: Mary Studt, AIC NEWS, MARCH 2001 21</td>
</tr>
</tbody>
</table>
Courses, Conferences, and Seminars

COURSES OFFERED

AIC News receives numerous listings from organizations that offer multiple and/or perennial courses and symposiums. Due to space considerations, AIC News is not able to list all of the individual courses offered. Instead, the information under this subhead allows interested members to visit the organization’s website to obtain detailed information on the many courses offered, or contact the organizations directly to receive a comprehensive catalog.

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

Centre for Photographic Conservation Courses
UK—Contact: Angela Moor, Fax: xfa59@dial.pipex.com; www.cpc.moor.dial.pipex.com

Collections Management and Practices
Contact: AASLH, (615) 320-3203; history@aaslh.org; www.aaslh.org

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

Institute for Paper Conservation Courses
UK—Contact: IPC, +44 (0) 188 683 2323; Fax: +44 (0) 188 683 3688; information@ipc.org.uk; ppstats.stanford.edu/ipc

International Academic Projects—Short Courses
Contact: Jim Black, London WIT HJ; Fax: ext. ; www.academicprojects.co.uk

OBJECTS

London, UK—Contact: Adrian Doyle, amd@nhm.ac.uk
Rhodes, Greece—National Center for Scientific Research “Demokritos” and Greek Glass Federation. Contact: A. Nicolaou, Institute of Materials Science, National Center for Scientific Research, +30 (0) 1650 3302; Fax: +30 (0) 1654 7690; gkordas@ims.nikiforos.gr; www.ims.nikiforos.gr/sol-gel/conference

New York, NY—Contact: Lee Ann Daffner,
Rochester, NY—Contact: Laura Brown, George Eastman House, education@geh.org

New York, NY—Contact: Nora Kennedy, or Debra Hess Norris, or

TEXTILES

Peru—Contact: Nanette Skov, Tucsan, AZ 85732, Fax: www.ssolnet.net

Ottawa, Canada—Sponsored by CCI. Contact: Christine Bradley, or

PAINTINGS

New Haven, CT—Contact: Michelle Bouchard, or

PHOTOGRAPHIC MATERIALS

Nashville, TN—Instructor Andrew Robb, Contact: Erica Waller, (800) 999-8558; www.ssolnet.net

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Courses


Seminars in Historic Preservation and Cultural Resource Management.
Alexandria, VA—Contact: National Preservation Institute, PO Box 1702, Alexandria, VA 22313, (703) 765-0100; info@npi.org; www.npi.org

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

West Dean College Courses
UK—Contact: The College Office, West Dean College, West Dean, Chichester, West Sussex, PO18 OQZ, westdean@pavilion.co.uk; www.westdean.org.uk

Internship and Fellowship Listings

GETTY INTERNSHIP in
OBJECTS CONSERVATION
ORIENTAL INSTITUTE MUSEUM

The Oriental Institute Museum, University of Chicago is pleased to offer a one-year post-graduate internship in the conservation of archaeological materials beginning in the fall of 2001. This position is supported by The Getty Grant Program. The 12-month position will provide the intern with the opportunity to work on the restoration of monumental large-scale stone reliefs as well as a variety of smaller archaeological objects encompassing a range of materials. In addition, the intern will have the opportunity to carry out a research project to be mutually decided upon.

The internship includes a stipend of $25,600 plus benefits. An additional $3,500 is available for travel and research. As required by the granting agency funding this internship, eligible candidates should be graduates of a recognized training program who will have graduated within 3 years of application. Interested applicants should submit a letter of interest, résumé and 3 references by March 23, 2001 to: Laura D’Alessandro, Head, Conservation Laboratory, Oriental Institute Museum, 1155 E. 58th St., Chicago, IL 60637. An Affirmative Action/Equal Opportunity Employer.

ADVANCED PAINTINGS AND
PAPER INTERNSHIPS
INTERMUSEUM CONSERVATION
ASSOCIATION

The Intermuseum Conservation Association (ICA) is offering advanced one year internships in paintings and paper conservation beginning September 2001. Internships are supported by grant funds from the Andrew W. Mellon Foundation. Working in close collaboration with the conservation staff, interns will have the opportunity to work on outstanding examples of American, Asian and European art from the collections of the Association’s 31 member institutions as well as varied non-member not for profit public institutions, private and corporate clients.

As an advanced intern at the ICA you will have access to modern facilities and equipment, the ICA’s conservation library and professional staff, and the resources of Oberlin College’s art department, art library and the Allen Memorial Art Museum, located in a shared complex. In addition, the ICA is located 40 minutes from downtown Cleveland and the cultural resources of the city such as The Cleveland Museum of Art, Case Western Reserve University, The Cleveland Institute of Art, etc.

Stipends/Benefits
First year interns will receive a $24,000 stipend and second year interns will receive $24,500 plus a travel and research allowance of $2,500 and four weeks paid research leave. Benefits include health and disability insurance, life insurance and paid holidays.

Invitation to Apply
Candidates should be graduates of a recognized training program, or have equivalent training. They should have no more than five years work experience and a proven record of research and writing ability. Internships are awarded without regard to age, sex, race or nationality. Candidates must however possess English lan-

Check Your Journal

Due to a printing error, some issues of the fall/winter 2000 issue of the Journal of the American Institute for Conservation contained blank pages. If you received an issue of the journal that contained blank pages, please send an e-mail to info@aic-faic.org. Your issue will be replaced. In your e-mail, please delineate the exact pages that are missing and, if possible, return the damaged issue to the AIC office:

AIC
Attn: Jennifer G. Didsbury
1717 K St., NW
Suite 200
Washington, DC 20006

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language skills. As with all grants and stipends in the United States, funds and benefits may be taxable.

Application Procedure
Interested candidates must submit the following materials in English to:
Albert Albano, Executive Director, Inter museum Conservation Assoc., 83 N. Main St., Oberlin, Ohio 44074-1192 by May 1, 2001:
- Cover letter summarizing candidates interest and intent in applying for the internship;
- Curriculum vitae showing education and practical experience, as well as permanent address and phone number;
- Offprints of any publications or lectures;
- Transcripts of both undergraduate and graduate courses;
- Two supporting letters from conservation professionals familiar with your work;
- A portfolio consisting of a minimum of three treatments undertaken during the past year.

FELLOWSHIP IN CONTEMPORARY ART
SAN FRANCISCO MUSEUM OF MODERN ART

The Conservation Department at the San Francisco Museum of Modern Art is pleased to offer a two-year, advanced Fellowship in conservation of contemporary art. The Fellowship will begin in October 2001. The Fellow will participate in a museum experience, focusing on 20th and 21st century art, that includes the conservation disciplines of paper, paintings, objects, and photographs as well as the Museum's on-going preservation efforts for electronic media. In keeping with the very nature of contemporary art, the Fellowship is designed to initiate collaboration between conservation disciplines. While the experience will be cross-disciplinary, the Fellow will be supervised by the staff conservator most closely affiliated with her/his specialty.

Due to fundamental philosophical shifts that accompanied the making of art after 1945, contemporary art often requires problem-solving which diverges from traditionally-prescribed conservation measures. In addition to performing technical examination and treatment on traditional works in the museum's collection, the Fellowship will give focus to the non-traditional methods that are employed in creating, and caring for, contemporary works of art. The Fellowship will also include activities such as exhibition planning, installation and collection research. Since information about artists' materials, processes and intentions may be among the most important contributions conservators of contemporary art can make toward future care of collections, effective methods for documenting installations and artists' opinions will be explored through questionnaires and interviews. The Fellow will undertake research and/or a specific project related to contemporary art and will be encouraged to present a paper or publish the findings.

The applicant should have a graduate degree from a recognized training program (or equivalent experience). Specialty in painting, objects, paper or photographs conservation is required. The applicant should have enough experience to be able to work with some independence in the studio. The ability to collaborate creatively with other conservators and museum staff members is highly desirable.

Stipend: $30,000 plus benefits with $2000 for research and travel to conferences. For more details, contact SFMOMA Conservation Department at (415) 357-4050. All applications and supporting documents must be received by April 15. Candidates should submit a curriculum vitae, including undergraduate and graduate education, and relevant experience; a statement (no more than one page) as to the candidate's reason for applying, and two letters of support to: Elise S. Haas Conservation Department, San Francisco Museum of Modern Art, 151 3rd Street, San Francisco, CA 94103.

ANDREW W. MELLON FELLOWSHIPS IN CONSERVATION SCIENCE
LOS ANGELES COUNTY MUSEUM OF ART

The Conservation Center of the Los Angeles County Museum of Art (LACMA) is inviting applications for two one-year Andrew W. Mellon Fellowships in Conservation Science. The Fellowships will be devoted primarily to the application of scientific methods to the examination of works of art in the collection of the Los Angeles County Museum of Art.

The incumbents will assist the Conservation Research Laboratory staff in the analysis of items from the collection, the study of artists’ materials and techniques and the investigation of deterioration processes in the museum environment. One of the Andrew W. Mellon Fellows in Conservation Science will
Positions, Internships, and Fellowships

Positions, Internships, and Fellowships

dedicate part of his/her time to a research project on artists' materials and/or ancient technology, based on the museum collection. The other will take part in a study on the use of lasers for the removal of contaminants from the surface of works of art, in collaboration with LACMA's NCPTT-funded Laser Research Laboratory. By the end of the appointment the fellows are expected to produce a publishable paper based on research completed during the fellowship.

Required qualifications are a M.S. in a physical science or comparable training and experience. Previous museum experience is not necessary but will be considered favorably.

The fellowship includes a stipend of $23,500 plus benefits. A $2,500 travel allowance for study/research will be allocated at the discretion of the department head.

Application Procedure:
Interested candidates must submit the following materials:
• A curriculum vitae including basic biographical information, current and permanent addresses and telephone numbers, education, experience, and interests.
• Names, addresses, and telephone numbers of three references.

A short statement of the candidate's interest and intent in applying for the fellowship.
• The above materials should be sent to:
  Mr. Adam Kaplan
  Human Resources Department
  Los Angeles County Museum of Art
  5905 Wilshire Boulevard
  Los Angeles, CA 90036

ADVANCED FELLOWSHIP IN OBJECTS CONSERVATION
SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES

The Society for the Preservation of New England Antiquities is offering a one-year, post-graduate Fellowship in objects conservation. The fellow will focus on treatment of a wide variety of objects from SPNEA's 35 historic properties, participate in preventative conservation projects, and assist in the preparation for a major traveling exhibition.

Candidates must be graduates of a conservation training program or have equivalent experience. The stipend is $25,000 with limited benefits and an additional $2500 for travel. The fellowship is scheduled to begin in September 2001. Application deadline is April 15, 2001.

Please send curriculum vitae and two letters of recommendation to: Susan Porter, President, Society for the Preservation of New England Antiquities, 232 North Street, Natick, MA 01760.

MELLON FELLOWSHIP IN PAPER CONSERVATION
THE MUSEUM OF MODERN ART

The Museum of Modern Art offers a one-year renewable advanced fellowship in the conservation of works of art on paper beginning in September 2001. The applicant should be a graduate of a recognized conservation training program. The Paper Conservation Laboratory works closely with three curatorial departments: Prints and Illustrated Books, Drawings and Architecture and Design. The candidate will work on a wide range of modern and contemporary works and participate in all departmental activities including analysis and treatment of collection materials, preparation of works for exhibition and loan, and courier responsibilities. The Mellon Fellow functions as an integral part of the department dealing with conservation, curatorial and administrative responsibilities as needed. There will also be opportunities for research and technical analysis in areas of interest in modern/contemporary art. Prior to June 2002, the Conservation Department will temporarily move to the new art center (MoMA QNS) in Queens N.Y., while MoMA expands and renovates. The candidate should be willing to be an active participant in this move as well as the move of the entire MoMA Collection.

Salary range from the high 20's to mid 30's plus benefits, which includes four weeks vacation. Applicants should send a resume with a list of references to: Karl Buchberg, Senior Conservator, The Museum of Modern Art, 11 W. 53rd St., New York, N.Y. 10019. Equal Opportunity Employer m/f. The closing date for applications is April 15, 2001.

INTERNSHIP
THE NEW YORK ACADEMY OF MEDICINE

The New York Academy of Medicine offers a 2-3-month internship at the Gladys Brooks Book and Paper Conservation Laboratory, with a stipend of $5,000. The internship is open to graduates of, or students in, recognized conservation programs or people with equivalent experience and training. Candidates should send a detailed letter of interest, a resume and three professional recommenda-
Positions, Internships, and Fellowships

ANDREW W. MELLON FELLOWSHIP IN OBJECTS CONSERVATION LOS ANGELES COUNTY MUSEUM OF ART

The Conservation Center at the Los Angeles County Museum of Art is inviting applicants for Andrew W. Mellon Fellowships. One fellowship will be awarded in objects conservation. The fellowship, a full time position for one year, includes a stipend of $23,500 ($1,958 per month) plus benefits. A $2,500 travel allowance for study/research will be allocated at the discretion of the department head.

The fellowship will be devoted primarily to the study, examination and treatment of works of art in the extensive collections at the Los Angeles County Museum of Art. The incumbent will gain considerable experience working on significant art objects in a well-equipped, production-oriented conservation laboratory. Conservation involvement in rotating exhibitions, special exhibitions and loans will provide additional training opportunities. Research projects are encouraged. Participation in informal lectures, symposia, workshops, etc., will contribute to the fellowship program as well as the opportunity to visit and collaborate with nearby cultural institutions.

This fellowship position will be available as of July 1, 2001.

Eligibility
Candidates will be considered who have graduated from a recognized conservation training program, with the appropriate specializations, or who have similar training or experience.

Application Procedure
Interested candidates must submit the following material:

• A curriculum vitae including basic biographical information, current and permanent addresses and telephone numbers, education, experience and interests.
• Names, addresses and telephone numbers of three references.
• A short statement of the candidates’ interest and intent in applying for the fellowship.

The above material should be sent to:
Mr. Adam Kaplan
Human Resources
Los Angeles County
Museum of Art
5905 Wilshire Boulevard
Los Angeles, CA 90036

ASSISTANT CONSERVATOR–SPECIALIST II (3 POSITIONS) NEW YORK PUBLIC LIBRARY

The New York Public Library—Barbara L. Goldsmith Conservation Laboratory seeks three (3) Assistant Conservators to perform conservation treatment for a wide range of paper-based artifactual formats, including manuscripts, bound artifacts, prints, drawings, photographs, posters, and other artifactual materials from all NYPL divisional collections. Duties may include survey operations, aqueous and non-aqueous treatment operations, fabrication of microclimates and other protective enclosures, archival processing, collection repair, encapsulation, and other types of treatment.

NYPL-GCL serves 21 curatorial divisions at four physical sites with collections exceeding 51 million catalogued items in diverse formats. NYPL-GCL is a comprehensive treatment facility offering a wide range of...
examination and treatment services. Familiarity by candidates with the following equipment is desirable: polarized and transmitted/incident/fluorescence high-power and stereo microscopes with analog and digital image acquisition, leaf caster, BetterLight 4x5 digital back, digital multimedia production equipment, near-IR and visible light spectrometers, temperature/humidity chambers, ultrasonic welders for encapsulation, aqueous and non-aqueous deacidification equipment, vertical aqueous treatment system with in-line heating and automated calcination system, automated CAD-based phased boxing machine, automated mat cutting machine, steam pencil, suction tables, environmental dataloggers, and other equipment.

Eligibility requirements include a Master's degree from an accredited professional conservator training program and professional experience in conservation of paper-based materials, or equivalent training and experience, and a thorough working knowledge of conservation theory and techniques with satisfactory completion of courses in organic, paper, and conservation chemistry. Knowledge of the diverse preservation problems of a large research library or other major cultural institution, and experience in a wide range of conservation treatment operations are highly desirable. Salary is approximately $34,055 per year.

Interested candidates should submit a cover letter and resume to the Human Resources Department.

Attn: Allison McMullen
The New York Public Library

188 Madison Avenue, 5th Floor
New York NY 10016-4314
HRD@nypl.org

ASSISTANT CONSERVATION SCIENTIST
NATIONAL PARK SERVICE

The Department of Conservation, National Park Service, Harpers Ferry, WV, will be recruiting an assistant conservation scientist, GS-1301 11/12 in summer 2001. Beginning salary: $44,352 per annum. The Department's laboratory is located in Charles Town, WV approximately seventy miles from Washington, DC.

Duties include providing analytical services to support the Department's conservation laboratories and conducting research to support the NPS interpretive and curatorial programs.

Candidates must have a Masters degree, Ph.D preferred, in chemistry or physical sciences. Specialized experience required for this position includes ability to convey scientific and technical information in writing; ability to conduct research in conservation science; skill in operating scientific instruments and interpreting the results.

For additional information contact Dr. Judy Bischoff at

The National Park Service is an Equal Opportunity employer.

CONSERVATION SCIENTIST
BUFFALO STATE COLLEGE

Buffalo State College (BSC) is offering an appointment for a conservation scientist to teach in the college's Art Conservation Department at the rank of either Assistant or Associate Professor. The department is one of the few graduate programs in North America offering instruction in the theory and practice of the conservation of works of art and other cultural artifacts. Its three-year curriculum leads to the award of the M.A. degree and a Certificate of Advanced Study. The appointee's principal teaching responsibility will be to present the major portion of the department's lecture and laboratory courses in the application of science in the conservation of works of cultural artifacts to 1st-year and 2nd-year students. Research and scholarly activities will be encouraged and supported. Applicants must hold a Ph.D. in a physical science and should evidence experience and ability in teaching and research at the graduate level. A knowledge of the structure, properties and behavior of the materials used in the creation and conservation of works of art and other cultural artifacts is required as is experience with various methods used in their analysis and identification, and evidence of both interest and ability in teaching and developing new course topics. Also desirable is previous experience in conservation science involving collaboration with conservators in conservation practice and/or research, and an ability to work compatibly and cooperatively in an interdisciplinary environment. Send a cover letter, resume, three current letters of recommendation, and transcripts to: Personnel/Search Committee, Art Conservation Department, Buffalo State College, 1300 Elmwood Ave., Buffalo, NY 14222-1095, USA. BSC is an equal opportunity, affirmative action employer and encourages applications from minorities and
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OBJECTS CONSERVATOR
UPPER MIDWEST CONSERVATION ASSOCIATION

The Upper Midwest Conservation Association, a regional non-profit art and artifact conservation center located at the Minneapolis Institute of Arts, and serving the diverse collections of many museums and cultural organizations, is seeking an Objects Conservator. Working with the Senior Objects Conservator, the incumbent will be involved with a wide variety of conservation projects in a busy teamwork environment. Responsibilities include performing examination, treatment, report preparation, consultation, and survey duties both within the center and off-site. Candidates should be able to work on diversified collections of fine arts, decorative arts and historic artifacts in many media. Experience and/or interest in managing outdoor sculpture treatment projects a plus. Applicants must possess a master of arts in conservation from a recognized conservation training program and have at least two to five years experience as a practicing objects conservator or equivalent training and experience. Salary range is $32,000 to $48,000, commensurate with experience, and includes excellent benefits (22 days vacation; 100% employer paid premiums for medical, dental, life insurance coverage for employee and family; employer contribution to retirement plan after one year's employment; professional development allowance of $2,000/year, etc.). Send resume, three references, and a letter of interest to Richard Borges, Executive Director, UMCA, Minneapolis, MN 55404; email dbUMCA@aol.com; fax. For further information call. Position open until filled.

TEXTILE CONSERVATOR
UPPER MIDWEST CONSERVATION ASSOCIATION

The Upper Midwest Conservation Association, a regional non-profit art and artifact conservation center located at the Minneapolis Institute of Arts, and serving the diverse collections of many museums and cultural organizations, is seeking a Textile Conservator. The incumbent will be involved with a wide variety of conservation projects in a busy teamwork environment. Responsibilities include performing examination, treatment, report preparation, consultation, and survey duties both within the center and off-site. Half of the conservator's time will be spent working on the extensive textile collections of the Minneapolis Institute of Arts. Candidates should be able to work on diversified textile collections. Applicants must possess a master of arts in conservation from a recognized conservation training program and have at least two to five years experience as a practicing textile conservator or equivalent training and experience. Salary range is $32,000 to $48,000, commensurate with experience, and includes excellent benefits (22 days vacation; 100% employer paid premiums for medical, dental, life insurance coverage for employee and family; employer contribution to retirement plan after one year's employment; professional development allowance of $2,000/year, etc.). Send resume, three references, and a letter of interest to Richard Borges, Executive Director, UMCA, Minneapolis, MN 55404; email dbUMCA@aol.com; fax. For further information call. Position open until filled.

PAINTINGS CONSERVATOR
QUEEN'S UNIVERSITY ART CONSERVATION PROGRAM
DEPARTMENT OF ART/QUEEN'S UNIVERSITY AT KINGSTON

Applications are invited for a full-time tenure-track appointment to teach the conservation of paintings, effective July 1, 2001. The position involves supervising graduate students in practical conservation and research, and lecturing in the history, technology, and conservation of paintings. High quality scholarly and scientific research and publications are expected.

The successful candidate will hold at least a master's degree (or equivalent) in art conservation with a specialization in the conservation of paintings and will have substantial experience in conservation practice and demonstrated excellence in teaching and research. Administrative experience will be an asset. Rank and salary will be commensurate with qualifications and experience.

The Art Conservation Program offers a Master of Art Conservation degree (MAC) and interacts with studio arts (BFA) and art history programs (BA, MA, Ph.D.) all within the Department of Art. The University is committed to employment equity, welcomes diversity in the workplace, and encour-
Positions, Internships, and Fellowships

ages application from all qualified candidates, including women, aboriginal peoples, people with disabilities, racial minorities, gay men and lesbians.

A letter of application, a full curriculum vitae, copies of major publications, and letters of reference should be sent to:

Pierre du Prey
Professor and Acting Head
Department of Art
Queen’s University
Kingston, ON K7L 3N6
Phone: (613) 533-6166
Fax: (613) 533-6891

The deadline for applications is 12 April 2001 or until the position is filled.

HELEN H. GLASER
CONSERVATOR
HARVARD COLLEGE LIBRARY

The Helen H. Glaser Conservator works in the Weisman Preservation Center under the general direction of the James W. Needham Chief Conservator for Special Collections. This senior paper conservator is responsible for the care and treatment of rare and unique materials, largely unbound and ranging from historic documents to works of art on paper, held in special collections throughout the Harvard College Library (including the Department of Manuscripts, Department of Printing and Graphic Arts, and Harvard Theatre Collection in Houghton Library; the Harvard Map Collection; the Harvard-Yenching, Fine Arts, and Music libraries; and other significant collections).

Education, experience, skills
Required: Graduate degree in paper conservation. A minimum of four years of professional conservation experience in a recognized conservation facility. Demonstrated excellence performing a broad range of complex conservation treatments. In-depth knowledge of the history of paper and papermaking and the history of printing and printmaking processes and media. Working knowledge of chemistry and materials science. Strong organizational skills, including the ability to establish priorities and achieve goals. Excellent teaching and training skills. Ability to initiate and adapt to change, to analyze and solve problems, and to be flexible and work collaboratively. Excellent oral and written communication skills, including demonstrated ability to write specifications, document treatments, and prepare reports. Supervisory experience required. Preferred: Experience supervising professional staff; experience working in a research library setting.

Duties and responsibilities
In consultation with curators, archivists, and librarians, examines, develops treatment specifications for, and treats materials in the Harvard College Library collections. These include manuscripts, prints, drawings, maps, and other (largely) unbound archival and special collections materials on paper and vellum, as well as three-dimensional paper objects. Prepares condition and treatment reports including photo documentation. Supervises and coordinates the work of paper conservation staff in the Weisman Preservation Center, currently consisting of 2.0 FTE staff (professional and support) and expected to increase; as well as conservators under contract with the Center. Conducts condition surveys, analyzes results, and assists in the development of action plans. Advises curators and librarians regarding archival supplies and housing techniques; contributes to the maintenance of vendor files and the purchase of paper conservation supplies and equipment; selects materials for a conservation resource library. Serves on the Library Collections Emergency Team.


Harvard University offers a competitive program of benefits. Appointment salary is dependent on qualifications and experience. The review of applications will begin immediately and continue until the position is filled. For application information see <jobs.harvard.edu> (search Professional Positions/Library).

PAINTING CONSERVATOR
SOLOMON R. GUGGENHEIM MUSEUM

The Solomon R. Guggenheim Museum is seeking an associate painting conservator. The scope of work will focus primarily on exhibitions traveling to the Guggenheim Museum Bilbao, and although the conservator will be based in New York City he/she will be required to spend substantial amounts of time in Bilbao, Spain. Responsibilities include loan evaluations, preparation of art works for travel and installation, as well as conservation treatments. The conservator will work closely with the Guggenheim registrar and technical staff to design packing and transport systems, and act as a liaison between the conservation department of the Solomon R.
The successful candidate will participate in the development of the conservation laboratory in Bilbao and supervise treatments and research, as well as help develop training programs in Bilbao. Candidates should have a diploma from a conservation training program or equivalent, and at least 6 years experience, preferably gained in a museum environment where exhibitions have been a strong focus. Experience with twentieth century art is preferred. An established understanding of modern materials, three-dimensional objects and composite materials is a distinct advantage. The ideal candidate would ideally be fluent in English and Spanish, be free to travel extensively and have permission to work in the United States. Title and salary commensurate with experience. The successful candidate will report directly to the Chief Conservator, Guggenheim Museums, and will work closely with all members of the conservation department. A statement of interest, curriculum vitae and references should be sent to Paul M. Schwartzbaum, Chief Conservator, Guggenheim Museums/Technical Director, International Projects; Solomon R. Guggenheim Museum 1071 5th Avenue, New York, NY 10128

**Assistant/Associate Paintings Conservator**

The Interimuseum Conservation Association (ICA), a regional not-for-profit art conservation center established in 1952, is seeking a conservator of paintings to carry out examinations and conservation treatments, and to assist in the preservation planning for the paintings collections of the ICA’s 31 member institutions as well as varied private and corporate clients.

Additional responsibilities include preparation of time and cost estimates associated with independently generated treatment proposals; professional interaction with a broad range of clients, including the public, concerning conservation and preservation projects; traveling to member or client institutions to carry out surveys, inspections and consultations as necessary; execution of on-site mural and other painting conservation projects; participation in the ICA’s educational programs; and to assist in the supervision of conservation technicians and interns associated with paintings conservation projects, as necessary.

Candidates must have a master’s degree in art conservation with a minimum of three years experience in the field. The ICA provides a competitive benefits package including research and continuing education opportunities. Salary will be commensurate with experience. Send letter of interest, resume and three professional references to: Albert Albano, Executive Director, Interimuseum Conservation Association, 83 N. Main St., Oberlin, OH 44074. E-mail inquiries can be sent to albert.albano@oberlin.edu. The ICA is located on the Oberlin College campus in the midst of an educationally rich environment 40 minutes west of downtown Cleveland. For information on the ICA visit our website at: www.oberlin.edu/~ica. The ICA is an EOE.

**Assistant Conservator Society for the Preservation of New England Antiquities**

The Society for the Preservation of New England Antiquities seeks a full-time Assistant Conservator for a two-year project preparing for a major exhibition of material from SPNEA’s collection. The successful candidate will participate in treating objects including furniture, metals, ceramics, and gilded frames. The assistant conservator will have a knowledge of current conservation practices and the ability to work with limited supervision. The candidate should hold a master’s degree in conservation or have appropriate equivalent training.

The position will be based in the new SPNEA conservation lab in Haverhill, MA. Salary for this position is competitive and includes excellent benefits. Please submit cover letter and resume to: SPNEA, 141 Cambridge Street, Boston, MA 02114. Attn: Joseph Godla

**Non-Print Conservator Emory University**

The Non-Print Conservator plans preservation strategies for non-print collections by assessing current collections in all Emory University Libraries and making recommendations for improvements in the handling and life cycle management of non-print media; performs appropriate treatments; serves as an expert advisor in retention, storage, housing, and environmental monitoring; assists in grant preparation and carries out work funded through...
Positions

grants; participates in budget planning; and identifies necessary equipment and supplies for the preservation of the collections. The Conservator incorporates appropriate disaster recovery procedures for non-print media into disaster preparedness plans; assists in disaster recovery operations; and attends appropriate conferences and workshops to remain current with changing technology. Qualifications required include a Master's degree in appropriate technological field or library science and three years related conservation experience or equivalent combination of education and experience; excellent oral and written communication skills, organizational skills, supervisory skills, and ability to work effectively in a collaborative, team environment; and ability to design and implement effective preservation projects with minimal supervision. Prefer background in an academic or research library and experience with photography, film preservation, magnetic media preservation, or digital reformatting. Minimum salary is $33,758 with generous benefits. To apply send letter of application, resume, and the names, addresses, and telephone numbers of three references to: Dianne M. Smith, Library Human Resources Officer, Robert W. Woodruff Library, Emory University, Atlanta, GA 30322-2870. Application review begins immediately. Emory University is an Equal Opportunity/Affirmative Action Employer and encourages women and minority candidates.

Come to Dallas!!
The 29th AIC Annual Meeting

May 30 ~ June 5, 2001
at the Adam's Mark Hotel

Call (202) 452-9545, ext. 16
for more information. Or visit the AIC website:
http://aic.stanford.edu

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Botti Studio of Architectural Arts, Inc.
919 Grove Street, Evanston, IL 60201
800-524-7211
Phone 847-869-5933 • Fax 847-869-5996
E-Mail: botti@bottistudio.com
www.bottistudio.com

Established in 1864 in the United States
Botti Studio offers restoration/conservation of stained and faceted glass, murals, marble, mosaics, statuary, painting & decorating and expert consultation services

Work in progress or recently completed
- Archbishop Quigley Preparatory Seminary, Chicago, IL
  Conservation Restoration of Stained Glass Windows
- Art Institute of Chicago
  Restoration/Conservation of 40' Tiffany Stained Glass Dome
- Bank One Plaza, Chicago, IL
  Restoration/Conservation of Marc Chagall Mosaic Titled “Four Seasons”
- Veterans Memorial Hall, Cedar Rapids, IA
  Restoration/Conservation of Grant Wood Window
- Smith Museum of stained glass at Navy Pier, Chicago, IL
  Restoration/Conservation of all stained glass windows
- Indianapolis Federal Courthouse, Indianapolis, IN
  Restoration/Conservation of Stained glass, original fabrication by the Heinigke & Bowen Studio, New York
  Metal Frames & Protective Glazing
- Ca Da Zan, Ringling Museum, Sarasota, FL
  Restoration/Conservation of Stained glass Laylight
- University Club of Chicago, Chicago, IL
  Restoration/Conservation of Stained glass windows, Cathedral Hall, Monroe Room & Michigan Room
- Chicago Cultural Center, Chicago, IL
  Restoration/Conservation of Tiffany Dome & Marble Mosaic

San Diego, CA • Sarasota, FL • Agropoli, Italy
A Future Opportunity for Training in Furniture Conservation

MICHAEL S. PODMANICZKY

Over the past year, the Winterthur/University of Delaware Program in Art Conservation (WUD-PAC) faculty have been examining the recent and past history of furniture conservation training and educational philosophy. This study has been undertaken with the intention of making necessary modifications to the WUDPAC furniture major curriculum to ensure that our graduates continue to demonstrate the requisite skills, knowledge, and abilities expected of an entry-level furniture conservator. The first U.S. graduate-trained furniture conservator completed his studies at WUDPAC in 1978; since then, 13 students have graduated in this major.

Furniture conservation addresses more than joined wood and, like other conservation disciplines, preservation activities extend beyond bench treatment. Furniture conservation includes documentation, assessment/analysis, stabilization, restoration, and preventive care as ably described by Chris Caple in his book, Conservation Skills. Many expect furniture conservators to possess a full range of abilities, including passive preventive care, scientific and art historical analysis, and craft-based restoration. There is a common feeling among the public (and even some in museums and cultural institutions) that furniture conservators work only on furniture. However, for those in the profession, “furniture” inevitably implies not just joined and inlaid wood and transparent finishes, but other possible components, such as hardware, tortoiseshell, lacquer, mirrored glass, and upholstery.

While some highly focused furniture conservation specialists embrace the entirety of this spectrum, many

Certification Update

TERRY DRAYMAN-WEISSER

Certification has been the focus of the issues sessions at the last two AIC Annual Meetings, and will again be the topic in Dallas. At the 1999 meeting in St. Louis, the Certification Task Force received an overwhelming mandate to continue investigating certification for conservators and develop a program model for review by the members.

For those who were not able to attend the previous meetings, a synopsis may be useful. Certification is defined as a voluntary procedure by which a non-governmental organization attests to the professional qualifications of specific individuals. To become certified, a person must demonstrate that he or she meets minimum standards of professional education and/or experience. Members of the profession determine what those minimum standards will be. “Certification” should not be confused with “licensing,” which is a mandatory, governmental procedure, or with “accreditation,” which refers to institutions rather than individuals. This distinction can be confusing since the term “accreditation” is used instead of “certification” in other countries.

Many other professions in the United States are currently active in certifying their members, and there are several conservation organizations, mainly in other countries, with developing or active programs. These programs have been reviewed in the July 1998 and May 2000 issues of AIC News. AIC is fortunate that the National Certification Commission (NCC), representing more than 150 certifying organizations, can serve as a resource for information on certification. Through surveys of its members and guidance on logistical issues, NCC enables us to make more informed decisions for our own profession.

According to NCC, there are three types of certification: granted, regular, and renewal or re-certification. “Granted” certification is offered to those who satisfy certain requirements without sitting for an examination. It is usually offered for a limited time when a certification program is first introduced. This initial certified group helps a program get started and sometimes assists in writing or testing examination questions. Following the “granting” period, “regular” certification takes its place. “Regular” certification is

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**AIC NEWS**

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**Deadline for May Editorial Submissions**

May 15, 2001

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 15, April 15, June 15, August 15, October 15, and December 15. All ads should be submitted to Deborah Hanselman at [email protected] or faxed to (202) 452-9328.

**AIC News Staff**

Lisa Goldberg  Editor

David Harvey  New Materials & Research Editor

Elizabeth F. “Penny” Jones  Managing Editor

Jennifer G. Didsbury  Production Editor

Deborah M. Hanselman  Meetings & Marketing Manager

Jennifer Spence  Publications Assistant

Dear Members,

AIC has learned of plans to close the Smithsonian Center for Materials Research and Education (SCMRE) at the end of December 2001. Clearly such an action is of grave concern for all of us, and the implications raised by the fact that our nation will no longer support a resource of such importance are indeed troubling. I sent a letter to Lawrence Small, Secretary of the Smithsonian, on April 5. A copy was forwarded to Chief Justice William Rehnquist and the chair of the House Appropriations Subcommittee for Interior and Related Agencies, Congressman Joe Skeen. The letter, reprinted below, expressed our deep concerns. AIC will continue to advocate a reconsideration of this action by Congress, and I encourage you to write your House Member or Senator about the proposed closing of SCMRE. Take an active role in objecting to this action; call, write, fax, e-mail, or visit your members of Congress. You can call (202) 224-3121 to reach the U.S. Capitol to get their D.C. phone numbers, or log on to http://thomas.loc.gov for congressional directories. Let them know that SCMRE is both a point of pride for our profession and a necessary, essential resource to the nation’s museums, conservation professionals and their constituent public.

Jerry Podany
AIC President

April 5, 2001

Lawrence Small
Secretary of the Smithsonian Institution
Washington, DC 20560
Via fax: [Redacted]

Dear Secretary Small:

I am writing to express my deep concern regarding the upcoming announcement that the Smithsonian Center for Materials Research and Education (SCMRE) will be closed at the end of December. My concern is shared by the board of directors of the American Institute for Conservation of Historic & Artistic Works, the entire AIC membership, and conservators both nationally and internationally.

I realize that a shortfall in federal funding and a shift in organizational priorities within the Smithsonian place difficult and demanding challenges before your office. However, the implications and ultimate effect of eliminating one of the most valuable and essential resources to our nation’s museums and to the efforts of cultural preservation around the world will be quite serious.

For years, SCMRE has offered much-needed information and assistance to professionals working toward the better understanding and preservation of our nation’s heritage. The Center, in its research and application of both the physical and natural sciences to museum collections and archaeological sites, has provided one of the essential compo-

---Jerry Podany
AIC President
other conservators have overlapping expertise in one or more of the areas. The latter are not generally considered furniture conservators. However, their skills are such that they rightly work with some aspects of furniture conservation from time to time.

Ironically, the Wooden Artifact Group (WAG), where furniture conservators generally congregate, does not include the word "furniture" in its title, thus suggesting that members treat and care for any and all aspects of wood objects. Indeed, when WAG formed in the late 1970s, a large percentage of charter members referred to themselves as generalists or objects conservators. Though they had interest in and skills applicable to furniture, it was not their primary area of expertise.

Objects conservators, who have broad skills and experience working with a variety of materials and artifact types, are often entirely qualified to treat certain kinds of problems with furniture and other joined wood objects. Article IV of the AIC Code of Ethics addresses the necessity for conservation professionals to work within their limits of personal competence and education. Because it is clear that problems with furniture can cover a wide range, a conservator who works on three-dimensional objects and has skills appropriate to the specific problem can legitimately accept a furniture treatment. Over the years a number of objects conservators have taken positions in the field as respected furniture conservators. WAG continues to retain highly skilled professionals, who may not actually carry the institutional title of furniture conservator and whose primary membership is in the Objects Specialty Group. There are other examples: Today, we fully accept the appropriateness and often the desirability for a paintings conservator to treat surface problems associated with painted furniture and related decorative arts.

For furniture conservators, strong documentation, stabilization and restoration treatment, and preventive care skills are expected. Even so, some furniture conservators may lean toward preventive conservation and collections management, perhaps carrying out more remedial treatments, while others may be skilled in restorative techniques or demonstrate art historical knowledge at a curatorial level.

Given all the above, what exactly does formal furniture conservation training necessitate? The skills and knowledge required to assess and treat all the materials and object types related to furniture may be taught individually or as components of general objects conservation education. These basic competencies can also be assembled into a training regimen as an interrelated, holistic approach to furniture conservation.

In 1986, the Conservation Analytical Laboratory (CAL, now known as the Smithsonian Center for Materials Research and Education), located in the Museum Support Center in Suitland, Maryland, initiated a program specifically designed to train specialists who were equipped to address all issues of furniture conservation at a high level of expertise. However, because it was not possible to include every aspect of training even in the three years of formal study (and one internship year) CAL imposed the prerequisite to admission of fully developed furniture making skills. Cabinetmaking, carving, inlay, and finishing

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skills were expected to be at advanced levels. Developed skills or at least clear potential in areas such as gilding and decorative finishing were strongly encouraged. With these areas well in hand, instruction concentrated on science and technology, art (furniture) history and conservation philosophy and ethics without having to spend valuable time on craft and related hand skills training. The program was structured around intensive, two-week, quar­
and conservation philosophies and ethics with­
in the interim.

out having to spend valuable time on craft and
well in hand, instruction concentrated on sci­

even those students who major in a narrow
highly specialized furniture conservators. Af­
after many graduates of CAL were hired to fill in
specialty. However, the benefit was such that
exposure to the more diverse study that the
areas that were museum-oriented. (Worth noting: even those programs that were designed for the antique trade now include teaching on the integrity of objects and min­
tial intrusion. How this plays out in practice is
another matter, but it is comforting that
AIC/IIC standards are at least widely acknowledged.)

An informal market survey of colleagues, curators, auction houses, and private collectors was also conducted in the United States. The restoration trade is alive and well, and many significant objects are directed there instead of toward formally trained furniture conserva­
tors. One of the primary reasons is that the
restoration trade emphasizes very strong, tradi­
tional craft skills. These skills are sometimes
employed in service of intrusive restoration campaigns that emphasize aesthetics and that often require skillful, exact recreations of lost elements. The concern is that these treatments may not always measure up to AIC standards of practice. Unfortunately, it is all too common for conservation/restoration decisions to be made by the consumer in favor of purely and often highly subjective aesthetic ends at the expense of accepted conservation standards of practice. Derivative of this point is the expecta­
tion of the consumer of furniture conservation services, particularly the private collector, who also expects a strong technical/art historical object assessment from the conservation service provider. This knowledge requires either formal study in decorative arts or art history, or many years of personal immersion in the subject that often coincides with the development of the congruent hand skills.

WUDPAC has decided to respond by strengthening its furniture major in both areas: craft skills and art historical studies with an emphasis on the history of technology as it relates to period furniture. In line with CAL/SCMRE, strong traditional woodworking and cabinetmaking skills will be a formal requirement for any student who wishes to major in furniture conservation. The prerequisite will be judged after admission into WUDPAC, but before entering into furniture con­
servation major.

To emphasize art historical and technical history studies, the student will have the opportunity to benefit from the Winterthur Program in Early American Culture
October 1: Science in the conservation of Paper Media

Morning Chairperson: Dianne van der Reyden.
Smithsonian Center for Materials Research and Education
Washington, DC

"The EAS Conservation Science Annual" Laura Stirton Aust
ARTcare Inc., for New York Conservation Foundation

"The Basis of Paper ‘Fiber’ Identification – A Plant Anatomist’s Perspective" Harry Alden, Smithsonian Center for Materials Research and Education, Washington, DC

"Micro-analytical (stratigraphic) analysis of paper and other sheet-like materials, including added decorations" Jan Wouters. Laboratory for Materials and Techniques, Royal Institute for Cultural Heritage, Brussels, Belgium

"Multi-instrumental analysis of paper documents" Eugene Hall.
Chemistry Department, Rutgers University, New Brunswick, NJ

"Methods for analyzing the gelatin content of historical papers" Mark Ormsby. National Archives and Records Administration, Washington, DC

Afternoon Chairperson: Laura Stirton Aust, ARTcare Inc. and New York Conservation Foundation

"Monitoring Change in Works on Paper: Recent research at LACMA" Terry Schaeffer, Los Angeles County Museum of Art, Los Angeles, CA


"Emission of volatile organic compounds from deacidified paper" John Havermans, TNO Industrial Technology, Delft, The Netherlands


For more on EAS' October 1-4, 2001 analytical chemistry program, exposition, registration and housing, contact:

Eastern Analytical Symposium
P.O. Box 633, Montchanin, DE 19710-0633

October 2: Science in the conservation of Cultural Heritage

Morning Chairperson: John Scott
New York Conservation Foundation

"Using contemporary analytical techniques to characterise natural fibres in historic artifacts" Paul Garside, Paul Wyeth. Department of Chemistry and the Textile Conservation Centre, University of Southampton, UK

"Analytical Study of Laminated Materials from the National Anthropological Archives Artwork Collection" Claire Grundy, Tara Krasne, National Museum of Natural History, Smithsonian Institution, Washington, DC


"A standard protocol for analysis of drying oils by GC/MS" Geneviève Sansoucy, Analytical Research Laboratory, Canadian Conservation Institute, Ottawa, Canada.

"Identification of paints compositions using complimentary spectral techniques" Julie A. Tinklenberg, Gene S. Hall, Department of Chemistry, Rutgers University, New Brunswick, NJ

Afternoon Chairperson: Christopher W. McGlinchey
Conservation Department, The Museum of Modern Art, New York, NY

"Sight and insight: imaging in conservation" Alison Murray
Queen's University, Art Conservation Program, Kingston, Ontario

"Image processing to determine the properties of historic textile prototypes" Jeanette M. Cardamone, John G. Phillips and William C. Damert, US Dept. of Agriculture, ARS, East Regional Research Center, Wyndmoor, PA


"Surfaces of unpainted steel sculptures" John Scott, New York Conservation Center, New York, NY

www.NYCF.org/eas.html
palimpsest.stanford.edu/news/eashist.html

Infoline: 610-485-4633 Fax: 610-485-9467
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usually based on meeting minimum requirements and passing a test developed by members of the profession. "Re-certification" is continued certification based on meeting certain criteria, e.g., continuing education at set intervals. Each organization may select any or all types of certification for its program. According to a 1999 survey conducted by NCC, 42% of the respondents introduced their programs with granted certification, 98% have a regular certification program, and 82% include re-certification as part of their programs.

The AIC Certification Task Force (Terry Drayman-Weisser, Ann Boulton, Todd Glaser, James Hamm, Nancy Odegaard, Deborah Part) has been examining issues relating to the types of certification mentioned above as well as other aspects of certification needed to develop a program model. We are currently evaluating the pros and cons of granted certification. A lawyer has been hired to advise us on the legal ramifications, such as liability and whether it is advisable to create a separate certifying organization. We are also considering preparing a "how to" roadmap to address any legal issues before presenting a model.

Any certification program requires that we set minimum standards by which we must judge ourselves. First, we must define what being a professional conservator means. Chairs of AIC committees and task forces, whose charges relate to certification issues attended a retreat in December 1999 (see AIC News March 2000). As a result of this retreat, a Qualifications Task Force was formed to take on the complex job of defining the requisite knowledge and skills that characterize an entry-level professional conservator. This definition will enable us to identify the minimum qualifications for a professional conservator. A second retreat was held in Boston on March 14–15 to review the work of this task force. (See "President's Message" on page 9.)

Once we establish the definition of a professional conservator, we must be certain that our members can prepare themselves to meet these standards. Existing and developing programs through AIC and programs available through other sources serve as educational resources, both for filling in educational gaps and for updating certified conservators who seek re-certification.

The thought of an examination for certification can be intimidating and can raise questions about objectivity and fairness. Based on the previously cited NCC survey, 82% of certifying organizations require written examinations. Of those, 75% use multiple choice questions, 14% use true/false questions, 10% use essay or case study. Although NCC can provide guidelines for writing exams, AIC must call upon its members to write the exam questions and participate in practice exams to test the questions. After all, if a majority of professional conservators cannot answer a question correctly, then the question itself is flawed. To aid in preparing for the examination, bibliographies and sample questions will be published in advance. In developing an
examination, the professional members must be actively involved. According to the NCC survey, 15% of certification examinations include a practical component. In developing an examination for professional conservators, one of the critical considerations is to make the test as objective as possible. The introduction of subjective elements can only be an impediment to the success of the program. Although some members might feel that the nature of our profession requires a practical examination, this step introduces subjectivity into grading. In certain other professions there may be a right and a wrong way to perform a practical function, while in conservation practice this is not usually the case. Therefore, the Certification Task Force will be investigating alternative ways to evaluate a candidate’s practical qualifications.

As stated above, most certification programs require re-certification at certain intervals. The Certification Task Force is strongly in favor of a re-certification component without re-examination. A method must be developed to ensure that previously certified conservators remain qualified. The number of years between required re-certifications must be determined and the elements of a meaningful program must be developed. A possible program could entail a point system with various categories of activities. To qualify for re-certification, a conservator might have to accrue a certain number of points from several categories.

Perhaps the most important and lasting benefit of certification is to the profession itself.

A question that is sometimes asked is: What will certification do for me? The answer for some in the short term is: perhaps not much. However, if one’s training is not considered “mainstream” by others in the profession or by potential employers, such a program could be a great equalizer, downplaying the differences in the training path followed. For independent conservators, certification may have a positive effect on potential clients. It may raise the status of the conservator working as part of a team with other certified or licensed professionals. We also must recognize that users of conservation services are in some cases defining the professional conservator for hiring purposes; thus, de facto certification is taking place, often without our direct input.

Perhaps the most important and lasting benefit of certification is to the profession itself. Currently, recognition in our profession comes from graduating from a training program, or becoming a professional member of AIC. As important as these accomplishments may be, they do nothing to provide incentive to remain current with changes and developments in conservation. They do not require active engagement in and contributions to the profession. Participation in certification, and especially re-certification on a regular basis, will remedy this situation, to the lasting benefit of the profession.

We look forward to hearing your comments during the issues session at the AIC Annual Meeting in Dallas.

—Terry Drayman-Weisser, Chair, Certification Task Force; The Walters Art Gallery, 600 North Charles St., Baltimore, MD 21201; (410) 547-9000, ext. 291; tweisser@thewalters.org

LOOKING FOR VOLUNTEERS

The Education & Training Committee (E&TC) is seeking new members for a three-year term from June 2001 to June 2004. E&TC is a special committee that completes charges assigned by the director of professional education and training and the AIC Board. In 2000, E&TC wrote a proposal to the Board that was instrumental in receiving funding from the Andrew W. Mellon Foundation to create an education coordinator staff position at AIC. The committee is currently working on a web-based database of organizations that offer continuing education to be used as an internal tool for the board and the new education coordinator. We continue to provide support to the director of education in reviewing applications for funding for a variety of education-related opportunities, and assist with workshops at the AIC meetings. Please call Nora Kennedy or send an e-mail message to...
President's Message

AIC's Second Retreat on Professionalism

As our profession becomes more complex, as our responsibilities grow ever broader, and as AIC and FAIC expand to meet more of our professional needs, the details of day-to-day work often threaten to overwhelm our views of the larger issues and future directions of our field. It is increasingly important that we stop on regular occasions to take stock of the efforts and the developments taking place around us. These are, after all, indicators of both future directions and needed resources.

The AIC retreats on professionalism were intended to be just such occasions. Soon after the first retreat that took place in December 1999, I reported the success of those present in bringing to light the overlap between the work of task forces and committees that focus on issues of professionalism and education. The second retreat, held March 14-15 in Boston, was even better! Chairs of the Education and Training and Ethics and Standards Committees as well as the chairs of the Commentaries and Certification and Collections Care Task Forces were invited to join the chair and members of the Qualifications Task Force, the AIC Board members, AIC Executive Director Penny Jones, and Deborah Hess Norris (initial facilitator) for two days of focused discussion regarding the progress each group has made and how all of this work, when taken together, relates to the educational needs of the field and certification.

For two days, the room was filled with productive conversation and synergy as aspects of each group's work and experience mixed with those of other groups, and as each began to realize how valuable the resource is that we find in each other.

As the discussions ebbed and flowed from details to "big picture" issues, from concerns about specific phrases to larger, overarching principles of professionalism and future directions, the pieces that make up all these individual efforts began to form a coherent picture of past efforts and future directions.

On behalf of the Commentaries Task Force, Paul Himmelstein announced the completion of the Commentaries, a document that has enormous importance to the conservation field. Everyone encouraged a series of articles and presentations (some reaching theatrical status, so stay tuned!) to ensure that AIC members understand that the commentaries can be used as a guide to understanding and using our Code of Ethics and Guidelines for Practice.

Nora Kennedy, chair of the Education and Training Committee, presented a thorough review of the Committee's efforts to identify both the membership's educational needs and desires. This committee has also been contributing to AIC's ability to address these needs by collecting examples of educational programming and structures developed by other professional organizations.

AIC/FAIC is moving toward a more integrated effort in this important area of service to its members. With the new Professional Development Endowment in place and with future fundraising, a structure to ensure appropriate and effective spending of the endowment income is essential.

Carolyn Rose, chair of the Collections Care Task Force, presented a final phase review of the committee's long and impressive work to define the knowledge and skills of conservation technicians. During the meeting, a number of pending issues were resolved, and the Collections Care Task Force Final Report (soon to be published by AIC) is both stronger and more applicable as a result.

Evolution of the work of the Collections Care Task Force, the Qualifications Task Force has been charged with defining the minimum knowledge, skill, and competencies of the neophyte conservator. Roy Perkins, chair, and the task force members (Judy Bischoff, Kathleen Durles, and Pam Young were present at the retreat) are off to a great start in their efforts to meet a very complex and demanding challenge. They will soon begin the input of the membership to ensure that this document—one of profound importance to us all—is representative of the membership, and clear and useful to everyone.

All of us were, I believe, quite excited and encouraged by the results of Debbie Hess Norris' summary of our discussions. The diagrams began to form a unified picture of what has seemed to be individual efforts and isolated initiatives. A picture of...
AIC News

Get to Know Your Staff

AIC has some new faces! Megan Nash is AIC’s new financial manager, and Jennifer "Jen" Spence is AIC’s new administrative assistant. You will have the opportunity to meet them both in Dallas.

Megan is a graduate of the University of Wisconsin at Madison, has worked at the Holocaust Museum, and is a competitive boxer. If you have any questions about your membership status or issues related to accounts payable or receivable, contact Megan at extension 11.

Jen is a graduate of the University of Virginia, and is an animal enthusiast who has four cats. Jen can provide information about your membership status, publications orders, membership applications, change of address process, and the Guide to Conservation Services. Jen also compiles the Courses, Conferences, and Seminars listing in AIC News, so if you have a question you would like to announce in an upcoming issue, contact Jen at extension 10.

AIC has some familiar staff members, one of whom has changed her name! Jennifer Didsbury (formerly Jennifer Goff) has been AIC’s publications manager for almost three years. If you have any editorial questions related to the newsletter or the journal, contact Megan at extension 16.

Deb Hanselman, meetings and marketing manager, is busily preparing for the 29th AIC Annual Meeting in Dallas. If you have questions pertaining to your registration, the tours and workshops offered at the meeting, or advertising in any of AIC’s publications, contact Deb at extension 16.

Penny Jones, AIC’s executive director, so feel free to contact Penny about any AIC- or FAIC-related issues.

Rosilyn Alter, former assistant director, has returned to government-related work.

Christine Monaco Williams, former administrative/publications assistant, is now working in education at the Discovery Creek Children’s Museum.

AIC’s Phone System

While automated phone systems can sometimes prove frustrating, we hope that the following list will help guide your call so that you can get to the right person as soon as possible. As soon as you hear the recording, dial an individual’s extension, and you will be transferred immediately. If you are unsure whom you wish to speak to, dial 0, and Jen Spence, administrative assistant, will help you reach the correct person.

- Executive Director Penny Jones, touch 14
- Financial Manager Megan Nash, touch 11
- Publications Manager Jennifer Didsbury, touch 13
- Meetings & Marketing Manager (including advertising for all of AIC’s publications), touch 16
- Administrative and Publications Assistant Jen Spence, touch 10

Membership

As you have read in the last two issues of AIC News, AIC (and FAIC) are growing and changing. AIC members now have more opportunities to benefit from membership, particularly in the area of professional development. Just in this year, FAIC funding became available to support AIC members’ attendance at workshops and conferences, and more such funding and programs will become available with the endowment money from the Mellon Foundation. For a number of years, a grant from the Kress Foundation has funded AIC members’ preparing book-length manuscripts on conservation. FAIC funding is also being used to help you help institutions in your regions, via the FAIC Regional Angels Project. The FAIC Lecture Fund supports your efforts to increase conservation awareness in your communities.

With all these developments, one could say that there has never been a better time to become an AIC member. This is especially true for those who look at joining an organization from the point of view of “What’s in it for me?” (There are now quite a few more benefits to joining AIC.)

If you know conservators in your area or workplace who are not AIC members, ask them to join AIC. The new benefits outlined above, added to the previously existing benefits of membership, might be enough to convince those who had thought there was not “enough in it” for them before.

We should all recognize that these new developments also present a challenge in maintaining the health and vitality of our organization. Nancy Carlson Schrock and Katharine Untch hinted at this issue in their article in the March 2001 AIC News: “The challenge of the next few years will be to keep both AIC and FAIC on a sound financial footing, while continually expanding the membership and services to the members” (p. 5). The new funding and opportunities will require both member participation and staff support. Thus, one could also say that there has never been a better time to join AIC for the sake of the organization. Perhaps some of those non-AIC affiliated conservators would be motivated by the increased opportunities to participate.

Similarly, there has never been a better time to upgrade one’s membership, if one is eligible for a higher membership status. As most members probably realize, the cost of membership in AIC is the same for Associates, Professional Associates, and Fellows. All members now have voting rights. However, only Professional Associates and Fellows can be listed in the Guide to Conservation Services or serve on the AIC Board and on some committees. With the growth of the organization, AIC needs to have a larger pool of members who can serve in these positions. If you or a colleague are eligible to upgrade your membership status, now is a very good time to apply.

Applications for joining AIC or for applying for Professional Associate or Fellow status are available on the website (http://aic.stanford.edu) or by contacting the AIC office. Associates may join at any time. Professional Associate and Fellow applications are reviewed four times a year. Upcoming deadlines are July 10 and October 6.

We hope that you will help to make AIC a stronger organization by upgrading your membership status as appropriate and by recruiting non-affiliated colleagues to join AIC. Remember that while AIC exists for its members, it also exists because of its members. As always, feel free to contact the Membership Committee Chair, Deborah Trupin, to discuss any membership issues.

—Deborah Trupin, Chair ext. [redacted]

Summary of the Internal Advisory Committee (IAG)

AIC’s Internal Advisory Group (IAG) met at the historic National Trust building, in Washington, D.C., on January 27, 2001. Jerry Podany, in his welcome, observed how each
new AIC Board and new IAG meeting contribute new pieces to our “puzzle.” Much of the meeting returned to the theme of our recent Mellon Foundation endowment, and Jerry highlighted this significant step in expanding opportunities for AIC.

Continuing education will play a large role in our organization’s future. Katy Untch, director for education, chronicled the development of annual meeting workshops, current sources for funding, and the new Mellon Endowment (see AIC News, March 2001). Independent of Mellon funding, Katy reminded us that FAIC funds are currently available to target professional development and outreach. The AIC Board and members of the Education and Training Committee welcome input from the membership on their ideas for professional development.

Treasurer Nancy Schroedt provided an update of AIC’s current financial profile, affirming our commitment to responsible stewardship of our accounts. Because office operations are independent of our Mellon endowment, we are still challenged to fund ongoing activities. Nancy spoke of our recently expanded FAIC Board, which now includes greater financial expertise from “invited board members.” (See AIC News, March 2001). Creating this financial council was an important part of our overall goal of financial responsibility and complements our efforts toward refining our spending and investment policies.

A staple of IAG is a progress report on upcoming annual meetings. Vice President Elizabeth Schulte reviewed opinions expressed at IAG meetings with regard to thematic general sessions. She reported that the results of a survey of allied professions showed that most organizations favor thematic sessions, as conducted by current Program Chair Rebecca Rushfield. Revisiting specialty group updates was also suggested, and Terry Drayman-Weisser reminded us that these sessions were originally designed to sustain cross-fertilization across specializations. Many of those present agreed that “summing-up” sessions and incorporating a variety of presenters were worthwhile and desirable activities. All agreed that specialty group scheduling coordination was needed, while still encouraging the free flow of information. Several present also addressed the need for a thematic choice of a more general nature to accommodate all specialties. The length and scheduling of annual meetings were also discussed.

Along with updates by members of the AIC Board, representatives of all committees, task forces, and specialty groups highlighted activities in which their participants are actively engaged. Summarized below are some of those ongoing activities that are of interest to all AIC members.

Joyce Hill Stoner spoke on behalf of the Awards Committee and encouraged those present to publicize AIC’s awards so that we might see awards emanate from the grass roots of our organization. Tom Taylor noted that the joint AIC Heritage Preservation Award received by Colonial Williamsburg served as a catalyst for a new facility focused on archaeology and architecture. Greater interaction with applicant institutions can be expanded through clarified application guidelines and feedback from AIC Fellows and Professional Associates consulted during assessment.

Qualifications Task Force Chair Roy Perkinson acknowledged the groundwork of the Collections Conservation Task Force. The Qualifications Task Force has begun working to define the minimal qualifications of knowledge and skills characteristic of an entry-level conservator. Materials compiled by the Task Force will be distributed for discussion and review.

Taking to heart the questions and issues raised at the 2000 AIC Annual Meeting, Terry Drayman-Weisser, as chair of the Certification Task Force, described certification as a benefit to conservators. Perhaps its greatest benefit will come with re-certification, when we will have an opportunity to raise standards. Continuing education will be an integral part of the re-certification process. However, membership categories would still be independent of certification. Membership categories recognize contributions to the field, though they do not ensure that members remain current in their fields. Terry acknowledged the benefits that the Certification Task Force has derived from the Education and Training Committee and the Qualifications Task Force. The Certification Task Force has also been following the experiences of England’s “fast track certification program” underscoring concerns about insufficient time to read applications, conduct site visits, and the time and cost of staff and assessors. Terry requests membership feedback on suggested mechanisms to evaluate practical skills. She would also like to hear membership input on granting certification, i.e., “grandfathering,” wherein conservators with specified qualifications (including references) would not sit for an exam. These individuals would become the “test group” for developing a certification exam to evaluate the suitability of a certification exam.

Carolyn Rose, chair of the Collections Care Task Force, indicated that her task force has nearly completed its project and is focusing on the third level of the task, which is defining what a conservator does. The group’s first charge was to look at the training of technicians. This assignment evolved into defining a series of tasks that collections care personnel carry out. The Qualifications Task Force will probably investigate the background decision-making process needed for knowledge and skills to differentiate between a technician and a conservator.

Paul Himmelstein, chair of the Commentaries Task Force, reported that one complete set of commentaries is finished, representing five years of work. He urged dissemination of the commentaries throughout AIC and allied fields and encourages their incorporation into the curriculum of training programs. Paul reminds us that the commentaries are designed to help us and that we will want to refer to them when we need guidance.

As always, the IAG meeting provided an inviting forum for all participants to engage in lively discussion about issues relevant to all AIC members. Should you have comments concerning any of the topics spotlighted in this summary, please contact a member of the AIC Board, or a specialty group task force, or committee chair.

—Hilary A. Kaplan, Secretary Conservator Georgia Department of Archives and History, 330 Capitol Ave., Atlanta, GA 30334 404 656 3554 FAX 651 8471 hkaplan@sos.state.ga.us

POSITION AVAILABLE

Program Chair for the 2003 AIC Annual Meeting

A program chair is needed for the 2003 AIC Annual Meeting. If you are interested in the position, please contact Liz Schulte at

or the AIC office. All ideas and thoughts about general session content would be greatly appreciated.
29th AIC Annual Meeting

The 29th AIC Annual Meeting has something for everyone. The program includes a keynote address by Virginia McAlester, Dallas native and advocate for Fair Park. On June 4 and 5, the Fourth APT/AIC Symposium on Museums in Historic Buildings entitled "Twentieth-Century Museum Buildings: Conservation and Collections" will be held. Of special note will be the keynote address and public lecture by Michael Graves. Other events include an opening reception at the Dallas Museum of Art; the tour to Fort Worth; and reception in Fair Park; a panel discussion on murals; the special ty group sessions, respirator fit testing, and workshops; a private collections tour; the poster session; health and safety lecture; and much more. A special opening breakfast reception on Friday in the exhibit hall will feature more than 40 exhibitors. There you will see both new and familiar exhibitors whom everyone always wants to visit. In addition, the Membership Committee and the Health and Safety Committee will have booths in the exhibit hall. Willard Developments LTD is again providing the great cloth bags for all of your registration materials. Twenty-six conservators from Latin America and the Caribbean will be in attendance, courtesy of the Getty Grant Program. Advance registration closes May 11. However, registration is available on site. See the AIC website at http://aic.stanford.edu/conf/ for the complete program and registration form.

Sightseeing

The City of Dallas has so much to offer. Museums include the Dallas Museum of Art, The Sixth Floor Museum at Dealey Plaza, Meadows Museum, Old City Park, and the Trammell Crow Collection of Asian Art. Fair Park with its outstanding collection of Art Deco buildings is a National Historic Landmark and was the site of the 1936 Texas Centennial Exposition. Fair Park has a number of museums and sites including the recently opened Women's Museum. The Myerson Symphony Center designed, by I. M. Pei, and the restored 1920s Majestic Theatre are only two of the bright cultural spots in Dallas. Deep Ellum with its blues night spots and a variety of shops and restaurants is not to be missed. DART (Dallas Light Rail) has a station right next to the Adam's Mark Hotel, and goes to neighborhoods such as the West End Historic District, and McKinney Avenue with its restaurants, shops, antique stores, art galleries and trolleys. For details on Dallas events, attractions, and sporting events, call the Dallas Convention and Visitors Bureau at (214) 571-1000.

—Elizabeth E. "Peeny" Jones; 1717 K St., NW, Suite 200, Washington, DC 20006; (202) 432-9545, ext. 13; pjones@aic-fair.org

AIC 2002: Call for Papers

The 30th AIC Annual Meeting will take place in Miami, Florida, from June 6 to June 11, 2002. The focus of the general session will be issues surrounding the conservation and preservation of public art, artifacts, and architectural spaces. Public art and architectural and archaeological spaces are not intended to imply art and architectural environments within museum settings. Rather papers should address experiences in outdoor landscapes (urban and rural), public buildings, historic houses, archaeological sites, and spaces other than museums. This includes the conservation and or preservation of public architectural spaces and the buildings themselves, particularly as they relate to site-specific installations and environments. This also includes paper-based materials that are accessible and available for daily use and study in libraries or other public facilities, and wallpaper that may be integrated in an historic house setting, etc.

This topic is intended to encompass a broad range of conservation treatments and preservation actions as well as the criteria that would inform those treatments and actions. The criteria often differ from those that may define the parameters for similar procedures within the context of an art museum environment.

Some of the key issues should explore public access topics, exposure to complex environmental criteria, handling of cultural material by the public, both intended and unintended. We also solicit presentations that deal with treatment and preservation decisions driven by the criteria of the buildings, the art work's exposure/use, or the changes to the intentions of the original site (e.g., presentation and discussions on site-specific art, location-specific art, and artifacts). Further, presentations should address thoughtful challenges to standard and commonly accepted procedures to conservation treatments motivated or mandated by the unique requirements of publicly accessible art and cultural spaces.

Our intention is to include artists with experience in commissioned public art projects, art and architectural historians, and representatives of various agencies responsible for the commissioning or care of those projects, who have (in various capacities) collaborated on conservation and preservation projects.

We encourage AIC members to submit an abstract for a potential presentation relevant to any of these topics. The Program Committee will consider the following factors when choosing papers for presentation: general interest for the AIC membership, suitability for oral presentation, quality and significance. Papers judged more suitable for specialty groups will be passed to the appropriate groups.

Abstracts should be double spaced and no more than two pages in length. If possible, abstracts should be submitted in an electronic form, such as in the body of an e-mail message. The deadline for submitting abstracts is August 1, 2001. Send them to: 1717 K Street, NW, Ste. 200, Washington DC 20006; Fax: (202) 452-9328; info@aic-fair.org. If you have any questions, please contact 2002 AIC Annual Meeting Program Chair Albert Albano at [email] or [email]

2001 Annual Meeting Support
(at press time)

City of Dallas, Office of Cultural Affairs
Dallas Museum of Art
Getty Grant Program
Willard Developments LTD
AON/Huntington T, Block Insurance
Agency, Inc.
Heritage Preservation
National Center for Preservation
Technology and Training
Art Restorations Inc.
Kimbell Art Museum
Amon Carter Museum
Modern Art Museum of Fort Worth
The Women's Museum
Sid Richardson Collection of Western Art
Perry Huston and Associates
Conference Report

"Preservation of Native American and Historical Natural History Collections Contaminated with Pesticide Residues."
Shepherdstown, West Virginia
April 6–9, 2001

Organized as a retreat with facilitated sessions, the symposium involved working groups formed among 30 invited participants, representing a variety of interests and expertise. Formal presentations were made on specific topics, and each was followed by multiple working group discussions. Michah Loma’omvay (Hopi Tribe Pesticide Coordinator) and Dr. Rebecca Tsione (Indian Legal Program) addressed issues of a regulatory, legal and ethical nature. Leigh Kuwanwisiwma (Cultural Office, Hopi Tribe) and Susan Secakuku (National Museum of the American Indian, Smithsonian Institution) spoke about methods of communicating risk and safety recommendations for potential users of contaminated objects. They also considered appropriate training methods and venues for these topics. Risk evaluation and monitoring were discussed from the perspective of environmental and occupational health by Dr. David Goldsmith (Department of Environmental and Occupational Health, George Washington University), Kathryn Makos (Office of Environmental Health and Safety, Smithsonian Institution) and Ana Maria Osorio (Environmental Protection Agency). Methods of sampling and testing for hazardous residues were examined by Dr. James Nason (Burke Museum, University of Washington) and Dr. Jane Sinois (Canadian Conservation Institute). Marian Kaminsz (National Museum of the American Indian, Smithsonian Institution), Nancy Odegard (Arizona State Museum, University of Arizona) and Alyce Sandoungi (Arizona State Museum, University of Arizona) addressed ways to mitigate risk, including methods for decontamination of affected objects. In the closing session, all the participants considered the recommendations of the individual working groups and defined implementation strategies for each topic.

The symposium was held at the National Conservation Training Center in Shepherdstown, West Virginia, April 6–9, 2001. The program was developed under a grant from the National Center for Preservation Technology and Training, with additional support from SPNHC, NMAI, NPS, The Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC), two AIC Specialty Groups (Research and Technical Studies and Objects Specialty Group), and the Preservation Office, Department of Anthropology, National Museum of Natural History. The symposium presentations, results of the working group discussions, and the symposium findings will be published in both electronic and printed formats. A summary and discussion of the findings will occur at the RATS meeting in Dallas on May 31.

Worth Noting

Conservation Exhibit

"Statue of an Emperor: A Conservation Partnership" is an ongoing exhibition at the J. Paul Getty Museum that features the conservation of a statue of the Roman emperor Marcus Aurelius. The conservation was a collaboration between the Pergamon Museum in Berlin and the Getty Museum in Los Angeles. Video segments show the conservation process as it took place in the conservation laboratories of the Getty Museum. The exhibition highlights changes in restoration and conservation practices that have occurred between the 18th and 21st centuries.

New Website

A new website aims to assist the preservation of albumen photographs. Created by a partnership of conservators and backed by institutional support, "Albumen Photographs: History, Science and Preservation" includes research material, a gallery, and a video of albumen print manufacture. It also features an interactive forum for treatment discussion. The site is located at http://albumen.stanford.edu.

Freeze Drying

Freeze drying has many uses including:
- Stabilization of water-logged materials
- Drying of wet or water-damaged books, manuscripts, paper
- Drying of wet or water-damaged artwork
- Stabilization of archaeological artifacts
- Pest management and insect abatement of objects
- Mold, mildew, and fungus prevention

The Artifact Research Center is a laboratory facility specializing in the analysis, interpretation, and preservation of archaeological and archival materials.

The Artifact Research Center
181 Main Street
Hackettstown, NJ 07840
Tel: 908-584-9656
Email: ArtifactResearch@aol.com
http://artifactresearch. home .att. net

AIC NEWS, MAY 2001 13
FAIC News

First Round of FAIC Awards!

The Foundation of the American Institute for Conservation (FAIC) has completed its first round of awards for professional development and outreach. These awards were made possible by the existing FAIC Board discretionary endowment that was allocated starting this year to support four new award categories.

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

The Regional Angels Project Awards offer up to $1,000 toward the development and implementation of Angels Projects around the country.

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

The Workshop Development Awards offer up to $1,000 to help defray costs for presenting workshops around the country.

We are pleased to announce the first round of recipients. Awards varied in actual amounts but all were deserving.

Workshop Development Award

Rebecca Anne Rushfield, to develop a workshop on how to create successful submissions to professional publications

Kathy Cyr, Director, Campbell Center to offer a workshop on health and safety for conservators and museums instructed by Monona Rossol on July 18, 2001

Jayne Holt of the Washington Conservation Guild to present a workshop on salvaging fire-damaged cultural heritage

Professional Development Scholarships

Patricia Silence to attend a mounting course at the Campbell Center from June 27-30, 2001

Roy Perkinson to attend a course on "Medieval and Early Renaissance Bookbinding Structures" at the Rare Book School in Charlottesville, Virginia, from August 6-10, 2001

Anne Downey to attend a course on "The Conservation of Wallcoverings" at West Dean College in Southeast England in June 2001

Bruno Pouliot to attend the professional development workshop, "Adhesives for Textiles and Leather Conservation," to be held at the Canadian Conservation Institute from October 15-19, 2001

Mark Brockrath to attend the Attingham Summer School, July 6-24, 2001, to study country houses and their contents in Britain

Anne Battram to attend the professional development workshop, "Adhesives for Textiles and Leather Conservation," to be held at the Canadian Conservation Institute from October 15-19, 2001

Patricia Ewer to visit textile conservation laboratories in Italy

Sara Stevens to attend the professional development workshop, "Adhesives for Textiles and Leather Conservation," to be held at the Canadian Conservation Institute from October 15-19, 2001

Congratulations to our recipients!

Angels and Lecture Awards

There were no Angels or Lecture awards this round, but keep those applications coming in! The next deadline for applications is September 15, 2001. Applications and Guidelines are posted on the AIC website, or you can contact the AIC office to obtain hardcopies.

—Katy Untch, AIC Director, Professional Education

Regional Emergency Response Workshops

The five regional workshops on Emergency Response for Cultural Institutions are now underway. The two-and-a-half-day workshops focus on six aspects of response: team building; preparedness and risk assessment; the business (including financial) ramifications of a disaster; health and safety; environmental stabilization; and first response salvage methods.

The curriculum is the result of the cooperative efforts of the National Task Force on Emergency Response, the Federal Emergency Management Agency (FEMA), the Getty Trust, and Heritage Preservation. It is unique in its comprehensiveness, its multi-disciplinary approach, its integration of civil and governmental resources, and its focus on the full range of materials found in humanities collections.

The goal of the project is to create an initial group of 85 geographically and professionally diverse trainers and responders in five regional groups. This initial group will continue to increase through subsequent local and regional workshops addressing the response needs for a broad range of cultural property and a diverse group of cultural custodians.

In the coming months, five pairs of trainers, mentored by one of the course's original instructors, will teach one of the five regional workshops at host sites across the country. The regional workshops will each have 15 participants. Applications are available from the AIC office, and deadlines for submission are approximately one month prior to the start of the workshop.

The Southwest Workshop was held April 3-5 at AMIGOS Preservation Services in Dallas, Texas, with instructors Spencer Stelma, Neil Cockerline, and Jane Hutchins.

The Northeast Workshop will be held May 16-18 at the Northeast Document Conservation Center in Andover, Massachusetts, with instructors M.J. Davis, Barbara Moore, and Barbara Roberts.

The Northwest Workshop will be held July 19-21 at the Seattle Art Museum in Seattle, Washington, with instructors Julie Page, Randy Silverman, and Jane Hutchins. (Application deadline June 1, 2001)

The Midwest Workshop will be held September 6-8 at the Truman Library in Independence, Missouri, with instructors Bob Herskovitz, Tom Clareson, and Jane Hutchins. (Application deadline: July 1, 2001)

The Southeast Workshop will be held October 25-27 at the JFK Special Warfare Center and School at Fort Bragg in Fayetteville, North Carolina, with instructors Sharon Bennett, Hilary Kaplan and Barbara Roberts. (Application deadline: September 1, 2001)

—Mary Wood Lee, Project Coordinator

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Stout Award Winners

The following individuals have received a 2001 Stout Award.

- Sanchita Balachandran
- Lisa Barro
- Dena Cirpili
- Laramie Hickey-Friedman
- Carole Havlik
- Scott Homolka
- Amy Jones
- Eowyn Kerr
- Adrienne Lundgren
- Stephanie M. Lussier
- Christina Milton
- Lance Moore
- Erin Murphy
- Teresa Myers
- James Neal
- Holly Salmon
- Stephanie Scheerer
- Beth Szuhay

Emergency Response Workshops 2001

The sites and dates with application deadlines are:

- Seattle, WA: July 19–21
  *(Deadline: June 1, 2001)*

- Independence, MO: September 6–8
  *(Deadline: July 1, 2001)*

- Fort Bragg, NC: October 25–27
  *(Deadline: September 1, 2001)*

Fifteen registrants will be accepted for each workshop.
Most travel and hotel costs will be covered by an NEH grant.
To obtain an application and the guidelines, send your name and address to FAIC:
info@aic-faic.org
Fax: (202) 452-9328

Funding Deadlines

**JUNE 1, 2001**

**NEH Challenge Grants**
Institutional grants for historically black, Hispanic-serving, and tribal colleges or universities. For more information, go to http://www.neh.gov/grants/onebook.html

**National Historical Publications and Records Commission**
For electronic records grants. Applicants are encouraged to contact Mark Conrad early in the process of planning the project and preparing the proposal. He can be reached at mconrad@neh.gov, ext. 263.

**JULY 1, 2001**

**NEH Preservation and Access**
For preservation and access projects beginning May 2002. For more information, go to http://www.neh.gov/grants/onebook.html

**AUGUST 1, 2001**

**Council for International Exchange of Scholars**
Worldwide Fulbright traditional lecturing and research grants. For more information, contact Judy Pehrson at www.cies.org
September 1, 2001

**The James Marston Fitch Charitable Foundation**
The foundation will award a $25,000 research grant to mid-career professionals who have an advanced or professional degree, at least 10 years of experience, and an established identity in specific fields. For more information, contact Margaret Evans, Offices of Beyere Blinder Belle, New York, NY 10003. Fax: (212) 269-8500

**OCTOBER 1, 20001**

**NEH Summer Stipends**
Tenure must cover two full and uninterrupted months and will normally be held between May 1, 2002, and September 30, 2002. The stipend is $5,000. For more information, contact NEH: (202) 606-8200; stipends@neh.gov; www.neh.gov/grants/one-book/fellowships.html

**NOVEMBER 1, 2001**

**Council for International Exchange of Scholars**
For spring/summer seminars in Germany, Korea, and Japan for international educators and academic administrators for the summer German Studies Seminar. For more information, contact Judy Pehrson at www.cies.org

**Grants and Awards**

An online database of over 650 top-ranked government grant abstracts has been compiled by the Grantsmanship Center. Free searches may be done by subject, keyword, agency, or CFDA number. Copies of full proposals are also available on CD-ROM. For more information, visit www.tgsgrantproposals.com.
Letter to the Editor

To the Editor:

In a Letter to the Editor (AIC News, July 2000, p. 12), Jean D. Portell pointed out a portion of the masthead that took me, and no doubt many other people, quite by surprise: "The copyright to all material submitted to AIC for newsletter publication will be owned by AIC." While this claim may seem straightforward, it is in fact mistaken. According to the provisions of the U.S. Copyright Act (United States Code, Title 17, Sec. 204), an author does not give up rights in his material without a signed, written transfer of rights. This section is, compared with much of the Act, unusually unambiguous:

Execution of transfers of copyright ownership
(a) A transfer of copyright ownership, other than by operation of law, is not valid unless an instrument of conveyance, or a note or memorandum of the transfer, is in writing and signed by the owner of the rights conveyed or such owner's duly authorized agent.

In other words, a publication may not rely upon implied transfer of rights, as the newsletter boilerplate would have us believe; transfer is effected by authors explicitly handing over their copyright, in writing (as is the case with JAIC articles).

What the newsletter has is first publication rights and copyright in the compilation (that is, in the AIC newsletter as an integral work). This gives the publisher some limited rights, but not others and in no way limits what an author may do with his/her work; for example an author would be free to republish his/her newsletter article at will, without AIC's consent.

Naturally a publisher such as AIC, has a legitimate interest in making sure that it fulfills the mission of its publishing program and that may require uses beyond that of the initial publication. But I'd like to balance this with concern for the author's rights as well. The law makes a fairly clear distinction between actual ownership of copyright and the right to do something with a given work. I'd argue that AIC should not as a rule seek to transfer copyright to AIC, but rather should secure for itself the specific rights to do the things it wants to do with the material; by taking this AIC would not put itself into competition with its authors. As an author—unless paid adequately for a transfer of copyright—I would want to be able to continue to use my articles as I see fit but would also want AIC to be able to use them appropriately in the furthering of its mission (e.g., making them available on the web, reusing them in special publications, reproducing them for training sessions, etc.).

We are not operating in a commercial publishing environment, and the two objectives are not necessarily in conflict with each other. But, by claiming ownership of copyright for newsletter articles, I think we are asking more from authors than we need.

This approach would also be consistent with a growing trend in academic publishing. At many universities, authors are being strongly encouraged not to sign away their copyright, whether for books or journal articles, but to grant more limited rights to the publisher. While most of our authors may not work in these milieus, it isn't unreasonable to expect a growing trend of authors insist on retaining copyright in their work.

—Walter Henry, Lead Analyst, Stanford University Libraries; whenry@lindy.stanford.edu

Response

The AIC board is grateful to Walter Henry for his letter and to Jean Portell and others for bringing forward these important issues concerning copyright. The board is reviewing the policies for the newsletter and the issues surrounding those policies with the goal of finding progressive solutions. As a forum for both the exchange of professional information and an effective tool in public outreach, AIC News is an important part of the AIC's mission. We welcome members views in keeping all our efforts, including publications, vital to your professional lives.

—E. F. Jones, Managing Editor

People

Sandra R. Blackard (AIC Fellow) has relocated from Dallas/Ft. Worth to the Austin area. She is offering her services as an art conservation consultant to private clients, historical groups, and institutions. Services include pre-purchase stability inspections, CAP-style conservation assessments, and general conservation advice. Specific treatment related problems will be referred to conservators in the appropriate specialty. She can be reached at: Sandra R. Blackard, 11954 Carpenter Rd., Round Rock, TX 78688; phone/fax:

Bob Pulley M Des (RCA) is now the principal of West Dean College, the specialist institution of arts, crafts, and conservation in West Sussex, England.

Penny Jenkins has reopened her studio in Cambridge, England, after an 18th-month break from practical conservation. She can be reached at: Penny Jenkins, West St., Cambridge CB3 0EQ, England.

Andrea Kirsh and Rustin S. Levenson received the CAA/Heritage Preservation Award for Distinction in Scholarship and Conservation for their book, Seeing Through Paintings: Physical Examination in Art Historical Studies (Yale University Press 2000).

The American Historical Association recently announced that Sarah Lowengard was a recipient of a Gutenberg-e prize for her dissertation, "Color practices, Color Theories, and the Creation of Color in Objects: Britain and France in the 18th Century." The award, a pilot project established in 1999 with funding from the Andrew W. Mellon Foundation and in cooperation with Columbia University Press includes publication of the manuscript as a Web-based book. It is given annually to six dissertations or monographs that, under more traditional circumstances, might not be published. For more information about this initiative, see the Gutenberg-e website: www.theaha.org/prizes/gutenberg.

Margo McFarland, associate conservator of prints and drawings at the Art Institute of Chicago, has been awarded a Fulbright Lecturing Fellowship to teach paper conservation and preservation management (April 2-May 25) in Buenos Aires, Argentina. The award is administered through the Fulbright Scholars Program and the Antorchas Foundation.

Jennifer Olsen has joined Jose Orraca's staff as assistant conservator of photographs.

Helen Mar Parkin has moved to Dallas, Texas. Her new address is: Helen Mar Parkin, 3664 Mockingbird Lane, Dallas, Texas 75206. The phone number is: (214) 742-3233.

Sara J. Wolf has left The Textile Museum to take the position of conservator for the Museum Management Program at the Park Service. She can be reached at: Round Rock, TX 78688; phone/fax:
Affiliate News

Jointly sponsored tabletop display on archaeological conservation presented at the Society for Historical Archaeology Annual meeting, January 9–14, 2001, in Longbeach, California.

From January 9–14, 2001, a tabletop display on archaeological conservation was exhibited at the Society for Historical Archaeology’s (SHA) 34th conference on historical and underwater archaeology in Longbeach, California. This display was graciously funded by both AIC and SHA. The display was created to provide information for archaeologists, students, and the public about the role archaeological conservators play within the field of archaeology. The display was also intended to provide an opportunity for conservators and archaeologists to discuss issues, techniques, and information about archaeological conservation in a more relaxed setting than a formal presentation.

The display text was developed and reviewed over the past year by several members of the AIC Archaeological Discussion Group, a subgroup of the Objects Specialty Group. Jeff Maish, J. Paul Getty Museum, was responsible for the final editing, formatting, and completion of the final product. Jeff also kindly delivered the display to the meeting, assisted in its set up, and provided additional information on conservation suppliers and resources to distribute during the meeting. Several conservators were available throughout the conference and at the display table. They encouraged dialog among archaeologists and conservators. In addition, several practical hands-on demonstrations or “tips” were presented to conference participants on current techniques and materials used in the field of archaeological conservation. Conservators participating in these demonstrations included Lisa Young (conservation guidelines for archaeological plastics), Judy Logan (field packaging of archaeological iron) and Betty Seifert (conservation and curation guidelines for the State of Maryland).

The display was received positively by conference participants, and SHA board and committee members. Many members of the SHA were very interested in the AIC literature and in conservation in general. As a result of this successful outreach project, other members of the archaeological discussion group have requested use of the display at upcoming archaeology meetings for other organizations.
—Lisa Young, Archaeological Conservator
and AIC-SHA Liaison; Annandale, VA 22003;
Fax: ________________________________

ARE YOU OVEREXPOSED?

Sunburn is not your only hazard!
• Get the right gloves
• Get a medical check up
• Get fit tested for your respirator

Solve the problem before it starts
—The Health & Safety Committee

What’s New at Heritage Preservation?

Join Heritage Preservation for their annual meeting lunch and a briefing on what’s happening with SOS!, CAP, the Task Force on Emergency Response, and other programs. All AIC members are welcome.

Thursday, May 31,
12:30–2:00, Dallas, TX

Registration: $20.

Contact Rory House at ________________________________ or ________________________________
2ND NOTICE

Call for Nominations from the Membership for Candidates for the AIC Nominating Committee

This year, in response to valuable suggestions from the membership, the Nominating Committee will solicit, in advance of the annual business meeting, nominations of qualified individuals as candidates for the Nominating Committee election, which will be held at the AIC business meeting in Dallas in June. As it does each year, the three-member committee will have a vacant position due to the rotation off the committee of the chair. Because Debbie Hess Norris is a Fellow, and Catharine Hawks is a Professional Associate, nominees for this year’s open position must be a Fellow. 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 Dallas, to avoid the accidental omission of any mailed-in nominations, we require that all such advance nominations be received by the Nominating Committee chair by May 18, 2001. Nominations must be accompanied by a signed willingness-to-serve statement (Obtain copies of the statement form from Julie Reilly, Nominating Committee Chair, Gerald R. Ford Conservation Center, 1326 S. 32nd St., Omaha, NE 68105; (402) 595-1180; Fax: (402) 595-1178; grfcc@radiks.net). 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 to discuss any aspect of the nominating and election process. We, on the Nominating Committee, strongly encourage you to participate actively in these upcoming Board and Nominating Committee elections and welcome your nominations of any qualified candidates for the AIC Nominating Committee.

Julie Reilly, Chair; Debbie Hess Norris, and Catharine Hawks
2001 ANNUAL MEETING: The ASG meeting in June will focus on the technology, techniques, and materials that have been used in the conservation of outdoor monuments during the 19th and 20th centuries. Program Chair Joseph Sembrat has developed an excellent program for our June meeting in Dallas. Sessions will focus on conservation treatment of stone, wood, and metals.

The keynote speaker for the stone session is Lorraine Schnabel, who will discuss the evolution of 19th- and 20th-century outdoor stone monuments conservation. Other speakers are Tim Noble, who will provide an assessment of micro abrasive cleaning techniques, and Michael Kramer, who will discuss gilding conservation and restoration on three monuments.

Martin Weaver will lead the next session with a presentation on successes and failures of conservation treatments employed in the conservation of wooden structures and outdoor monuments. In addition, Mark Gilberg will discuss new technologies for controlling termites in historic structures and John Carr will discuss the conservation treatment of John Martin Puryear's Pavilion in the Trees in Philadelphia's Fairmount Park. John Scott will lead the session on metals, discussing 19th- and 20th-century motives and methods for metal monuments conservation. He will be joined by John Griswold with a presentation on chemical repatination of outdoor bronze sculpture and Mark Rabinowitz, who will review gilding of the Sherman Memorial in New York.

The final session of the program will provide an opportunity for discussion and for ASG members to draft a protocol for future treatment of outdoor monuments. Plan to attend the ASG program and participate in developing the protocol.

The annual ASG business meeting will be held immediately following the final session presentation. Please contact ASG Chair Fran Gale with new business items that should be included on the agenda.

APT LIAISON: There have been several responses from ASG members about becoming the liaison to the Association for Preservation Technology International (APT). We will introduce the new liaison at our June business meeting in Dallas and, through the liaison, ASG will keep in closer contact with APT.

ASG OFFICERS: The Nomination Committee received nominations for new ASG officers in early April and is considering your suggestions for a new vice-chair and a new secretary/treasurer. The vice-chair will serve for a one-year term, and the secretary/treasurer will serve a two-year term. The Nominating Committee will send ASG members the final slate by postal ballot and we'll announce the new ASG officers at the June business meeting in Dallas.

CALL FOR abstracts: The ASG Editorial Committee is seeking abstracts for a proposed special issue of the AIC Journal (JAIC) that will show a breadth of materials, approaches, and practical applications in the architectural conservation discipline. The deadline is Tuesday, July 31, 2001. Abstracts should be no longer than two pages and can include up to two illustrations. Abstracts should be e-mailed to both Judy Jacob and Molly Lambert. Questions? Call Judy at ( ) (Eastern) or Molly at ( ) (Pacific). Be sure to include contact information for each author of your proposed paper.

After July, the ASG Editorial Committee will make a selection of abstracts for development into full papers. The papers will be due to the ASG Editorial Committee on November 30, 2001. They will be reviewed for form and submitted as a group to the Journal for peer review. JAIC considers articles on subjects of interest to professional conservators (Contributors need not be AIC members) and welcomes the submission of both short and long papers.

JAIC Guidelines are printed in the back of each issue of the Journal and are also on the AIC website at http://aic.stanford.edu/pubs/styles.html. ASG members will receive a more detailed Call for Publication Abstracts by mail and via the ASGLIST, for those who subscribe.

ASGLIST: ASGLIST provides an electronic means for ASG members to post questions, reply to their colleagues' questions and provide general information related to conservation of the built environment. The ASGLIST is free and is available to members in good standing with both AIC and ASG. Subscriptions are not set up for ASG members automatically; you must request your subscription.

Subscribing to ASGLIST must be done from your email account that will receive asglist postings. To subscribe, send mail to majordomo@lists.stanford.edu with the following command in the body of your email message: subscribe asglist. Leave the Subject line empty. Contact lambert@there.net if you have any problems.

—Elizabeth Coats, ASG Secretary

2001 ANNUAL MEETING: Our thanks to all the members who submitted papers for consideration; we've got a terrific meeting planned as a result of their labors.

In addition to the traditional talks, we hope the membership will come prepared to contribute to discussion groups. These sessions are designed to allow treatment conservators to discuss real problems and will not involve formal presentations by the moderators. The discussion groups' success depends on your participation. On Saturday, you will have a choice of Board Reattachment or Consolidation, then Wet Treatment of Soluble Media or Stain Reduction and Bleaching. Moderators are: Daria Keynan and Eric Hansen for Consolidation; Marion Dirda and Lesley Paisley for Stain reduction and bleaching; Ethel Hellman and Maria Fredericks for Board Reattachment; Elizabeth Linming and Karen Pavelka (with the assistance of April Smith) for Wet Treatment. Please contact the moderators with questions or case studies, or to submit slides, test samples, or current treatment conundrums. For Wet Treatment, please contact apsmith@texas.net.

Note that the executive council decided to cancel the traditional BPG luncheon this year due to the high cost of catering at the hotel. However, the BPG reception will be held on Sunday evening, June 3, at the Bridwell Library, one of the country's finest theological and rare
book libraries, located on the Campus of Southern Methodist University. The exhibition, “Bridwell at 50: Books, Benefactors, and Bibliophiles,” will be on view in celebration of the library’s 50th anniversary. On display will be an array of treasures, including a biblical papyrus, a large fragment of the Gutenberg Bible, the first English Bible printed in America, the library’s rare Chinese Torah Scroll, medieval manuscripts, graphic works by Dürrer and Rembrandt, and books designed by Picasso and Chagall.

EDUCATION & PROGRAM COMMITTEE: BPG has formed an ad hoc committee on education and programs in order to develop recommendations for a structure within BPG to support the professional development of the members of our specialty group. We hope that we can both improve our programming and facilitate partnerships with the professional development activities made possible by the Mellon endowment. (see AIC News, January, p. 34 for a full description of the endowment). The recommendations of the committee will be presented to the membership in Dallas at the business meeting (Sunday, June 3) and will be available on the BPG website as soon as possible. The members of this committee are Megan Brown, Ethel Hellman, Jane Kliger, Kathy Ludwig, Miranda Martin, Lesley Pauley, Nancy Purinton, Erica Moster, Stephanie Watkins, and Glen Ruzicka.

PUBLICATIONS COMMITTEE: A summary of the minutes from the Publications Committee’s midyear meeting was sent in the spring mailing. This summary is also available on the BPG website (see the “Publications” link at aic.stanford.edu/conspec/bpg). Also available on the website are drafts of information about publication policies and procedures that will guide the committee’s future work. Members are encouraged to review this information and send any comments to bpg-survey@aic.stanford.edu. Printed versions will be distributed at the AIC meeting in Dallas for discussion at the BPG business meeting.

—Glen Ruzicka, CCAHA, 264 S. 23rd St., Philadelphia, PA 19103; (215) 545-0613; gruzicka@ccaha.org

CIPP

2001 ANNUAL MEETING: CIPP and the Health and Safety Committee have finalized the program for the annual meeting. This exciting full-day program will address health and safety issues that affect all conservators. We cordially invite all AIC members to attend this momentous event. The detailed list of speakers and presentations will be delineated in the Annual Meeting Program. The postprints from this session will be a great resource for all in the future.

The CIPP board hopes that CIPP members will attend the annual dinner and business meeting despite a conflict with the keynote address of the APT/AIC symposium. The newly elected board members will be introduced and the yearly update will be given. This meeting will be held at a restaurant near the hotel.

PUBLICATIONS AND COMMUNICATIONS: The postprints from 1999 and 2000 are being edited. The publications will be available before the end of 2001. The current board is working on another in the series of business briefs. The next one will address business models.

CIPP members can still subscribe to the ListServ. Subscribe by sending the following only in the body of the e-mail: subscribe cippnews-l "Your name in quotes". Please address the e-mail TO: majoerdonos@lists.stanford.edu. Leave the subject line blank.

VOLUNTEERS NEEDED: The CIPP board extends a request to its members to participate. Volunteers are needed for the formation of permanent committees to edit postprints, write business briefs, and expand the membership services. If you are interested, please contact me (epoxylady@aol.com) or Ingrid Neuman.

THANK YOU: I have accepted a summer internship at Oak Ridge National Laboratory and will not be able to continue my commitment of columns starting in May. As such, Ingrid Neuman will begin writing the CIPP column starting with the July issue. Because this is my final column, I would like to thank all of the current board members for a wonderful year at the helm of CIPP. It has been an honor to work with these incredible conservators who are dedicated to the professionalism of the field. Ingrid Neuman will take over as Chair in June at the annual business meeting. She will be guiding the discussions on more joint sessions with other specialty groups. Ingrid and the board would like to hear from its members to know if there are specific issues they would like to have addressed in future programs. Please see the information below on joining the CIPP ListServ and Ingrid’s contact information.

—Kathleen S. Giesfeldt, epoxylady@aol.com

Electronic Media

2001 ANNUAL MEETING: For the third year running, we have received Program Support funds for our AIC program from NCPTT. The NCPTT proposal was submitted through FAIC.

Jill Sterrett and Tim Vitale are in the process of seeking the final speakers for the EMG sessions: Website Preservation, Digital Tools for the Conservator, and File Formats for Digital Documentation.

Check the EMG website http://aic.stanford.edu/conspec/emg/meetings.html for current information on the program and abstracts. There will be 3-5 new speakers, in addition to those listed in the registration brochure you should have received in February. The grant-supported speakers come hail from fields outside of conservation and will inform us on subjects in which we commonly lack sufficient expertise.

—Tim Vitale, Preservation Associates, Emeryville, CA

Objects

2001 ANNUAL MEETING: I hope we see you in Dallas. Please come to the OSG session and the business meeting. Program Chair Lisa Bruno has put together a great day under the title, “Problem Solving: How Conservators Make Decisions When There Are No Easy Answers.” The new program chair will be announced at the busi-
Specialty Groups

At the business meeting held at the Objects Breakfast during the 2000 AIC Annual Meeting, it was noted that OSG had been spending more than it was taking in, thus reducing our large reserve. In the September 2000 AIC News OSG column, past Secretary/Treasurer Nancy Lloyd reviewed the issue in detail. At the annual meeting, several suggestions were made for ways to save money as well as increase income. These included raising dues and no longer funding the OSG breakfast. The discussion ended with a motion to make a decision on this matter at the 2001 AIC Annual Meeting. I ask all of you to review the minutes (which were mailed out several months ago) and read the information in AIC News. Come to the business meeting, to be held during the Objects Breakfast on Sunday, June 3, with your ideas on how to better manage our budget.

The Archaeological Discussion Group has developed a tabletop display on archaeological conservation. See the article on page 17 for a full description.

POSTPRINTS: The Postprints from our session at the 2000 AIC Annual Meeting (vol. 7) are being finalized. The volume contains eight papers from the OSG session. It also contains one paper presented at the General Session. One abstract has also been included for a paper that has been published on the World Wide Web.

—Jessica S. Johnson, OSG Chair, National Museum of the American Indian, Smithsonian Institution, Cultural Resources Center, 4220 Silver Hill Road, Suitland, MD 20746-2863; (301) 238-6624 ext. 6318; Fax: (301) 238-3201; johnsonjs@nmai.crc.si.edu

Paintings

2001 ANNUAL MEETING: The PSG program will take place over a day and a half from Saturday, June 2, through Sunday, June 3. A deliberate effort was made to organize a program containing a variety of formats. As in past years, a strong array of speakers will present information detailing recent research and treatment experience. In addition, a unique talk will describe how conservation helped heal the Columbine High School community after the horrendous events that occurred there. Another event will be an excellent video documenting a mural conservation project. An expected highlight of the meeting is a panel discussion concerning conservation education. Anticipated special guest panelists include Joyce Hill Stoner of the University of Delaware Art Conservation Department; Dianne Dwyer Modestini of the Conservation Center, Institute Of Fine Arts, NYU; and James Hamm of the Buffalo State College Art Conservation Program.

A studio tips session also is planned, always a favorite event of the membership. If anyone would like to share a tip with the group, please do not hesitate to contact me right away. My weekday telephone number is [redacted]. My email address is [redacted].

ELECTIONS: A portion of the Annual Meeting will be devoted to the PSG business meeting, during which nominations will be taken to fill the position of vice-chair. The primary duties of the secretary/treasurer are to record the minutes of the business meeting and to oversee the financial matters of the specialty group. The vice-chair is responsible for compilation and publication of the Postprints, the collection of papers based on presentations made at the PSG meeting each year. The chair has the privilege of organizing the program for the PSG meeting and providing information to the membership by writing the PSG column for AIC News. The chair also serves as the specialty group contact and representative to the AIC Internal Advisory Group. The secretary/treasurer position is a two-year post. The person elected as vice-chair serves one year, then serves one year in the office of chair. If anyone is interested in serving as secretary/treasurer or vice-chair, or if you would like to make a nomination for election, please contact me by phone or mail. Nominations also can be made at the meeting prior to the elections.

PAINTINGS CONSERVATION CATALOG: The next chapter of the Paintings Conservation Catalog slated for publication is on the topic of stretchers and auxiliary supports. Compilation of this chapter is under the direction of Sara Fisher and Barbara Buckley. Editing of entries for inclusion in the chapter is well underway and is expected to be completed soon. The next step, already in progress, is the preparation of illustrations that will be part of the chapter. Once the chapter approaches final completion, a request will be made to the Kress Foundation for a grant to fund its publication. PSG/FAIC was fortunate to receive a Kress Grant for the publication of the initial varnish chapter of the catalog. An approximate timeframe for publication of the stretcher chapter will be announced once a decision is made on the grant application. Please take any opportunity you have to thank Sara and Barbara for their dedication and hard work on this difficult project, as well as our other colleagues who have volunteered to help bring the catalog to realization.

—Frederick Wallace, PSG Chair; Cincinnati Art Museum, 953 Eden Park Dr., Cincinnati, OH 45202; (513) 639-2907; Fax: (513) 639-2996; fwallace@cincyart.org

Photographic Materials

2001 ANNUAL MEETING: The PMG session in Dallas will be devoted to issues surrounding professional development and the field of photographic conservation. Discussions surrounding professional development have been part of the past two PMG business meetings, and this session will provide a forum for exploring the topic further. The session is entitled “This Is Where We Are, So Where Do We Go From Here?: Issues of Professional Development in Photograph Conservation—a Panel Discussion Session.” PMG Program Chair Tom Edmondson will offer preliminary remarks about the general properties and intent of organizational bylaws. The session will include a presentation by José Orraca devoted to PMG’s history and current organization. I will be discussing our financial status and then review the more promising options available to use PMG’s resources to benefit its members, PMG, and the field in general. The session will conclude with an open discussion, led by Debbie Hess Norris, to explore the avenues available for the professional development of established and working photographic conservators. Your participation is very important to the discussion. If you would like to learn
more, please contact me or PMG Program Chair Tom Edmondson at

2003 WINTER MEETING: PMG received three offers for hosting the 2003 Winter Meeting. Preliminary presentations were made for having the meeting in Paris, Rochester, and San Juan. The Winter Meeting site will be on the agenda at the PMG business meeting in Dallas, and your input is critical to this process. If you would like to learn more about the proposals, please contact me. Also, I welcome your comments if you cannot attend the business meeting and would like your views to be known.

2001 WINTER MEETING: The meeting was a wonderful combination of excellent presentations, lively discussion, and interesting places to see and visit. PMG greatly appreciates all of the speakers, hosts, and volunteers who made the meeting possible. A summary of the meeting will be in the next PMG column. In particular, our thanks go to the Museum of Fine Arts, Houston, and its staff for their hospitality in being the meeting site and for hosting a reception. Wynne Phelan and Rebecca Greenwood helped tremendously; we could not have had the meeting without them. Liz Luning, of the Menil Collection, arranged for a visit to the Menil and hosted lab tours and a reception. Jill Whitten and Rob Proctor of Whitten-Proctor Fine Art Conservation Services helped make arrangements for the dinner on the last night of the meeting.

NEW OFFICERS: The new PMG officers were announced at the Winter Meeting: Chair Tom Edmondson; Program Chair Lee Ann Daffner; and Secretary/Treasurer Theresa Andrews. The future will be full of exciting opportunities, and PMG is in good hands.

—Andrew Robb, Chair, Photographic Materials Group, Conservation Division, Library of Congress, Washington DC; (202) 707-1175; anro@loc.gov

Textiles

2001 ANNUAL MEETING: Plans have been made for a great meeting in Dallas. Come prepared to contribute to the working session on Compensation for Loss, organized by the Textile Conservation Catalogue editorial committee. Christine Guintini has finalized plans for the TSG social event at the annual meeting. This year, a dinner has been planned at Mattito’s, a Tex-Mex restaurant that came highly recommended by a former Dallas native. We have reserved a private dining room with a patio. Dinner has been rescheduled to 8:00-10:00 p.m. so that everyone can also attend the reception at the Dallas Museum of Art. The restaurant is located in downtown Dallas at 3011 Routh Street, and the owner assures us that Mattito’s is only a short trolley or taxi ride from the museum. We hope everyone will want to attend this year’s dinner; the social event has traditionally been a relaxed event, where colleagues can renew old friendships and make new ones. We hope to see you there!

NOMINATING COMMITTEE REPORT: Kathleen Kiefer, chair of the Nominating Committee, reports that the slate of candidates for the upcoming TSG election is Jeanne Drako and Kathy Francis for vice-chair, and Kathleen MacKay and Beth McLaughlin for secretary. Watch for your ballots in the mail and be sure to vote. Many thanks to Kathleen and her committee for their work.

Wooden Artifacts

2001 ANNUAL MEETING: As you know, the AIC Annual Meeting is scheduled for May 30-June 5, 2001, in Dallas, Texas. The WAG Session is scheduled for Sunday, June 3. The program promises to be enlightening. The WAG dinner will be held the night before, Saturday, June 2. The business meeting will probably be held on Sunday, and will be incorporated into the Session. The scheduling of the business meeting depends on how many members sign up for the dinner. It is important that we have a representative group of our membership present because a number of important issues must be decided concerning the future of WAG. Please be sure to attend the business meeting. Issues on the agenda include approval of a schedule for compensation for WAG officers and discussion of producing a Wooden Artifacts Catalog publication similar in format to the Book and Paper Catalog and the Painting Conservation Catalog. The catalog has sparked much interest in the past, and we are hoping to get it moving again this year. Consider serving on a committee to help produce a useful reference tool pertinent to the membership of WAG. We will also be discussing how best to allocate funds, which are currently in WAG’s name in an Fako account and reflect the profits from the Painted Wood Symposium. This money can be put to use in any way the group deems appropriate, and we would like to have as much feedback on this issue from members as possible. So please attend the WAG business meeting. If you have any suggestions and will not be able to attend the meeting in Dallas, please contact Chris or me before June.

Your thoughts and input are important! This is just a sampling of what awaits you in Dallas. Hope to see you there!

FURNITURE IN FRANCE: As you read this, the Furniture Study Group should be on their way to Paris. The group is as follows: Patrick Albert, Beaufort, Quebec; Alton Bowman, Flower Mound, TX; John Courtney, Ellicott City, MD; David DeMuzio, Philadelphia, PA; Tad Fallon, Copake, NY; Kathy Gillis, Richmond, VA; Greg Guenther, Savannah, GA; Arlen Heginbotham, Los Angeles, CA; Jeff Moore, Newport, RI; Michael Podmaniczky, Wilmington, DE; Leslie Rainer, Venice, CA; Cheryl Robertson, Cambridge, MA; Thomas Snyder, Leiston, NY; Chris Swan, Williamsburg, VA; Tanya Wilcke, Arlington, MA; Randy Wilkinson, Baltic, CT; Anne Woodhouse, St. Louis, MO; Barry Yavener, Buffalo, NY. Some of the participants will be on hand at the AIC Annual Meeting in Dallas, so please seek them out and bombard them with questions about the trip. David Bayne will be presenting a report on the group’s experience in the WAG session.

OFFICERS: By now, you should have received a ballot for program
Specialty Groups

chair and secretary/treasurer. You may return this ballot by post, fax, or in person at the WAG business meeting in Dallas. If you have not received a ballot, please contact Chris Shelton at the Museum of Fine Arts, Houston; Fax: [redacted]. Please be sure to vote; it is important to have a majority of the membership participating.

SAPFM: The Society of American Period Furniture Makers (SAPFM) is an organization intended for anyone having a passionate interest in the making, reproducing, and conserving of American Period Furniture. It was established to promote understanding, education, and appreciation of the craft. Their website is www.SAPFM.org.

Recent Publications

Preserving Textiles: A Guide for the Nonspecialist by Dorothy S. Alig and Harold Mailand is a book to help the general public care for and preserve costumes and textiles. It offers guidance on how to properly store, clean, and display everything from wedding gowns to woven wall hangings. It also provides recommendations for lighting, climate control, and other environmental factors to protect textiles. The book includes a Glossary of terms, a bibliography, and a list of suppliers and recommended materials. 1999, 96 pages. $15 + tax. Published by and available from the Indianapolis Museum of Art, 1200 West 38th Street, Indianapolis, IN 46208, 317-923-1331 ext. 118, jgrimes@ima-art.org.

Cleaning Painted Surfaces: Aqueous Methods by Richard Wolbers discusses the selection of appropriate and controllable aqueous cleaning methods for varnished and unvarnished paint surfaces. The book includes chapters on the nature and adhesion of soil, traditional aqueous cleaning methods, the nature of surfactants and affinity surfactants, detergents and degreasing, emulsions, chelation, enzymes and clearance. Each section is illustrated with case histories relevant to the topic being discussed. While dealing in particular with paintings, the methodology presented in this book is applicable to the surface cleaning of other materials such as sculpture, ethnographic materials, textiles, gilded surfaces and furniture. 2000, 186 pages. $45.00. Published by Archetype Publications. Available from Cotsen Institute of Archaeology at UCLA, A210 Fowler/Bow 951510, Los Angeles, CA 90095, 866-628-2895 (toll free), GOTOBUTTON BM2_0x0@ucla.edu.

Catherine Sease, Book Review Editor; Peabody Museum of Natural History; PO Box 208118; New Haven, CT 06520; (203) 432-3963; catherine.sease@yale.edu

Correction

On page 13 of the March issue of AIC News, Leslie Rainer was incorrectly identified. Ms. Rainer is an independent conservator of wall paintings and architectural surfaces and is currently one of the principal conservators on a team with Donna Williams, Chris Stavroudis, Aneta Zebala, and Michael Several on the Los Angeles Mural Assessment and Conservation Project for the Cultural Affairs Department of the City of Los Angeles.

Courses and Conferences

CALL FOR PAPERS DEADLINES


August 1, 2001. 30th AIC Annual Meeting. Miami, FL—June 6-11, 2002. Contact: Albert Albano, AIC Office, 1717 K St., NW, Ste. 200, Washington DC 20006; (202) 452-9545; Fax: (202) 452-9328; info@aic-faic.org

GENERAL


June 11–15, 2001. Eighth ICOM-CC Working Group of Conservators of Wet Organic Materials. Stockholm, Sweden—Contact: Ingrid Hall Roth, Fax: +46 (0) 8662 4277; ingrid.hall.roth@raa.se


Courses, Conferences, and Seminars

Washington, DC—Contact: Forbes Symposia 2001. DSCR Freer Gallery of Art/Arthur Sackler Gallery, Smithsonian Institute, Washington, DC 20560; dcsr@asia.si.edu

Paris, France—Contact: ICOMOS France, 62 Rue Saint Antoine, 75186 Paris Cedex 4; Fax: +33 (1) 4461 2181

London, UK—Contact: Andrew Oddy, ____________

Santiago, Chile—Contact: TICCIH, Esteban dell’Orto 6915, Las Condes, Santiago, Chile; +562 (0) 22 09 966; compalch@entelchile.net

Galaxidi, Greece—ICOM-CC Working Group. Contact: Rikhard Hordal, EVTEK Institute of Art and Design, Lummetie 2, 01300 Vantaa, Finland; rikhard.hordal@evitech.fi

Paris, France—Contact: Colloque ARAAPF, c/o D. Martinet, 70 Avenue de Stalingrad, 21000 Dijon, France; Fax: +33 (0) 380 280 060; infocolloque2001@freesurf.fr

Cambridge, MA—Contact: Hafthor Yngvason, Cambridge Arts Council, hyngvason@cl.cambridge.ma.us; www.cl.cambridge.ma.us/~CAC

Atlantic City, NJ—New York Conservation Foundation in conjunction with Eastern Analytical Symposium. Contact: Fax: (212) 714 0149; NYConsnFdn@aol.com; www.NYCF.org/EAS.html

London, UK—English Heritage and Science Museum. Contact: Helen Kingsley, Science Museum, Exhibition Rd., London, SW7; Fax: +44 (0) 207 603 3498; h.kingsley@nmsi.ac.uk


Hanover, Germany—Contact: University of Hanover, hydrophobe3@iad.uni-hannover.de; www.iad.uni-hannover.de/hydrophobe/index.html

London, UK—Contact: Conference Organizers, c/o IPC at Leigh Lodge, +44 (0) 886 832 323; Fax: +44 (0) 886 833 688; http://palimpsest.stanford.edu/ipc/meetings.html#part

ARCHITECTURE

Dallas, TX—Contact: Thomas Taylor, Jr., APT/AIC Symposium on Museums in Historic Buildings, Fax: (757) 220-7787; taylor@cfw.org

Athens, Greece—Contact: Penny Hatzigeoriou or Liana Iliopoulos, Atchley House, 15 Mesogion Ave., 115 26 Athens, Greece; congress@triagnatours.gr

New Orleans, LA—Contact: Steve McNeil, ____________ North Reading, MA 01864; (800) 982-6247, ext. 21; www.restorationandrenovation.com

Hanover, Germany—Contact: University of Hanover, hydrophobe3@iad.uni-hannover.de; www.iad.uni-hannover.de/hydrophobe/index.html
Courses, Conferences, and Seminars

BOOK AND PAPER


November 1–2, 2001. “Science and Instrumental Analysis for Book and Paper Conservation.” Atlantic City, NJ—Sponsored by New York Conservation Foundation and Eastern Analytical Symposium. Contact: NYCF, Fax: (212) 714-0149; NYConsnFdn@aol.com; www.NYCF.org

ELECTRONIC MEDIA

November 9, 2001. “Identification and Care of Video Tape.” Suitland, MD—Instructor, Sarah Stauderman. Contact: Mary Studt, ext. ;

OBJECTS

July 2001. “Introduction to the Conservation of Outdoor Bronze Sculpture.” New York, NY—Contact: NYCF, Fax: (212) 714-0149; NYConsnFdn@aol.com; www.NYCF.org

July 17–20, 2001. “Ethnographic Paint Workshop and Seminar.” Liverpool, UK—Contact: Deborah Cane, Fax: ; deb@NMGMCC4.demon.co.uk

PHOTOGRAPHIC MATERIALS


November 8–11, 2001. “Corrosion, Conservation and Study of Historic Metals in Situ, on Display and in Storage.” Hildesheim, Germany—Contact: Jack Ogden, Fachhochschule Hildesheim/Holzminden/Göttingen, Bismarkplatz 10/11, D-31134 Hildesheim, Germany; Fax: +49 5121 881 386; exposure2001@strip.twist.com

PAINTINGS

September 11, 2001. Joint Meeting of ICOM Committee for Conservation, Working Groups Paintings 1 and Paintings 2 and UKIC Paintings Section. London, UK—Contact: Anne Rinyu, Fax: ;

PHOTOGRAPHIC MATERIALS


TECHNIQUES


November 8–11, 2001. “Corrosion, Conservation and Study of Historic Metals in Situ, on Display and in Storage.” Hildesheim, Germany—Contact: Jack Ogden, Fachhochschule Hildesheim/Holzminden/Göttingen, Bismarkplatz 10/11, D-31134 Hildesheim, Germany; Fax: +49 5121 881 386; exposure2001@strip.twist.com

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PHOTOGRAPHIC MATERIALS


Courses, Conferences, and Seminars

COURSE OFFERINGS

AIC News receives numerous listings from organizations that offer multiple and/or perennial courses and symposiums. Due to space considerations, AIC News is not able to list all of the individual courses offered. Instead, the information under this subhead allows interested members to visit the organization's website to obtain detailed information on the many courses offered, or contact the organizations directly to receive a comprehensive catalog.

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

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

Centre for Photographic Conservation Courses
UK—Contact: Angela Moor, Fax: +44 (0) 181 314 1940; xfamoor@dial.pipex.com; www.cpc.moor.dial.pipex.com

Collections Management and Practices
Contact: AASLH, (615) 320-3203; history@aaslh.org; www.aaslh.org

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

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

Institute for Paper Conservation Courses
UK—Contact: IPC, +44 (0) 188 683 2323; Fax: +44 (0) 188 683 3688; information@ipc.org.uk; palimpsest.stanford.edu/ipc

International Academic Projects—Short Courses
Contact: Jim Black, London W1T 5HJ; +44 207 380 0800; Fax: +44 207 380 0500; jb@academicprojects.co.uk; www.academicprojects.co.uk

Multimodal Hazardous Materials Transportation Training Seminar

SCMRE Education
Contact: (301) 238-3700; www.scmre.si.edu

Seminars in Historic Preservation and Cultural Resource Management.
Alexandria, VA—Contact: National Preservation Institute, PO Box 1702, Alexandria, VA 22313, (703) 765-0100; info@npi.org; www.npi.org

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

West Dean College Courses
UK—Contact: The College Office, West Dean College, West Dean, Chichester, West Sussex, PO18 OQZ, westdean@pavilion.co.uk; www.westdean.org.uk

Open House
In honor of the 2001 AIC Annual Meeting, ART RESTORATIONS, INC., will host an Open House on Thursday, May 31, 2001, from 4–7 p.m. There will be a shuttle every half hour from the Adam's Mark Hotel. We would like to invite everyone to tour our newly expanded conservation facility and enjoy “Big D” hospitality.

The Art Institute of Chicago
Andrew W. Mellon Fellowship in Photograph Conservation

The Art Institute of Chicago is offering an advanced two-year Fellowship in Photograph Conservation beginning in the fall of 2001. Candidates must be graduates of recognized conservation training programs, or have equivalent experience, with a maximum of three years post-graduate experience.

The Mellon Fellow will be an integral part of a very active department, and will work closely with conservation, curatorial, and administrative responsibilities. A wide range of contemporary and historic photographs will be examined, analyzed, documented, treated and prepared for loan, exhibition and storage. Opportunities also exist for long-term research, with publishable results expected.

The Mellon Fellow will receive an annual salary of $30,000, with an additional $3,000 for research and travel, plus benefits.

For consideration, please submit the following: a cover letter summarizing your interest, resume, official transcripts, and three letters of recommendation (to be submitted independently) to:
Sheila Donatell
The Art Institute of Chicago
MC/AMPC
111 South Michigan Avenue
Chicago, IL 60603-6110

Applications must be received by June 4, 2001 EOE.

HARVARD UNIVERSITY
Samuel H. Kress Fellowship in Conservation Biology

Applications are invited for a one-year training fellowship in conservation biology at Harvard University beginning in September 2001. The trainee will attend courses at Harvard, and work with microbiologists in the Laboratory of Applied Microbiology on the biodeterioration of cultural materials. Trainees will interact with staff at other conservation laboratories at the University.

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Master's Degree of equivalent in conservation required. A specialization in architectural conservation or outdoor monument's conservation preferred. Stipend offered: $25,000.00 with University benefits.

Send applications to:
Professor Ralph Mitchell
Harvard University
Pierce Hall
Cambridge, MA 02138

**JEWISH THEOLOGICAL SEMINARY MELLON CONSERVATION INTERN**

Conservation intern sought to work on a three-year Mellon Foundation grant to treat items in serious state of deterioration from the library's manuscript and illuminated documents collection. Duties include performing treatments on rare materials with a focus on codices. Work with conservation staff on establishing workflow and productivity. Implement new initiatives involving technologies in conservation. Graduate student in conservation, experience in an apprenticeship program or equivalent preparation. Conservation experience, with experience in treatment of rare materials. Familiarity with papermaking, parchment, codicology and material sciences. Excellent oral and written communication skills, flexibility and ability to work collaboratively with conservation team. A reading knowledge of Hebrew and familiarity in Jewish Studies is desired. Competitive salary commensurate with experience and qualifications; generous benefit package. Please send resumes to Dr. Mayer Rabinowitz, Librarian, Library of the Jewish Theological Seminary, 3080 Broadway, New York, NY 10027 fax: 212-678-8891.

**MUSEUM TEXTILE SERVICES INTERNSHIP**

Museum Textile Services, a private conservation studio, seeks two full-time interns to assist with the conservation of grass wall coverings. The internships will take place at Gillette Castle State Park from September 10 through December 14, 2001. Tasks will involve cleaning, stabilization, repainting, reconstruction, and replacement of woven and non-woven grass wall coverings dating from 1919. Applicants should possess excellent handling skills, be well organized, and work well in a team. Ideal for people with experience in textile or object conservation. Knowledge of basketry or weaving a plus. Gillette Castle is located in East Haddam, Connecticut, ten miles from the Connecticut shore. Pay is commensurate with experience and includes housing. Applicants should send a resume, letter of interest, and contact information for three references to: Camille Myers Breeze, Museum Tex-

**ASSISTANT CONSERVATOR, EXHIBITIONS**

Responsible for undertaking exhibit-related conservation work. The major responsibilities of the position will involve: 1) dealing with all conservation aspects of temporary exhibitions including condition reports, monitoring environmental conditions, testing case construction materials and providing guidelines; 2) undertaking ongoing maintenance of permanent exhibits including upgrading and maintaining relations of sensitive objects; and 3) helping with the planning of future permanent and traveling exhibits, including determining the appropriateness of objects for exhibit, providing environmental and mounting specifications and the treatment of objects as needed. The successful candidate will also act as liaison between the Exhibits Department and the scientific departments (Anthropology, Botany, Zoology and Geology) on issues concerning the well-being of specimens on exhibit. The position reports to the Chief Conservator in the Department of Anthropology and the Director of Exhibits. Candidates must have a degree from a recognized conservation training program, or equivalent training, with a specialization in objects and/or ethnographic conservation. Prior experience working with anthropological and natural history collections preferred. Demonstrated organizational skills and verbal/written communication skills are required.

**ASSISTANT CONSERVATORS**

Responsible for undertaking conservation work on extensive anthropology and archaeology collections. Duties include: 1) artifact surveys, examination and treatment; 2) preparation of artifacts for exhibitions; 3) assistance and advice to museum staff on exhibition, transport and storage conditions and materials; and 4) assistance in laboratory maintenance and supervision of volunteers. Assistant Conservators are encouraged to contribute to conservation and anthropology research, and to disseminate results in publications and meetings. The position reports to the Chief Conservator in the Department of Anthropology. Candidates must have a graduate degree in Conservation or equivalent training, with a specialization in objects conservation. Experience with anthropological and natural history collections is preferred. Demonstrated written and verbal communication skills, as well as demonstrated conservation skills and knowledge are required.

A competitive benefits package and salary commensurate with qualifications and experience will be provided. Please send cover letter, curriculum vitae and names of three referees, indicating position of interest, to: Human Resources Department, The Field Museum, 1400 S. Lake Shore Drive, Chicago, IL 60605, Fax: 312-665-7272 or E-mail: hr@fieldmuseum.org Review of applications will begin June 4, 2001 and will continue until positions are filled. EOE

The Field Museum
www.fieldmuseum.org

AIC NEWS, MAY 2001 27
Internships and Positions

The Library of JTS is seeking an experienced conservator to work on a three-year grant to systematically treat items in serious state of deterioration from the library's manuscript and illuminated documents collection. The successful candidate will perform treatments focusing on codices, with the goal of providing optimum treatment for the most challenging and valuable materials. Duties include managing projects, setting priorities, direct work flow, monitor quality and productivity and supervision of 1 full-time intern. Work with librarians and conservation staff to develop a comprehensive program for the care of the special collections. Identify and implement new initiatives involving technologies in conservation. Graduate degree or post-graduate studies in conservation, formal apprenticeship or equivalent preparation. 5 - 10 years conservation experience, with demonstrated expertise in performing complex treatment of rare materials with an emphasis on codices. In-depth knowledge of papermaking, parchment and codicology. Working knowledge of material sciences. Excellent organizational and supervisory skills; ability to initiate and adapt to change and to work collaboratively. Excellent oral and written communication skills, including demonstrated ability to document treatments, write specifications, and prepare reports. A reading knowledge of Hebrew and familiarity in Jewish Studies is desired. Competitive salary commensurate with experience and a generous benefit package. Please send resumes to Dr. Mayer Rabinowitz, Librarian, Library of the Jewish Theological Seminary, 3080 Broadway, New York, NY 10027. Fax; 212-678-8891.

Program Officer for Professional Development

The American Institute for Conservation of Historic & Artistic Works (AIC), the national professional membership organization for the conservation of historic and artistic works, seeks a Program Officer to develop and manage an endowment-funded continuing educational initiative for its members. Under the direction of the AIC Executive Director and working closely with the AIC Board, the individual will develop, administer, market, and evaluate educational opportunities; assist in writing and administering grants for the support of educational initiatives; and prepare regular reports to the board, evaluating the program and recommending future directions.

This five-year grant-funded position (with extension anticipated) offers the opportunity to shape a major educational program that will establish national leadership in the field of continuing education in conservation. The program officer will have direct input into the expansion of this program and its future impact on the profession.

Essential responsibilities include:

Leadership: Guide the program to meet critical and challenging continuing educational needs of the AIC membership. Assess needs, evaluate options, develop and coordinate offerings. Leadership role in securing development funding.

Advocacy: Assume a leadership role in coordinating continuing educational offerings from the AIC and in partnership with other organizations. Serve as liaison with other education providers as well as a resource for AIC members interested in continuing professional education.

Publishing: develop and maintain course material in wide range of formats, including manuals, training notes, and online information.

Qualifications:

Successful candidates should have a master's degree in education, administration, or a related field. A minimum of three years of experience in education or program administration is required, preferably in a non-profit association or cultural institution. Knowledge of conservation practice is preferred. Demonstrated ability to plan and manage projects, establish priorities, achieve goals, and organize diverse activities is essential. Requires excellent oral and written communication skills, organizational and public relations skills, and technical expertise in computer-based and on-line based education, training, development, and marketing.

Will work collaboratively with a small administrative staff of five at the national headquarters in Washington, DC. Competitive salary, excellent benefits. For background on AIC, see http://aic.stanford.edu. Send cover letter, resume and salary requirements to AIC Executive Director, 1717 K Street, NW, Suite 200, Washington, DC 20006, or fax to (202) 452-9328. No phone calls. Applications accepted until position is filled.
Positions

THE METROPOLITAN MUSEUM OF ART
ASSISTANT CONSERVATOR

The Metropolitan Museum of Art is seeking an Objects Conservator for a one-year full-time contract position starting January 2002. Working under the direction of Jack Soultanian, the Conservator will be part of a team involved in the treatment of a large Byzantine mosaic floor fragment from Antioch. Experience with stone or related materials is preferred. Applicants should have a graduate-level training program degree or equivalent. Send letter of application and resume to: The Metropolitan Museum of Art, Attn: HR Dept, Box ITACO, 1000 Fifth Avenue, New York, NY 10028. EOE.

HIGH MUSEUM OF ART
PAINTINGS CONSERVATOR

An experienced Paintings Conservator is sought to head the newly built regional conservation facility in Atlanta, Georgia. This position represents a unique opportunity for a dynamic, team-oriented conservator to initiate and develop professional programs and services in preservation and conservation. The conservator will administer the conservation center, perform treatments, and advise on regional preservation issues. Qualified applicants must have completed a graduate conservation program or have equivalent experience, at least five years preferred. Competitive salary and benefits. Application Deadline: June 15, 2001. Send a letter of interest, resume and references to: Mr. Philip Verre, Deputy Director, High Museum of Art, 1280 Peachtree Street, NE, Atlanta, GA 30309.

THE BARNES FOUNDATION
COLLECTIONS CARE TECHNICIAN
OR ASSISTANT CONSERVATOR

The Barnes Foundation is inviting applications for a Collections Care Technician or Assistant Conservator focusing on preventive conservation. Job responsibilities will include assisting a team of conservators with comprehensive collection surveys and rehousing of artifacts in storage and archives. Computer skills, photography, and previous art handling experience, especially in textiles desirable. This is a one year contract position. For further information contact Barbara Buckley, Conservator at [Barbara Buckley]. Letters of interest and resume should be mailed by June 1, 2001 to: The Barnes Foundation, 300 North Latch’s Lane, Merion, PA 19066.

YALE UNIVERSITY ART GALLERY
JUNIOR/ASSISTANT PAPER CONSERVATOR

A nine month contract working on rehousing and conservation treatment of the Edwin Austin Abbey drawings at Yale University Art Gallery. The work involves the stabilization, conservation, and rehousing of pastels, drawings, and watercolors in conjunction with Yale University Prints and Drawings and Paper Conservation departments. Applicants should have a master’s degree in paper conservation or equivalent experience, and some experience with pastels is desirable. Recent graduates from conservation training programs are welcomed. Good organizational and interpersonal skills are required. The successful candidate should be able to work independently and have some experience with pastels. Please send cover letter, resume, and the names of three references to: Ms. C. Pedevillano, Department of Human Resources, 155 Whitney Avenue, PO Box 208256, New Haven, CT 06520-8256. Fax 203/432-9817. For more information about employment at Yale, visit our website at www.yale.edu. Yale University is an Affirmative Action, Equal Opportunity Employer.

ART INSTITUTE OF CHICAGO
SENIOR CONSERVATION SCIENTIST

The Art Institute of Chicago is seeking qualified applicants to fill the newly established position of Senior Conservation Scientist. The incumbent will have the opportunity to establish the laboratory, develop the science program and build relationships with colleagues throughout the institution to promote collaborative research and publications. The scientist will be asked to carry out analysis on works of art to support conservation treatments and research activities and will have the opportunity to conduct research in collaboration with museum colleagues to improve and develop new treatment and preservation methods. Additionally the incumbent will be encouraged to conduct applied research on environmental issues, on materials used in treatment, installation, mounting, and packing of works of art and will be asked to provide guidance on these matters.

Candidates should have a graduate degree in chemistry/physical science with a doctorate degree preferred, six or more years of leadership experience in conservation science and a minimum of three years working in an art environment with an emphasis on the study of works of art. Candidates are sought with expertise in the use of a variety of analytical instruments, a demonstrated ability to conduct scientific research and a record of publications. Excellent communication, supervisory and project management skills are desired with an emphasis placed on the ability to collaborate effectively with curators and conservators alike.

Please send your letter of application and resume by August 31, 2001 to the attention of Shannon McGinnis in the Department of Human Resources to the Art Institute of Chicago, 111 South Michigan Avenue, Chicago, Illinois, 60603-6110, email:aic.jobs@artic.edu or fax 312.857.0141. EOE
BUFFALO STATE COLLEGE, BUFFALO, NY
CONSERVATION SCIENTIST

Buffalo State College (BSC) is offering an appointment for a conservation scientist to teach in the college’s Art Conservation Department at the rank of either Assistant or Associate Professor. The department is one of the few graduate programs in North America offering instruction in the theory and practice of the conservation of works of art and other cultural artifacts. Its three-year curriculum leads to the award of the M.A. degree and a Certificate of Advanced Study. The appointee’s principal teaching responsibility will be to present the major portion of the department’s lecture and laboratory courses in the application of science in the conservation of works of cultural artifacts to 1st-year and 2nd-year students. Research and scholarly activities will be encouraged and supported. Applicants must hold a Ph.D. in a physical science and should evidence experience and ability in teaching and research at the graduate level. A knowledge of the structure, properties and behavior of the materials used in the creation and conservation of works of art and other cultural artifacts is required as is experience with various methods used in their analysis and identification, and evidence of both interest and ability in teaching and developing new course topics. Also desirable is previous experience in conservation science involving collaboration with conservators in conservation practice and/or research, and an ability to work compatibly and cooperatively in an interdisciplinary environment. Send a cover letter, resume, three current letters of recommendation, and transcripts to: Personnel/Search Committee, Art Conservation Department, Buffalo State College, 1300 Elmwood Ave., Buffalo, NY 14222-1095, USA. BSC is an equal opportunity, affirmative action employer and encourages applications from minorities and women.

THE GETTY CONSERVATION INSTITUTE SCIENTIST

The Getty Conservation Institute (GCI), located in Los Angeles, California, and one of the operating programs of the J. Paul Getty Trust, serves the international conservation field by working strategically to advance practice in the profession. Activities include scientific research, education and training, dissemination of information, and carefully selected model field projects, all directed towards unsolved problems in the conservation field. The GCI has the following limited term opportunities available: Scientist, Scientific Department

Conducts scientific research and analyses on projects which may require the highest degree of technical skill. Operates and maintains analytical and materials testing equipment. Proposes and designs research projects; may assemble research teams and supervise staff, and/or outside consultants. Writes reports on research and presents results. Tests physical, chemical, and optical properties of conservation materials. Analyzes samples from art objects in collaboration with conservators; specializes in examination of paintings preferred. Graduate degree in chemistry or other natural science, or an equivalent combination of training and experience required. Ph.D. preferred. Knowledge of one or more foreign languages helpful. 5-7 years experience in scientific research. Experience in conservation science required. Excellent written, oral communications, and interpersonal skills; skill in organizing and supervising project teams required. Skill in operating personal computer systems.

Please send resume and cover letter to: The J. Paul Getty Trust Attn: Human Resources/KR 1200 Getty Center Drive Suite 400 Los Angeles, CA 90049-1681 Fax (310) 440-7720; Email: jobs@getty.edu. EOE.

THE NATURAL HISTORY MUSEUM OF LOS ANGELES CONSERVATOR

The Natural History Museum of Los Angeles, California is seeking a Conservator who will work with the museum’s distinguished collections with responsibilities that include a full range of general object conservation work on the Museum’s permanent collection of 33 million objects and specimens. These collections include anthropology, botany, history, paleontology, mineralogy, as well as most of the zoological disciplines. Supervised by the Chief Registrar, the Conservator will work in close collaboration with the Museum’s Research and Collections Division, as well as the Exhibits Division. The Museum is currently engaged in planning a larger more modern museum that will include a new building, physical plant, exhibit halls and collection storage facilities based at Exposition Park. The conservator will also play a role in planning the conservation needs for this facility and assisting with a temporary collection move in conjunction with the new building.

The Conservator will have Master’s degree from a recognized conservation training program with at least five years of experience as an objects conservator, preferably working in a museum environment. Experience with natural history collections is especially desirable. The Conservator must demonstrate a sound knowledge of physical and organic chemistry as applied to conservation treatments, as well as have an understanding of preservation theory and ethics. Additionally, a familiarity with preservation and conservation issues, as well as management and planning experience are a must for this position. Salary is commensurate with experience plus excellent benefits. Interested candidates should send a cover letter, resume or CV, salary history, and three letters of recommendation to: Natural History Museum of Los Angeles County, Attn: Vicki Gambill, Chief Registrar, Office of the Registrar RCON, 900 Exposition Blvd., Los Angeles, CA 90007-4057. You may
Positions and Supplier's Corner

also fax to 213-765-4951 or send email to jobs@nhm.org.

UNIVERSITY OF NEW MEXICO ART MUSEUM
MUSEUM CONSERVATOR

The University of New Mexico Art Museum, Albuquerque, seeks a conservator supported by foundation grant funds. The conservator will work with curatorial and administrative staff on collections care and research; manage and supervise a newly created 738 sq. ft. paper conservation lab; perform conservation/preservation on works on paper, primarily photographs; provide instruction about conservation procedures and practices; supervise students and interns; research and write grant applications; participate in long-range planning; and conduct and supervise conservation research.

Minimum qualifications: MA in conservation from an accredited American Institute for Conservation program. One to three years experience directly related to the duties and responsibilities specified.

Prefer a candidate with art history training with preferred emphases on history of photography and of the graphic arts; experience working as a conservator in a museum environment on photographic materials and works on paper; strong interpersonal skills; general museum experience.

The University of New Mexico Art Museum holds nationally recognized collections in the history of photography and the graphic arts. The paper collections—approximately 9,500 photographs, 7,000 historical prints and drawings, and approximately 14,000 lithographs in the Tamarind Institute archive—are the focus of this ongoing conservation effort.

Full-time, $2,387 to $3,329.75 monthly. State health and retirement benefits. UNM job requisition #M30095. For vacancy announcement and application information, see http://www.unm.edu/~hrnet/jobs/jobm.htm, or call 1-800-874-2562 beginning May 14. Application/resume must be received by UNM Human Resources no later than 5pm on Friday, June 15, 2001. AA/EEO

NATIONAL MUSEUM OF THE AMERICAN INDIAN MOVE PROJECT ASSISTANT CONSERVATOR GS 9/11 - TERM NOT TO EXCEED 2 YEARS

Starting salary: $37,783 - $45,716

This federal position is located at the National Museum of the American Indian, Research Branch in the Bronx, NY and will support the move of 804,600 objects to Suitland, Maryland. The collection, which includes objects from throughout the Western Hemisphere, was formed by George Gustav Heye and was exhibited in New York for most of the 20th century. It is one of the world’s largest and finest collections of Native American cultural materials.

This position will soon be announced for a person with advanced experience in the conservation field. The incumbent performs work associated with the examination, stabilization, cleaning, pest management and packing of collection objects. Tasks may also include constructing specialized supports for transport of especially fragile objects, and providing conservation information about techniques and materials for packing collections to other move staff.

Assists the Head of Move Conservation with daily operation of the lab including maintaining adequate supplies and assuring that equipment is in working order. Assists the supervisor in preparing budgets, schedules, work plans and administrative documents necessary to the operation of the unit projects.

The announcement will be available by the end of May through the SI Job Hotline at 202-287-3102. Further information is available at the address and telephone number below.

NMAI-Bronx Move Office
3401 Bruckner Blvd.
Bronx, NY 10461
Telephone: 212-514-3900
Fax: 212-514-3815
Or e-mail inquiries to Merritts@si.edu

The Smithsonian is an equal opportunity employer.

Supplier’s Corner

Metal Edge Inc. has published a new 112 page 2001 catalog featuring their new line of storage boxes and envelopes, designed to store books, manuscripts & bulky artifacts. New products include individual clamshell boxes, Tyvek expansion envelopes, manuscript/document/print tray boxes, all-purpose 12" deep corrugated cartons, Pack & Stack heavy duty moving & storage crates, Record Storage Cartons with attached lids, Polyethylene packing foam rolls, storage bags and more. Call 1-800-862-2228 for your free copy of their catalog.

Come to Dallas!

The 29th AIC Annual Meeting will be held in Dallas, Texas, from May 30–June 5 that the Adam’s Mark Hotel. You won’t want to miss keynote speakers Virginia McAlester (speaking at the General Session) and Michael Graves (speaking at the APT/AIC Symposium)!

For more information, call (202) 452-9545 or visit the AIC website at http://aic.stanford.edu

AIC NEWS, MAY 2001 31
Recently completed projects include

- **Art Institute of Chicago**
  Restoration/Conservation of 40' diameter Tiffany Stained Glass Dome

- Archbishop Quigley Preparatory Seminary, Chicago, IL
  Conservation/Restoration of 20' diameter stained glass Rose Window

- Bank One Plaza, Chicago, IL
  Restoration of Marc Chagall Mosaic Titled "FOUR SEASONS"

- Veterans Memorial Hall, City Hall, Cedar Rapids, Iowa
  Restoration/Conservation of Grant Wood Window

- Smith Museum of Stained Glass, Navy Pier, Chicago, IL
  Restoration/Conservation and Installation of all stained glass windows

- Ringling Museum "Ca Da Zan," Sarasota, FL
  Restoration/Conservation of stained glass laylight

Established 1864 in the United States

Botti Studio offers restoration/conservation of stained and faceted glass, murals, marble, mosaic, statuary, painting & decoration as well as expert consultation services and new commissions in all mediums.
29th AIC Annual Meeting Dazzles Dallas

ELIZABETH F. "PENNY" JONES

More than 800 registrants attended the 29th AIC Annual Meeting, which was held in Dallas from May 30 to June 5 at the largest hotel in Texas. Highlights included a keynote address by Virginia McAlester, preservationist and activist, who was instrumental in the rebirth of Fair Park, a National Historic Landmark. Fair Park was the site of the 1936 World's Fair and home to the Texas State Fair. Its Art Deco buildings and murals had fallen into disrepair until a determined group helped initiate a renaissance. McAlester recounted Fair Park's revival with slides of historical photos, postcards, and maps. The talk highlighted the role of conservators in the rebirth.

During the General Session, Annual Meeting attendees learned of the state of conservation with issues encompassing a variety of topics from creativity in conservation to where are we going. The session ended with a talk on careers in conservation and the conservation of careers.

In addition to taking advantage of the learning opportunities at the many educational sessions of the specialty groups, conservators attended workshops and tours. The workshops were entitled: Preservation-Friendly Exhibit Cases & Conservation Grade Construction Materials; Assessing Risk to Your Collections; Packing and Shipping Works of Art; Cold Storage of Photograph and Manuscript Collections; and Practical Aspects of Mold Remediation.

Tour sites and topics included Fort Worth museums, Fair Park, history and architecture in Dallas, conservation laboratories, and an art shipping firm.

The speaker for the public lecture and keynote CONTINUED ON PAGE 5

A Case Study in Disaster Mitigation: Seattle Art Museum and the Nisqually Earthquake, February 28, 2001

GAIL E. JOICE

The February 28, 2001, Nisqually Earthquake gave the Seattle Art Museum (SAM) an opportunity to test in reality its degree of earthquake preparedness. The 6.8 earthquake's epicenter was 30 miles deep under Puget Sound, so SAM did not experience the full force that magnitude could have generated at ground level. There were no staff or visitor injuries, and the post-quake evacuation to an interior assembly point went smoothly. Our previous emergency training was evident in the calm (although shaken) response of staff. School groups and visitors in a popular Sargent exhibit were attentive to our directions.

We felt the ground motion at both our downtown 1991 high-rise building and our 1933 building located in Volunteer Park. The majority of staff is located in offices on the fifth floor of the downtown building, where we had a widespread collapse of wall-hung bookshelves, a full file cabinet pitching over, one computer jump off a desk and some personal effects damaged. A 1994 seismic retrofit of the 1933 limestone façade was completely successful.

Seismic Mounts

The good news is that our seismic safety mounts were an unqualified success in the galleries in both museum buildings. We experienced only two damaged ceramics as a result of the failure of one mount. A Tang Dynasty Earth Spirit, (a demon-like figure) jumped off his pin mount in a gallery case and fell onto a figure below, taking off the figure's head along on old repair. Both pieces are being successfully repaired by conservator Patricia Leavengood.

Many other mounts in our multicultural object collection showed stress of the movement in the galleries, but held fast. A few pieces shifted slightly within CONTINUED ON PAGE 4
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AIC NEWS

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website: http://aic.stanford.edu

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Responsibility for the materials/ methods described
herein rests solely with the contributors.
Deadline for September Editorial Submissions
August 1, 2001
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 15, April 15,
June 15, August 15, October 15, and December 15.
All ads should be submitted to Deborah Hanselman at
or faxed to

AIC News Staff
Lisa Goldberg  Editor
David Harvey  New Materials & Research Editor
Elizabeth F. "Penny" Jones  Managing Editor
Jennifer G. Diedesbury  Production Editor
Deborah M. Hanselman  Meetings & Marketing Manager
Jennifer Spence  Publications Assistant

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Standard for Information Sciences—Permanence of
Paper for Publications and Documents in Libraries and
The Cambridge Arts Council announces the first international conference on

Conservation and Maintenance of Contemporary Public Art

October 26-28, 2001 in Cambridge, Massachusetts

Lloyd Hamrel's Gate House in Cambridge, Massachusetts

Nam June Paik's Requiem for the Twentieth Century at Sculpture Park in Massachusetts

Martin Puryear's Pavilion in the Trees in Fairmount Park, Philadelphia

Panels and workshops will address collection policies, conservation reviews of artists' proposals, conservation assessment, maintenance plans, treatment in the field, material research, artist intent, public involvement, documentation, ethical and legal issues, and administration.

Case studies of established programs include Los Angeles MTA Metro Art, the City of Montreal Public Art Program, New York City Public Art for Public Schools, Wisconsin Percent for Art Conservation Initiative, Los Angeles Murals Assessment and Conservation Project, and the Cambridge Conservation and Maintenance Program.

Who should attend:
Artists, conservators, curators, preparators, registrars, and others involved in public art, whether it is in civic spaces, sculpture parks, college campuses, or corporate sites.

For further information, contact the Cambridge Arts Council: 617-349-4380
hyngvason@ci.Cambridge.MA.US; website: www.ci.cambridge.ma.us/~CAC

Organized by the Cambridge Arts Council, the conference is funded in part by the National Endowment for the Arts, a Federal agency, and co-sponsored by the Harvard University Art Museums and Cambridge Center for Adult Education.
plex mounts or brass armatures, and some weighted sculpture bases "walked" a few inches but did not topple. A few lightweight inch-high miniature masks jumped off wire mounts that were too flexible. A few of objects held by armatures tipped out but were held from falling by monofilament ties. None of these objects experienced damage.

We documented all signs of movement or mount distortion throughout the galleries, with a total of approximately 20 adjustments made to existing mounts out of several thousand on display. Our team of mountmakers has benefited greatly from an ongoing relationship with the conservators and mountmakers at the J. Paul Getty Museum, including residencies in Malibu to study seismic mount design. We have determined that the seismic waves from the South Sound apparently had the greatest effect on objects mounted on the southern walls of the gallery, not surprisingly. We had hoped to see some evidence of object movement in our security video tapes, but these showed mainly the visitor response, which was also helpful to review.

### Storage Restraints

Based on recommendations from our conservator consultants, SAM has been able to apply seismic restraints to all of our art storage areas. Both buildings have storage located below ground, which may have contributed to the excellent performance of our storage methods. The strong movement of the top floor of the downtown building contrasted significantly with more moderate movement in basement storage vaults and examination rooms. We have used webbing straps and backpack clips to "seatbelt" all storage shelves, with additional ethafoam and gray foam padding. No objects fell, or even moved significantly, in storage in either building. Our aluminum painting racks, which are held at the top and bottom of the screens, showed no movement damage. Cabinet doors and drawers stayed closed due to locks or seismic bar restraints.

Our University of Washington seismologists assure us that the February quake has not defused the pending major subduction earthquake off the Washington coast. We are somewhat reassured by this "practice-run" that we will be better prepared when the inevitable monster quake comes. (We have also asked our Tang Dynasty Earth Spirit to give us an early warning next time!) We are grateful to conservators Jerry Podany of the J. Paul Getty Museum, and Barbara Roberts (now at the Frick Collection) for expert advice and consultation over the last 12 years that helped us prepare adequately for this quake.

—Gail E. Joise, Senior Deputy Director, Seattle Art Museum, P.O. Box 22000, Seattle, WA; (206) 654-3218

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**Important Deadline**

The deadline for submissions to the September issue is August 1!!!
address for the APT/AIC symposium, entitled "Twentieth-Century Museum Buildings: Conservation and Collections," was world-renowned architect Michael Graves, FAIA.

More than 400 people attended Mr. Graves' lecture, which was titled, "Beauty and the Beast: Some Thoughts about Art in Architecture." Graves presented numerous slides, using examples of the work and philosophy of Sir John Soane and others, to weave a scintillating lecture about the importance of considering space, light, and existing styles when designing museums.

Other activities during the six and one-half day conference included an issues session featuring an in-depth panel presentation on certification topics, the Health and Safety Lecture, and respirator fitting. The Opening Reception was held at the Dallas Museum of Art, where guests could visit the Museum of the Americas and a special exhibit of the work of Wolfgang Laib. Awards were presented at the banquet (see page 6 for a discussion of the awardees). Twenty-four scholarship recipients from Latin America and the Caribbean were in attendance at the meeting, supported by a grant from the Getty Grant Program.

The annual Business Meeting included a presentation on the issues surrounding the proposed closing of the Smithsonian Center for Materials Research and Education (SCMRE). Election results were announced at the meeting: Jerry Podany, president; Pam Young, vice-president; and Craig Deller, director of communications. Shelley Sass's resignation as director, committee liaison, was noted with regret and appreciation, and Jane Klinger's appointment by the board to the remainder of Shelley's term was announced.

Forty-four exhibit booths filled the exhibition center in Dallas. The exhibits featured books, information, conservation supplies, and equipment. Special breakfast reception and a closing reception were held in the exhibition center as well. The Poster Session, which included 30 posters was, as in years past, a popular and informative part of the AIC Annual Meeting.

—Elizabeth F. "Penny" Jones, AIC Executive Director, 1717 K St., Suite 200, Washington, DC 20006; (202) 452-9545, ext. 14; Fax: (202) 452-9328.

Thank You to AIC's Supporters!

AIC would like to thank its generous supporters, who helped make the 29th AIC Annual Meeting possible:

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AIC News

2001 Awards, AIC and AIC/HP

The members of the AIC Awards Committee (Betsy Eldridge, Shelley Sturman, and Joyce Hill Stoner) are proud to announce the 2001 recipients. The joint AIC/Heritage Preservation citations (awarded in coordination with Ed McManus, who represented HP) recognize organizations that have given exceptional importance and priority to conservation concerns and have demonstrated exemplary commitment to the preservation and care of cultural property. The four 2001 recipients of this joint award are:

The Central Park Conservancy (New York City) for care of sculpture, education, and outreach;

Judson Memorial Church (New York City) for treatment of stained glass and community outreach;

The Society for the Preservation of Natural History Collections (Washington, D.C.) for conservation advocacy in a unique specialty; and

The Sculpture Center (Cleveland, Ohio) for care of sculpture, education, and outreach.

A special letter of recognition was also sent to the William Penn Foundation.

Six awards were presented to AIC members at the banquet in Dallas on June 2.

W. Thomas Chase is the 25th Honorary Member elected since 1974 in recognition of his outstanding contributions to the field of conservation. (Rutherford John Gettens, who was Chase's mentor, was the first Honorary Member.) Tom graduated from the New York University Conservation Center and worked at the Freer Gallery of Art for 30 years. An acknowledged expert on Chinese bronze, he now runs Chase Art Services, consulting on conservation and authenticity of archaeological bronzes and other metals, as well as outdoor metal sculpture. He was president of the Washington Conservation Guild and chairman of the Smithsonian Conservation Council. In 1971, he surveyed conservation laboratories and collections in Asia; from this trip came the Thai Bronze Treatment Project. He has published and traveled widely, established many ties with Japan and China, and served on boards for the Getty Conservation Institute and Art and Archaeology Technical Abstracts.

Two Gettens Merit Awards for outstanding service to the AIC were presented to:

Margaret Loew Craft, senior objects conservator at The Walters Art Museum, who graduated from the first class of the Winterthur/University of Delaware Program in Art Conservation. Meg has influenced countless conservators through her lectures and publications, and has served on the Membership Committee, the Ethics and Standards Committee, the Editorial Board, and two terms on the Nominating Committee for AIC. She is on the Board of the Octagon House, and has been a reviewer for the IMS and IMLS. She has published in the APT Bulletin, J AIC, and Caring for Your Collection, and still finds the time to tutor youngsters through the Dyslexia Tutoring Association in Baltimore.

Amparo Torres, who has facilitated the growth of Asociación para la Conservación del Patrimonio Cultural de las Américas (APOYO) and produced regular newsletters that are distributed worldwide to those interested in the preservation of Latin American material cultural heritage. This newsletter, published in Spanish, has created a link between American conservators and those practicing in other countries and has established a network for communication, information sharing, and problem solving. Amparo has also encouraged partnerships, participated in training programs, and has helped to secure funding for Latin Americans to participate in AIC meetings and activities. She is currently Special Projects Officer for the Conservation Division of the Library of Congress.

Two Sheldon and Caroline Keck Awards recognizing a sustained record of excellence in the education and training of conservation professionals was presented to: Molly Ann Faries, who is the first non-conservator to receive this honor. She completed her doctoral thesis on Jan van Scorel at Bryn Mawr and carried out postdoctoral work in Amsterdam. She formed a partnership with Dutch scholars while teaching at Indiana University and has now stepped into J. R. J. van Asperen de Boer's chair of technical studies in Groningen while still maintaining ties to Indiana. Molly has served as a role model for the teaching of technical art history and technical connoisseurship. First as an ambassador for the technique of infra-red reflectography, and then as a proponent of multidisciplinary studies, her focus has been on teaching and learning in an environment of collective expertise.

Virginia Greene, senior conservator at the University of Pennsylvania Museum of Archaeology and Anthropology, has had a long history of mentoring conservation students at all levels. Ginny also assisted with UPM's famous ancient Maya excavations in Guatemala, received her diploma, with distinction, at the University of London's Institute of Archaeology, in 1971, and has trained a steady flow of conservation interns over the last 30 years. She teaches both treatment and preventive conservation and has had a major role in the construction committee for the new Mainwaring Wing at UPM to help design state-of-the-art housing and preservation for many of the Museum's most at-risk collections.

The University Products Award, which recognizes a person who has advanced the cause of conservation through public outreach and advocacy, was given to Inge-Lise Eckmann. Inge-Lise began her 25-year career
as a conservator at UC-Davis where she also taught two courses. She was the first chief conservator at the San Francisco Museum of Modern Art and later advanced to director of curatorial affairs. As vice-chairman of Heritage Preservation from 1994 to 1997, she developed a series of fundraising workshops in cooperation with other organizations, such as the American Library Association and the American Association of Museums. She has served as chairman of Heritage Preservation since 1997; her projects there have included editing the popular book, *Caring for your Family Treasures,* and the inception of the Save America's Treasures initiative. She accompanied former First Lady Hillary Rodham Clinton on her tour of American treasures in the Northeast.

The Awards Committee is pleased to salute these outstanding colleagues and gives special thanks to Clare Hansen, Paul Jett, Pam Rosy, Catherine Merzinger, Diane Mossholder, Larry Reger, Carolyn Rose, Perry Smith, and Shelley Sturman for their help in gathering information about our awardees.

—Joyce Hill Stoner, Winterthur Museum, jhstoner@udel.edu

Professional Development Survey!

AIC members should be on the lookout for a separate mailing containing an important survey on professional development. We are even offering an incentive for you to fill it in and return it. Read on to find out more.

The AIC Board, the Education and Training Committee, and Penny Jones, AIC executive director, have worked with a professional survey consultant in developing a survey to determine AIC's membership needs for continuing educational opportunities. Do we need more workshops, courses, lectures? On what topics? Would more study tours (such as the Wooden Artifacts Group's recent trip to France to study French furniture) be useful?

Your response is critical in determining the future direction of professional development opportunities for conservators. Over the past ten years, AIC has been able to offer workshops at its annual meetings. However, not everyone can come to every annual meeting and partake of all the workshops offered. The new FAIC Workshop Development and Professional Development awards are incentives to help provide more opportunities to AIC members across the country. With the support of the Andrew Mellon endowment of $1.8 million received this year (see January 2001, *AIC News,* p. 34), AIC is able to hire a program officer for professional development (see *AIC News,* May 2001, p. 28). The results of this survey will enable the new program officer and AIC to develop a range of continuing educational opportunities. Your opinion is critical to this endeavor to grow our offerings and bring them closer to you. But it is important that we know which topics, formats, and ideas you have in order to expand this program to meet membership expectations.

All completed entries will be entered into a drawing for two, free registrations for the 30th AIC Annual Meeting in Miami.

I hope that you will take a moment to fill out the survey and return it without delay! (Note that the surveys will not be returned to the AIC office, but rather to an independent survey company, as indicated on the survey form.)

—Katharine Untch, Director, Professional Education, Richmond, VA 23221; kuntch@edumuseum.org Fax: 804-355-2330

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President’s Message

Over the last two years, this column has reflected many positive changes within AIC, all of which resulted from the commitment and hard work of so many members. I look forward to another two years of writing about constructive change and development within the profession and within our organization. But reading a recent New York Times editorial (May 8) that described our field as “inherently arcane” reminded me of how much more there is to do and where we still fall short of true professional standing.

“Arcane” can mean unknowable, secret, esoteric, and hidden. If we are these things to the public and hidden from our colleagues in other professions, then we cannot expect to garner the support needed to grow. If our value to society is perceived as esoteric, we will increasingly see the erosion of our resources and abilities to meet our primary purpose, the preservation of material cultural heritage.

The first months of our new century brought a number of very disturbing events. We watched in disbelief as ancient monuments in Afghanistan were destroyed in a matter of seconds. Despite the best efforts of international bodies, we could do little but voice our outrage at the irreversible loss of world treasures.

We also find the threat of loss closer to home. The proposed closing of the Smithsonian National Portrait Gallery News, featured Rosemary Fallon and Emily Jacobson in an article entitled “Making Paper Picture Perfect,” which focused on their work and included photographs of them at work in their lab.

Kathleen Kiefer has taken a position as associate conservator of textiles at Winterthur Museum, where she will also teach in the Winterthur/University of Delaware graduate program in art conservation. She has scaled back her private practice. She can be reached at the Winterthur Museum, Garden & Library, Winterthur, DE 19735; (302) 888-4714; Fax: (302) 888-4838; kkiefer@winterthur.org.

Sylvie Penichon has joined the staff of The Better Image as photograph conservator. She can be reached at 

In Memoriam

Ralph H. Lewis: 1909–2000

Ralph Howe Lewis, 91, of Harpers Ferry died of a heart attack on November 21, 2000. He retired from the National Park Service (NPS) in 1971 after 35 years. He continued to volunteer his services and was a volunteer with the NPS Museum Management Program when he died.

He began his career with the NPS as an assistant curator in 1935. He helped plan several new park museums and the Interior Department’s headquarters museum in Washington before serving a year-long Rockefeller internship at the Buffalo Museum of Science from 1937 to 1938. After five years as park historian at Jefferson National Expansion Memorial, he became assistant chief of the Park Service’s Museum Branch in 1946 and chief in 1954, overseeing the full range of park service museum activities. When development and operational functions were organizationally separated in 1964, he became chief of the Branch of Museum Operations, the post he held until his retirement in 1971. His example led his son and grandson into NPS careers.


As a volunteer, he produced collection
management plans for seven parks and spent thousands of hours arranging, cataloging, and caring for the collection at Harpers Ferry National Historical Park. In 1991 he received the NPS 75th Anniversary Volunteer Service Award. From 1960 to 1991, he served on the National Fire Protection Association Technical Committee on Cultural Resources, which made recommendations on fire safety for libraries, museums, places of worship, and historic structures and their contents. From 1970 until his death, he contributed abstracts to Art and Archaeology Technical Abstracts, a publication that is widely distributed among conservation professionals.

He is survived by his wife of 66 years, Dorothy Lanckton Lewis; one daughter, Mary Elizabeth Lewis Corrigan of Arlington, Virginia; one son, Steven Houghton Lewis of Winchester, Massachusetts; one sister, Winifred Hutton of North Fort Myers, Florida; nine grandchildren; and six great-grandchildren.

—Ann Hitchcock, Chief Curator, National Park Service, 1849 ‘C’ Street, NW Room 230NC, Washington, DC 20240; (202) 343-8138; ann_hitchcock@nps.gov

Max Saltzman: 1917–2001

Max Saltzman, the world renowned color technologist, AIC Fellow, and recipient of many honors for his contributions to our understanding of color, pigments, and dyes, passed away peacefully in his sleep February 26, 2001 after a long illness.

Max will be remembered both for his mordant, blunt questions (e.g., “What are you doing here?”) and his own prescient answers. He was generous with his time to many conservators, “Analysis of Dyes in Museum Textiles or, You Can’t Tell a Dye by its Color” is a masterpiece of clear and concise language and straightforward thinking that was built on a wealth of knowledge, years of study, and of experience. Although he might be privately described as cantankerous, Max Saltzman was, in fact, the epitome of kindness. While many people will give you an answer, Max would help you to think your way through to reach the right answer, so that the next time, you might get there even when he wasn’t around. He co-authored Principles of Color Technology with Fred W. Billmeyer (now in its third edition) with that idea in mind. He also helped to establish a color measurement laboratory at Remscheider Polytechnic Institute, and later, a color laboratory, at UCLA. He was an adviser to museums and museum professionals, a consultant (and expert witness) for corporations after he retired from Allied Chemical. While at Allied, he once told me that he learned the three seminal questions of any R&D proposal: “Why do it? Why do it now?, and Why do it this way?” Questions so simple, I had to ask him to repeat them twice! If you could answer “Why do it? Why do it now? and Why do it this way?” on a single sheet of paper cogently and clearly, you could get your project funded, he said, whether it was $500 or $5 million.

Like most everything that Max wrote or said, his ideas were—and are—pragmatic and incredibly helpful. We are all grateful he shared his wisdom with us and with the conservation community for so many years. He greatly enriched our world with his colorful presence.

A fund at RIT has been established in Max’s memory to support student research in art conservation science using color technology. Checks should be made out to Rochester Institute of Technology, Saltzman Fund, and sent to Roy Berns, RIT Center for Imaging Science, 54 Lomb Memorial Dr., Rochester, NY 14623-5604.

—Mary Ballard, Smithsonian Center for Materials Research & Education, Smithsonian Institution, Washington, D.C. 20560-0534; (301) 238-3700 x145; ballardm@si.edu and Catherine McLean, Conservation Center, L.A. County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036; cmclean@art.lacma.org

Ágnes Timár-Balázs: 1948–2001

In every successful organization, there has to be someone who meshes together people, processes, and ideas—a natural synthesizer and leader. For textile conservators and for the conservation community internationally, it was Ágnes Timár-Balázs (1948–2001). As head of the faculty of objects conservation and the Restorer Training Program of the Hungarian National Museum, and as a widely respected conservation scientist at the National Center of Museums in Budapest, Hungary, she was recognized among textile conservators and scientists for her ability to grasp problems and issues and to work through complexities that others found overwhelming. Her kind and helpful manner and good sense of humor also made her countless friends.

Years before it was otherwise possible, Ágnes gracefully made cheesecloth of the “Iron Curtain” over Eastern Europe by teaching at the AAbbég Sztittag, Textile Conservation Centre, and the Institute for Archaeology (IAP) and by bringing outside conservators and scientists to Hungary for conferences and courses. Her ability to unite diverse groups led her to help both the ICCROM/CC and ICCROM in increasingly important posts. Her fingerprints—her sunny nature, cheerful disposition, and gift work—is on a myriad of successful conservation organizations today: the Association of Hungarian Museologists, the ICOM Hungarian National Committee, ICCROM’s Council and its Academic Advisory Committee, and the ICOM-CC both in the Textile Conservation Working Group and on the Directory Board. She was a highly valued teacher for worldwide ICCROM courses, wrote many papers for the professional literature, and was co-author of Chemical Principles of Textile Conservation with Dinah Eastop (Oxford: Butterworth-Heinemann, 1998).

Ágnes was a liaison among conservators and scientists and textile conservators and the wider conservation community. Her students and colleagues all over the world mourn her death on March 22 after a long illness. Her smile, her abilities, and her courage will be sorely missed, but long remembered.

—Mary Ballard and Lambertus van Zelst, Smithsonian Center for Materials Research & Education, Smithsonian Institution, Washington, D.C. 20560-0534; (301) 238-3700 Memorial Fund

Contributions Requested

Sidney S. Williston died in December 2000 (see AIC News, March 2001, p. 12). The Washington Conservation Guild (WCG) wants to recognize Sid’s contributions to the field, particularly in the areas of education and training, by soliciting donations toward a fund that will be used to offer Washington, D.C., area interns and students free WCG memberships. If you are interested in contributing to this fund, please send checks, payable to the Washington Conservation Guild, c/o Sidney Williston Memorial Fund, c/o The Washington Conservation Guild, P.O. Box 23364, Washington, DC 20026.
Conference Report

"2001, A Case Oddity: Preserving the Physical Evidence of Artifacts and Records"
National Archives and Records Administration 16th Annual Preservation Conference
March 27, 2001

This conference focused on technical issues related to the preservation and handling of artifacts and records that have been, or may be, subjected to forensic examinations. This year's conference provided a day filled with fascinating technical information in a series of stimulating talks.

Following an introductory overview by NARA Research Chemist, Margaret Kelley, "What's This Stuff Doing Here, Anyway?", Robert S. Ramotowski, research chemist with the Forensic Services Division of the U.S. Secret Service, spoke on "Handling and Preserving Fingerprinted Documents and Artifacts." Mr. Ramotowski covered the history of fingerprint examination methods and the chemical and physical implications of these methods to the handling and storage of treated materials. Mentioned were antiquated treatments now discontinued because of health and safety issues (e.g., chlorine/bromine fuming, osmium/ruthenium tetroxide, hydrofluoric acid, and powders containing heavy metals such as lead, mercury, and antimony) as well as contemporary non-destructive methods that use lasers and luminescence. Porous and non-porous destructive testing methods, however, compose the lion's share of current treatments. Mr. Ramotowski suggested visual and chemical clues to alert custodians of cultural property that materials may have been treated forensically, even when reports of analysis may not be readily available.

In his talk on "Preservation of Firearms, Ammunition, and Other Wood or Metal Artifacts," Martin Burke, associate manager of Conservation at the National Park Service, discussed security, hazard, and deterioration issues regarding firearms and ammunition; housing and preservation issues common to a variety of wooden or metal artifacts; and cleaning/con- servation treatment issues that impact the preservation of evidential value of firearms and ammunition.

Melissa A. Smrz, chief, DNA Unit II, Federal Bureau of Investigation Laboratory, considered "Handling and Preserving Biological Materials, Including Documents and Artifacts Bearing Blood or Other Body Fluids." Ms. Smrz provided an overview on the types of forensic examinations possible, looking at issues of biohazard, deterioration, and preservation of evidential value with respect to biological specimens and residues. Offering an excellent summary of serological evidence and captivating data on the capabilities of mitochondrial and nuclear DNA, Ms. Smrz also explored the implications of these factors on the handling and storage of affected documents and artifacts.

Steven D. Tilley, chief, Special Access and Freedom of Information Staff at NARA, reflected on "Custodial Issues Regarding Artifacts and Records Retained As Evidence," providing unique and timely NARA examples of security, access, and preservation concerns.

Mary Lynn Ritzenhauer, supervisory conservator, Document Conservation Laboratory, NARA, presented thoughts on "Preservation Responsibilities Regarding Evidential Holdings," balancing "philosophical perspectives" and "practical recommendations," using a number of examples from the National Archives.

ICOM Conservation Committee Metals Working Group International Conference
April 2-6, 2001
Santiago, Chile

The third triennial meeting of the ICOM Conservation Committee Metals Working Group took place in April in Santiago. It was generously and graciously hosted and superbly organized by Johanna Theile and the Universi-
The first day of "Metals conservation" covered the conservation of a wide range of metal objects. S. Diaz Martinez (I.P.H.E., Madrid) gave an overview of 1500 objects treated from the necropolis in Castilbierca, with descriptions of post excavation corrosion and inlay losses, due to inadequate storage. Robert van Langh (Rijksmuseum, Amsterdam) commented on his conclusions about the effect of the use of heat on mercury-gilded silver after manufacture, suggesting that this may lead to subsurface oxidation in the form of blisters and delamination. In a later presentation, he described the Dutch training program for metal conservators, which was founded in 1995. Jose Seguro (ICOMOS de Costa Rica) described his work in creating compositional databases of tombhaga objects in Costa Rica (using XRF and SEM analysis), in an effort to classify and attribute artefacts from Central America.

Dusan Perlik (Museum of Central Bohemia, Prague) reported on experiments with low pressure hydrogen plasma, which, at 150°C, produced insignificant changes to the metallographic structure and hardness of iron, while enhancing the extractability of chlorides. J. Rebiere's (CRA du CNRS, Draguignan) examination of 14 painted iron steels, which had been exposed to extreme climate condition and sea water (in Louges), lead to a treatment plan and the production of copies using laser technique. Rocco Mazzeo (ICCROM, Rome) illustrated analyses leading to treatment of the Capitoline She-wolf, an Etruscan bronze (5th century B.C.) using stratigraphic examination of the patina to identify organic residues of former treatments such as oils and wax.

The second day, "Analysis of Metals and their Corrosion Products" began with Oliver Berger's (France) analysis of composite, iron containing objects from marine environment in various degrees of mineralization. Preservation and preventive conservation of metal artefacts at National Historical Museum in Santiago were discussed by Juan Manuel Martinez and Carolina Araya (Museo Historico National, Santiago), who introduced different spot tests for elemental identification.

The Byzantine doors of basilica St. Paul-out-of-the-walls in Rome, cast in 1070 in Constantinople, were examined by S. Angelucci (CNR, Rome) to identify past repairs and develop a conservation strategy. Gian Piero Bernardini (Firenze, Italy) examined alloy composition, corrosion products, and mechanisms related to weathering of the baptistery bronze doors in Florence. Two fragments of a unique iron receptacle, excavated in the province of Sinkiang/China along the silk route and dating to the 4th century B.C., were introduced by J. Vasquez and N. Richard (Paris). D. Scott (GCI) presented case studies of authentication of inscribed Greek copper plaques and corrosion analysis on an Egyptian gilt bronze Osiris statuette.

Luc Robbiola (ENSCP, Paris) gave an overview of methods to authenticate ancient cast bronze artifacts, including comparisons of metal composition in cross sections, patina and burial environment, morphology, and composition of corrosion layers. In a second presentation, he studied structural characterization of copper-tin alloys and the evolution of the lattice parameter of the alpha phase, allowing for the development of standard values for XRF, EDSX and PIXE analysis.

V. Otene-Alego (University of Canberra) explored approaches for the development of non-toxic corrosion inhibitors for mild steel artifacts in acetic acid pickling solution. R. Gilmore (General Electric Research and Development, New York) used C-mode scanning acoustic microscopy as a non-destructive technique to identify worn-off hallmarks on silver objects, developed in conjunction with the Nelson Atkins Museum of Art, Kansas City.

Day 3, "Corrosion and Degradation Studies" was introduced by H. Ankersmit (Institute Collectie Nederland, Amsterdam) with his examination of the environment in four different museums in order to relate silver tarnishing to climate and airflow inside the cases. R. Bertholon (Section Conservation-Restauration des Biens Culturels, Université Paris) reviewed the conservation literature concerning location of "original surface" on corroded metals and stressed the need to define the corrosion...
Janet Hughes (National Gallery of Australia, Canberra) contribution, presented by I. Mac Leod, explored cold climate corrosion of historic and early industrial heritage sites exposed to severest weathering conditions in the Antarctica. Ian Mac Leod (Dept. Materials Conservation, Museum Services, Fremantle, Australia) studied the cargo of bronze mirrors, ingots, and pewter currency rods from a ship-wreck site in Java Sea dating to about 1000 b.c. Corrosion products and mechanisms, typical for the tropical anaerobic ocean environment, were discussed as were differences between exposed and buried elements. W. Mourey's (CRA du CNRS, Draguignan) contribution raised issues similar to those mentioned by Janet Hughes, dealing with an abandoned industrial site containing iron boilers and wooden buildings on the Kerguelen Islands in extreme climate conditions.

D. Cotoras (Facultad de Ciencias Quimicas y Farmaceuticas, Santiago) presented his research on in-situ identification of bacteria in marine bio-films. M. Striegel (NCPTT, NSU, Natchitoches, LA) discussed her studies of the deterioration of coatings on outdoors sculptures due to formation of bio-film, which can act as a nutrient reservoir and can lead to attack of substrate metal or stone. Possible fungal growth inhibitors were investigated.

Day four, “Archaeological conservation,” opened with C. Gonzales (Escuela Nacional de Conservacion, Restauracion y Museologia, Churubusco, Mexico) paper on volatile paintings on tin plate, examining mechanisms of deterioration and approaches to treatment and preservation.

L. Robbiola used a copper alloy fibula from a Celtic necropolis near Paris as an example to illustrate methodologies for the extraction of information from archaeological bronzes; he considered the burial environment, accretions, alteration products, materials and methods of manufacture. J. Theile's (Direccia Postitulio en Restauracion, Universidad de Chile) examination of a deformed golden, anthropomorphic vase, excavated in a burial in the Atacama, lead to critical analysis of surface, context and deformation, which resulted in an approach that optimized minimal intervention.

St. Pennec (LF3 Conservation, Semur en Auxoix, France) presented the recovery of the 2-ton hull fragment of the Titanic and its exhibition tour through the US, during which the piece was desalinated, stabilized and mounted. Ian Mac Leod attributed the unusual corrosion patterns and the absence of calcareous deposits on specific objects from Titanic to an aggressive anaerobic climate as well as to cold water and the high pressure at great depth.

H. Bullock's review of approaches to conservation of gold at the British Museum (London) included a description of minimal cleaning using aqueous solutions, and the caveat that archaeological gold can be brittle due to inter-granular corrosion, requiring physical support from fiberglass and synthetic resin. P. Motzner (Fraunhofer Institute for Sili cate Research, Brunnbach, Germany) presented research on transparent coatings for iron and steel industrial cultural heritage comparing commercially available products to ORMOCER®/E, a new class of inorganic-organic hybrid systems. Bernard Le Beun's (LF3 Conservation, Semur en Auxoix, France) presentation of case studies included outdoor sculptures and the development innovative solutions for stabilizing pig blood paintings in thin, flexible aluminum sheet.

The documentary “La Ex-Salitera Chacabuco” (produced by the Goethe Institute of Santiago) described a deserted nitrate mining town and raised issues of industrial site preservation in Chile. This film opened the last day “Electrochemistry, inhibitors, and preventive conservation.” G. Bierwagen (North Dakota State University, Fargo) discussed exposure and characterization protocols for organic coatings on bronzes, but also cautioned against translating test data into real life. P. Letardi’s (CNR-ICMM, Genova, Italy) elaborated on how the characterization of bronze corrosion can be aided by contact-probe electrochemical impedance spectroscopy (EIS), suitable for field measurements to characterize aging and breakdown of coatings.

St. Guteigeier (Munich, Germany) compared reduction methods for corroded silver artifacts, using artificially created films of silver chloride and examining cross sections (the topic of her Diploma thesis in archaeological conservation at the Staatliche Akademie der bildenden Kuenste, Stuttgart, Germany). M. Cacciotta (Electronic Engineering Dept, Universita Roma Tre) developed a prototype for the reduction/consolidation of historical coins and seals using a computer-controlled reduction procedure, which monitors the surface during treatment.

The National Museum of Australia in Canberra will be hosting the next Metals Working Group meeting in 2004 - an appropriate location since the Australian delegates have been crucial in forming and sustaining the group. During the final summary of the conference, William Mourey remarked that papers with a scientific/analytical approach have become predominant, and he hoped for stronger contributions on treatment and preventive conservation in the future. Also, more narrowly focussed sessions, main research/review papers and longer discussion periods may be suggested. Also of concern was that the volume of presentations at the general ICOM CC meeting has dropped since the inception of a triennial cycle. The proceedings will be published primarily in English later this year.

—Suzanne Gansicke, Associate Objects Conservator, Conservation and Collections Management, Museum of Fine Arts, Boston, 465 Huntington Ave., Boston, MA 02115; (617) 369-3501; sgansicke@mfa.org
Recent Publications

Bibliography of Preservation Literature 1983–1996 by Robert Schnare, Jr., Susan Swartzburg and George Cunha is a compilation of a wealth of information on a wide variety of aspects of the preservation of library and archive materials. The bibliography is divided into two parts. Part one lists print materials published between the years 1983 and 1996. For many listings, annotations are included to provide information on each work. The second part is a compilation of preservation media from 1982-1997. The bibliographic listings are followed by an essay on aspects of preservation management in libraries and a glossary of abbreviations and acronyms. 2001. 826 pages. $89.50. Published by and available from Scarecrow Press, 4730 Boston Way, Lanham, Maryland 20706, 800-462-6420, www.scarecrowpress.com

Modern Materials, Modern Problems edited by Dominique Rogers and Graham Marfiley contains the postprints from the conference organized by the UKIC Furniture Section held in Liverpool in April 1999. It covers a wide variety of topics, including composite woody products in furniture manufacture, a history and chemistry of casings, conserving early plastics found in historic furniture, and foams used in upholstery. 1999. 45 pages. £10. Published by United Kingdom Institute for Conservation. Available from Archetype Publications, 6 Fitzroy Square, London W1P 6DX, 44-0207-380-0800, 44-0207-380-0500 (fax), orders@archetype.co.uk

Stealing History: The Illicit Trade in Cultural Material, by Neil Brodie, Jenny Doole and Peter Watson, provides an overview of the destruction wrought by the illicit trade in cultural material. It also examines the implications for museums and sets out recommendations to the UK government and museum. The book describes the illicit trade of cultural material, the scale of destruction it has caused, and its criminal aspects. It also explains the importance of context, the economics of looting and the role played by commercial organizations in the UK and discusses the national laws and international conventions. A section on museums discusses codes of ethics, acquisitions, due diligence, and the relationship between museums and the market. 2000. 60 pages. £16. Published by ICON and The McDonald Institute for Archaeological Research. Available from Archetype Publications, 6 Fitzroy Square, London W1T 5HJ, 44-0207-380-0800, 44-0207-380-0500 (fax), orders@archetype.co.uk

Material Characterization Tests for Objects of Art and Archaeology by Nancy Odegard, Scott Carroll and Werner Zimm presents spot tests for metals, inorganic compounds, organic and synthetic materials designed to help conservators identify what materials objects are made from. The book is useful for archaeologists, art historians, and conservation scientists. 2001. 192 pages. $39.95. Published by Archetype Publications. Available from Archetype Publications, Archetype Publications, 6 Fitzroy Square, London W1T 5HJ, 44-0207-380-0800, 44-0207-380-0500 (fax), orders@archetype.co.uk, and Cooper Institute of Archaeology and Ancient Art, A210 Fowler/Box 951510, Los Angeles, CA 90095, 866-626-2895 (toll free), ios@ucla.edu

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The Artifact Research Center is a laboratory facility specializing in the analysis, interpretation, and preservation of archaeological and archival materials.

The Artifact Research Center 181 Main Street Hackettstown, NJ 07840
Tel: 908-894-9556
Email: ArtifactResearch@aol.com
http://artifactresearch.home.att.net

2002 Annual Meeting

It is not too early to begin planning your trip to Miami for the 30th AIC Annual Meeting. The meeting dates are Thursday, June 6, to Tuesday, June 11, at the Wyndham Miami, Biscayne Bay Hotel with rates of $135 plus tax for a single/double room. The Opening Reception will be Friday, June 7, at Vizcaya, the opulent 1916 Italian Renaissance-styled villa and gardens of John Deering, situated on Biscayne Bay. Some important deadlines for specialty group officers:

December 17:
Submission of preliminary agenda for registration brochure

April 1:
Abstracts for all talks in your session

April 26:
Submission of the final and updated agenda (including specific times of talks and breaks) for the Annual Meeting Program

JAIC Online

The Journal of the American Institute for Conservation (JAIC) is now available online at http://aic.stanford.edu/jaic/.

The site, made possible by a grant from the National Center for Preservation Technology and Training (NCPTT), contains the complete text and image contents of the Journal from the first issue in 1977 through 1999, and is fully searchable. Issues of the earlier AIC Bulletin will be added soon, as will more current issues on a yearly basis. Further details about this resource are available on the site. John Burke was the project manager for this project.
New Materials & Research

Conservation Websites

Over the past few years, conservation sites on the World Wide Web have become increasingly abundant. At the Museum of Fine Arts, Boston (MFA), we have found these resources indispensable for finding information, making queries and staying up-to-date with the profession.

The following are some of the sites we use most often; many have links that lead to other useful and interesting resources.

Michelle Derrick, research scientist at the MFA, has just completed the Conservation and Art Materials Database, a wonderful resource available on the MFA homepage, which in the near future will also include the sites below.

—Marie Svoboda

General

American Institute for Conservation
http://aic.stanford.edu/

Ancient Chemical Terms
http://dhhs.wvusd.k12.ca.us/Chem-History/Obsolete-Chem-Terms1.html

Archival and Conservation Resources
http://ils.unc.edu/archives/archives.html

ASHRAE Journal: Practical Guide to Building Controls
http://www.ashrae.org/JOURNAL/pgmenu1.htm

Australian Institute for the Conservation of Cultural Material
www.charvols.org/~siccmb

Bay Area Conservation Guild:
BAACG
http://palimpsest.stanford.edu/baacg/

Bibliographies and Resource Guides on Conservation Topics
http://palimpsest.stanford.edu/bib/

Canadian Conservation Institute: CCI
www.cci-ccc.gc.ca/

Canadian Heritage Information Network: Chin
http://www.chin.gc.ca/

Chicago Area Conservation Group:
CACG
http://palimpsest.stanford.edu/cacg/

Conservation OnLine “CoOL”—Resources for Conservation Professionals
http://www.mfa.org/conservation/

Conservation Distribution list: distlist (for subscription)
consdist-request@lindy.stanford.edu

European Confederation of Conservator-Restorers’ Organization: ECCO
http://palimpsest.stanford.edu/byorg/ecco/

Getty Conservation Institute
http://www.getty.edu/gci/

Getty Conservation Institute Newsletter
http://www.getty.edu/gci/newsletter.html

Heritage Preservation
www.heritagepreservation.org/

International Chemical Safety Cards
http://www.cdc.gov/niosh/ipcs/ips0000.html

International Committee for Conservation: ICOM-CC
http://www.natzms.dk/com/icom_cc/

The International Council of Museums: ICOM
http://palimpsest.stanford.edu/icom/

The International Institute for the Conservation of Historic and Artistic Works: IIC
www.iiconervation.org

International Council on Monuments and Sites: ICOMOS
www.icomos.org

International Centre for the Study of the Preservation and Restoration of Cultural Property: ICCROM
www.iccrom.org/

Journal of Conservation and Museum Studies: JCMS
http://www.ucf.ac.uk/archaeology/conservation/jcms/

The Lighting Resource – Archives
www.webcom.com/~lightsec/archives

Merck Index
http://www.merck.de/english/index.htm

National Center for Preservation Technology and Training: NCPTT
http://www.ncptt.nps.gov/

National Institute of Science and Technology
http://www.nist.gov/

Netherlands Institute for Cultural Heritage
http://www.icm.nl/

National Institute of Standards and Technology
http://www.nist.gov/

Restauro
http://www.restauro.de/restauro/frames.htm

Smithsonian Institution
http://www.si.edu/

Smithsonian SCMRE – Caring for Collections
http://www.si.edu/scmre/takecare.html

United Kingdom Institute for Conservation: UKIC
http://www.ukic.org.uk/

United Nations Educational Scientific and Cultural Organization
www.unesco.org

Washington Conservation Guild: WCG
http://palimpsest.stanford.edu/wcg/

Western Association for Art Conservation: WAAC
http://palimpsest.stanford.edu/waac/

Specialities

Objects

Methods of Conserving Archaeological Materials from Underwater Sites
http://nautarch.tamu.edu/class/auth605/Files0.html#Conservation

The Society for the Preservation of Natural History Collections: SPNHC
http://www.spnhc.org/

Paper and Photography

Abbey Newsletter
http://palimpsest.stanford.edu/byorg/abbey

The Center for Photographic Conservation
http://dspace.dial.pipex.com/cpc.moor/

Institute of Paper Conservation: IPC
http://palimpsest.stanford.edu/ipc/

Library of Congress Preservation
http://lcweb.loc.gov/preserv/

Packing and Shipping Paper Artifacts
www.nedcc.org/plam3/ship.htm

Wilhelm Imaging Research, Inc.
http://www.wilhelm-research.com/

Woodblock Printmaking
http://www.wilhelm-research.com/

Textiles

Textile Discussion List (to subscribe)
www.majordomo@simsc.si.edu

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Funding Deadlines

AUGUST 1, 2001

Council for International Exchange of Scholars
Worldwide Fulbright traditional lecturing and research grants. For more information, contact Judy Pehrson at jpehrson@cies.iie.org; www.cies.org

SEPTEMBER 1, 2001

The James Marston Fitch Charitable Foundation
The foundation will award a $25,000 research grant to mid-career professionals who have an advanced or professional degree, at least 10 years of experience, and an established identity in specific fields. For more information, contact Margaret Evans, Offices of Beyere Blinder Belle, 41 East 11th St., New York, NY 10003; (212) 777-7800; Fax: (212) 475-7424; mevans@bbbarch.com

OCTOBER 1, 2001

NEH Summer Stipends
Tenure must cover two full and uninterrupted months and will normally be held between May 1, 2002, and September 30, 2002. The stipend is $5,000. For more information, contact NEH: (202) 606-8200; stipends@neh.gov; www.neh.gov/grants/one-book/fellowships.html

NOVEMBER 1, 2001

Council for International Exchange of Scholars
For spring/summer seminars in Germany, Korea, and Japan for international educators and academic administrators for the summer German Studies Seminar. For more information, contact Judy Pehrson at jpehrson@cies.iie.org; www.cies.org

Emergency Response Workshop 2001

The last site, date, and deadline for 2001 is:

Fort Bragg, NC:
October 25-27
(Deadline: September 1, 2001)

Fifteen registrants will be accepted for each workshop. Most travel and hotel costs will be covered by an NEH grant.
To obtain an application and the guidelines, send your name and address to FAIC:
info@aic-faic.org
Fax: (202) 452-9328

Deadline Changes

In order to provide more time for contributors to AIC News to compile information for the various columns, the editorial staff has extended the deadlines. Note, however, that articles of substantial length (such as lead articles, conference reports, etc.) and those that are highly technical must be submitted 15 days before the deadlines stipulated below:

Column Deadlines

September issue: August 1
November issue: October 1
January issue: December 1
March issue: February 1
May issue: April 1
July issue: June 1
AIC 2000 Annual Report

Officers

In 2000, the AIC Board of Directors was composed of Jerry Podany, president; Elizabeth Kaiser Schulte, vice president; Hilary A. Kaplan, secretary; Nancy Carlson Schrock, treasurer; Craig Deller, director, communications; Katy Unch, director, professional education; Shelley Suss, director, committee liaison; and John Burke, director, specialty groups.

Philadelphia Annual Meeting

The annual meeting attendance was 1047, the second highest level ever for the annual meeting. It was held in Philadelphia for the first time since 1981. The Philadelphia Museum of Art was the site of the opening reception. Maxwell L. Anderson, director of the Whitney Museum of American Art, keynoted the general session entitled “Preservation of Electronic Media.” Paul Messier was the chair of the general session and Melissa Meighan was the local chair. There were 48 exhibit booths. The Wagner Free Institute of Science was the site of the Angels project, with 17 angels in attendance. It was chaired by national Angels co-coordinator Michelle Pagan and local co-coordinator Anne Downey.

JAIC and AIC News

Three issues of JAIC were published in 2000 with the largest issue ever produced being Volume 39, Number 1, Spring 2000, which focused on disaster preparedness, response, and recovery. Editor-in-Chief Chandra Reedy, Senior Editor Paul Whitmore, and AIC Publications Manager Jennifer G. Didsbury, along with associate editors and authors, were responsible for JAIC. AIC News produced six issues under the direction of Editor Lisa Goldberg and AIC Publications Manager Jennifer G. Didsbury.

Strategic Plan

The AIC Strategic Plan for 2000–2003 was published in the January 2000 issue of AIC News with five goals delineated: 1) develop and maintain professional standards; 2) provide educational opportunities for membership; 3) further the quality of AIC publications 4) enhance the visibility of the organization and provide leadership in the preservation and conservation of national cultural heritage, and 5) assure growth and financial stability. Each goal includes strategies so that the objectives can be achieved.

Awards

The AIC/HP Award for Outstanding Commitment to the Preservation and Care of Collections were presented to the Bata Shoe Museum in Toronto; the Alden B. Dow Home and Studio in Midland, Michigan; Fairmont Park Art Association in Philadelphia; and the Museum of Fine Arts in Boston.

The Forbes Medal was given to Lawrence Reger, president of Heritage Preservation, for his service of more than 30 years to the cultural community in leadership positions at NEA, AAM, and HP. The medal had previously been presented only four times. The University Products Award was awarded to Robert Feller. The Rutherford John Gettens Merit Award recognized the service of Mary Todd Glaser; while the Sheldon and Caroline Keck award went to José Orraca and Christa Gaethide. Heather Lechtmann was made an honorary member.

Outreach and Affiliated Organizations

AIC members Kate Garland and Craig Deller appeared on the Antiques Roadshow in May to talk about the importance of conservation, what it means, and the role of conservators with regard to antiques.

AIC members Kate Garland and Craig Deller appeared on the Antiques Roadshow in May to talk about the importance of conservation, what it means, and the role of conservators with regard to antiques.

The January 2000 issue of Antiques Magazine featured conservation and AIC in a column entitled Design Notes. At the AAM meeting in Baltimore, in May, AIC sponsored a hands-on condition reporting workshop and a breakfast discussion on conservation and education issues at museums cosponsored by the AAM Education Committee. An AIC-sponsored lecture on the conservation of folk art was presented at the National Preservation Conference. Presentations on conservation issues were made at AMIA, AASLH, CAA, SHA, ALA, and NFAC.

Committees

The Nominating Committee prepared and posted the slate of nominees and completed all required activities. The Appeals Committee reported no activity during the year. The Awards Committee reviewed and recommended nominations for AIC awards and the joint award with HP. The Bylaws Committee investigated a request from the Board to change the bylaws concerning the election of Nominating Committee members and the historical reasons why the Nominating Committee election occurs at the annual meeting and not by mail as for Board members. The Education and Training Committee (E&TC) wrote a proposal to the Board that was instrumental in receiving funding from the Andrew Mellon Foundation to hire a program officer for Professional Development and endow a professional development program. E&TC contributed questions for an AIC survey of the membership; worked on a web-based database of organizations that offer continuing education to be used as an internal tool; and provided support for review of funding applications and annual meeting workshops. The Health and Safety Committee sponsored a lecture entitled "Ergonomics Injuries in Conservation" and respirator fit testing at the annual meeting, in addition to publishing an AIC News insert on chemical hygiene plans. The Membership Committee met four times in 2000, 3 times by teleconference and once in person in Washington, DC, and approved 30 PA applications and 3 Fellow applications. The Board approved the revised Fellowship application form and the revised fellowship requirements, in which the required experience for a Fellow is gradually increased to 10 years (in 2003). After a hiatus of a number of years the Membership Committee had an information table at the Annual Meeting and decided to continue this practice.

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The Architectural Specialty Group is moving forward with a special issue of JAIC that will show the breadth of materials, approach and practice used in conserving the built environment. ASG editorial committee members are Judy Jacob, Molly Lambert, Denis Montagna and David Wessel. The special issue will be dedicated to architectural conservator Morgan Phillips.

Book and Paper's Publication Committee project has been to make the complete run of the BPG Annual on-line in full text and searchable. Volumes 12-18 (1993-1999) are available on-line in full text, and the table of contents of 1 volume are on-line. The policy and procedures guidelines for the BPG Annual were updated.

The CIPP board worked diligently on the 2001 joint session with the Health and Safety Committee and hope that this program will be of benefit to all conservators and museum professionals.

Electronic Media Group has continued to put most of its efforts into its annual meeting program including sessions on a website preservation, digital tools for the conservator and digital file formats for conservation documentation preservation. EMG worked with the FAIC staff to secure funding of $7000 for a third year of support from NCPTT.

Paintings sponsored a seminar/workshop at the Art Institute of Chicago on canvas tear rewaving techniques, featuring special guests Professor Winfried Heiber and Petra Demuth of the Academy of Fine Arts in Dresden.

Photographic Materials is continuing work on the PMG catalog: Exhibition, Treatment of Silver Mirroring, Surface Cleaning, and Humidification/Flattening are in various stages of completion.

During the past year the Textile Specialty Group has continued to work on chapters for the "Textile Conservation Catalogue." They have published the 1999 and 2000 "Postprints," are reprinting "The Directory of Hand Stitches Used in Textile Conservation," and have evaluated and made revisions for two ASTM standards related to textile conservation.

The Wooden Artifacts Group received a generous grant from the Andrew W. Mellon Foundation for a furniture study trip to France for continuing education, collaboration between conservators, curators, and furniture makers, and contact and exchange with French colleagues. It took place in May 2001.

The Qualifications Task Force was appointed in 2000 and met in late November to begin their deliberations concerning the knowledge and skills required of an entry-level conservator. The Certification Task Force has continued to track certification efforts of other conservation-related organizations and to evaluate their successes and challenges, they sponsored an issues session at the Philadelphia annual meeting and wrote an article for the AIC News as well as studying the pros and cons of "granted" certification, i.e. certification upon meeting specified qualifications without examination. The Commentaries Task Force completed their work on commentaries:

29 (Emergency Situations), The Mitigation, Response & Recovery Task Force assisted with the NEH-sponsored disaster response workshops.

Editor's Note: Specialty Groups, Task Forces and Committees that were not covered had no material submitted.

FAIC Annual Report

Strategic Plan

The FAIC Strategic Plan for 2000-2003 was published in the January 2000 issue of AIC News. There were three goals with strategies to achieve the goals. The goals are: 1) improve the financial stability of the foundation, 2) provide funding for educational programs and opportunities for conservation professionals, and 3) expand public outreach programs. Each goal has related strategies to achieve the goal.

Andrew W. Mellon Foundation

The Mellon Foundation awarded a grant of $1.8 million to FAIC for an endowment for professional development of conservators. Income from $1.5 million will be used for the program. A portion of this award, $300,000 and the investment income from it, will allow a new staff position to be funded to establish a program officer for professional educational development for five years.

The Mellon Foundation also gave $45,000 grant to FAIC and the Wooden Artifacts Group (WAG) to support a study tour to France for selected applicants. It took place in May 2001.

NCPTT

National Center for Preservation Technology and Training (NCPTT) granted funding of $37,000 for on-line searchable access to the complete text of articles in JAIC on the AIC web site. John Burke was the Project Director. Although the grant was awarded in 1999 the majority of the work was done in the year 2000. NCPTT also supported EMG sessions at the annual meeting.

Kress Conservation Publication Fellowships

The Samuel H. Kress Foundation provided a grant of $195,000 to fund conservation publication fellowships for 2001-2003. This was the third three-year grant from the Kress Foundation to support the preparation of conservation manuscripts.

Annual Meeting

Funding for speakers for the general session in Philadelphia on electronic media issues came from the National Endowment for
the Arts (NEA). The Claneil Foundation, NCPTT, Willard Developments LTD, Heritage Preservation, and Aon/Huntington T. Block Insurance supported the annual meeting in Philadelphia.

Emergency Response

Ten individuals were part of a Train the Trainers Workshop in Emergency Response supported by a grant of $195,000 from National Endowment for the Humanities (NEH). The workshop was held in October at the National Conservation Training Center, a facility of the U.S. Fish and Wildlife Service in Shepherdstown, West Virginia. Jane Hutchins and Barbara Roberts were the instructors. Mary Wood Lee is the Program Assistant for the grant. The workshop participants chosen from a nationwide application review were: Sharon Bennett, Tom Clareson, Neil Cockerline, M. J. Davis, Bob Herskovitz, Hilary Kaplan, Barbara Moore, Julie Page, Randy Silverman, and Spencer Stehno. Five workshops are being held in 2001 throughout the country with the ten new trainers teaching with Jane Hutchins and Barbara Roberts as mentors.

Outreach

The Getty Grant Program made an award of $50,000 to FAIC to support scholarships for conservators from Latin America and the Caribbean to attend the 29th Annual Meeting in Dallas. Brochures printed in 2000 included: Caring for Your Textiles, and Caring for Your Books. Reprinting of brochures included: Caring for Your Paintings, Caring for Your Videotapes, Caring for Your Photographs, and Guidelines for Selecting a Conservator. The brochures were printed with a grant from the Fidelity Foundation.

FAIC board provided funding along with other sponsors, for SPNHC symposium on preservation of Native American and historical natural history collections contaminated with pesticides.

The FAIC board approved grant awards of $15,000 in 2001 to fund awards for public lectures, angels' projects, professional development, and workshops.

Elizabeth F. “Penny” Jones
Executive Director

2000 Treasurer’s Report

AIC

AIC began the year with a balanced budget and ended the year with a surplus of $46,000, thanks to a well-attended annual meeting in Philadelphia and to staff vacancies. During the year, the marketing manager, the communications and outreach coordinator, and the assistant director left for new opportunities. The Executive Director reconfigured the duties and positions of the office staff and has left the position of communications and outreach coordinator unfilled until it is clear what level and type of skills would be needed to support the Mellon Grant for Professional Education. Finding and keeping strong staff members, who are willing to meet the requirements of AIC's active program and live in Washington, D.C., remains a challenge. Demands on the budget included staff raises, upgrades to the financial management software, new computers, and the costs of programming the Guide to Conservation Services to make it accessible on the World Wide Web.

The budget for 2001 will require the entire surplus as well as income from investments if we are to fund all that AIC, its committees, task forces, and specialty groups want to do during the coming year. Administration of grants and active specialty groups place heavy demands on a smaller staff, while new tasks, such as updating the AIC web pages, are also added. In order to level-fund AIC activities in 2002 and 2003, the Board voted to increase membership dues by $5 and increased the costs of institutional memberships and journal subscriptions.

FAIC

2000 was an extraordinary year for FAIC, culminating on December 28th with the receipt of a grant of $1.8 million from the Andrew W. Mellon Foundation to create an endowment for professional development and to fund a professional development coordinator for five years. Earlier in the year, FAIC received $45,000 from the Mellon Foundation to fund WAG's Furniture Study Trip to France. More than 10% of the membership contributed $10,271 to FAIC; these donations were added to the funds that generate interest for a new program of professional development, workshop, and outreach grants. As the Annual Report notes, funds were also received from NCPTT, the Kress Foundation, and the Getty Grant Program, while FAIC continued to manage funds for its NEH disaster training project.

The challenge facing FAIC in the coming years is to build these endowments so that they generate enough earnings to build and sustain programs and can maintain the staff to manage them. Fundraising campaigns will begin during the coming year.

AIC and FAIC Investments

The investment portfolios of both AIC and FAIC came under close scrutiny during 2000. After discussions and interviews with investment managers specializing in work for foundations in Washington, D.C., the Board selected Salomon Smith Barney. Funds were transferred from individual stocks to a more diversified mix of mutual funds and bonds in June. The Board approved investment policies for both the AIC and FAIC portfolios at its fall Board meeting. During 2001, the Board will establish a Financial Advisory Group to review both the policies and the performance of investments on an annual basis. With the addition of the endowment from the Mellon Foundation, active and responsible oversight becomes even more critical as we seek to maximize return within an acceptable level of risk.

Returns on investments followed the fluctuations of the stock market, but bonds continued to provide a steady income, which was reinvested.

Nancy C. Schrock
AIC/FAIC Treasurer
# Consolidated Statement of Activities

For the Year Ended December 31, 2000  
(With Summarized Financial Information for the Year Ended December 31, 1999)

<table>
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<td><strong>820,123</strong></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>EXPENSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program services</td>
</tr>
<tr>
<td>Annual meeting</td>
</tr>
<tr>
<td>Publications</td>
</tr>
<tr>
<td>Grants</td>
</tr>
<tr>
<td>Specialty groups</td>
</tr>
<tr>
<td>Public outreach</td>
</tr>
<tr>
<td>Uphold standards</td>
</tr>
<tr>
<td>Allied professionals</td>
</tr>
<tr>
<td>Research for special issues</td>
</tr>
<tr>
<td><strong>Total program services</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Supporting services</th>
</tr>
</thead>
<tbody>
<tr>
<td>General and administrative</td>
</tr>
<tr>
<td>Membership maintenance</td>
</tr>
<tr>
<td>Computer information highway</td>
</tr>
<tr>
<td><strong>Total supporting services</strong></td>
</tr>
</tbody>
</table>

| TOTAL EXPENSES | **1,009,484** | - | - | **1,009,484** | **942,117** |

| Change in Net Assets from Operations | 51,496 | 569,224 | 1,500,000 | 2,120,720 | (121,994) |

<table>
<thead>
<tr>
<th>Other Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment income</td>
</tr>
</tbody>
</table>

| CHANGE IN NET ASSETS | 110,914 | 572,356 | 1,500,000 | 2,183,270 | (41,920) |

| NET ASSETS, BEGINNING OF YEAR | 1,265,714 | 218,166 | 54,340 | 1,538,220 |

<p>| NET ASSETS, END OF YEAR | $ 1,376,628 | $ 790,522 | $ 1,554,340 | $ 3,721,490 | $ 1,538,220 |</p>
<table>
<thead>
<tr>
<th>ASSETS</th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$248,390</td>
<td>$275,297</td>
</tr>
<tr>
<td>Grants receivable</td>
<td>195,000</td>
<td>60,000</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>10,217</td>
<td>22,808</td>
</tr>
<tr>
<td>Prepaid expenses and other assets</td>
<td>4,046</td>
<td>10,087</td>
</tr>
<tr>
<td>Total Current Assets</td>
<td>457,653</td>
<td>368,192</td>
</tr>
<tr>
<td>Net furniture and equipment</td>
<td>16,955</td>
<td>5,740</td>
</tr>
<tr>
<td>Deposit</td>
<td>3,462</td>
<td>3,462</td>
</tr>
<tr>
<td>Investments</td>
<td>$3,449,434</td>
<td>$1,437,819</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td><strong>$3,927,504</strong></td>
<td><strong>$1,815,213</strong></td>
</tr>
<tr>
<td>LIABILITIES AND NET ASSETS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current Liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$30,215</td>
<td>$49,498</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>175,799</td>
<td>227,495</td>
</tr>
<tr>
<td>Total Liabilities</td>
<td>206,014</td>
<td>276,993</td>
</tr>
<tr>
<td>Commitments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net Assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Undesignated</td>
<td>464,495</td>
<td>367,617</td>
</tr>
<tr>
<td>Board designated</td>
<td>912,133</td>
<td>898,097</td>
</tr>
<tr>
<td>Total Unrestricted Net Assets</td>
<td>1,376,628</td>
<td>1,265,714</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>790,522</td>
<td>218,166</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>1,554,340</td>
<td>54,340</td>
</tr>
<tr>
<td><strong>TOTAL NET ASSETS</strong></td>
<td><strong>3,721,490</strong></td>
<td><strong>1,538,220</strong></td>
</tr>
<tr>
<td><strong>TOTAL LIABILITIES AND NET ASSETS</strong></td>
<td><strong>$3,927,504</strong></td>
<td><strong>$1,815,213</strong></td>
</tr>
</tbody>
</table>
Mothballs Reconsidered

Two chemicals, naphthalene and para dichlorobenzene (PDB), are used in their sublimated, vapor phase as fumigants and insect deterrents in closed collections. They are both commonly referred to as “mothballs” and are often misused to deodorize rooms or deter pest activity in the home environment when vapor concentration is not controlled. This lack of containment reduces efficacy and increases the hazard to museum staff and to homeowners. Both chemicals are irritating to the respiratory system and eyes and can cause allergies. Both chemicals have identical Threshold Limit Values (TLV), which are very low. Both chemicals also have distinctive odors that can warn people that they are being exposed before the concentrations reach the TLV. Naphthalene has slightly better odor warning properties (0.084 ppm) than PDB (0.18 ppm).

Earlier research has established that PDB is a suspect cancer agent, and has been labeled as such by various agencies. Based on previous studies, these agencies have assigned PDB the following cancer ratings: IARC—possibly carcinogenic to humans, limited evidence; NIOSH—carcinogen, NPT—reasonably anticipated to be a carcinogen; ACGIH—confirmed animal carcinogen with unknown relevance to humans.

Until recently, there was no clear evidence of carcinogenicity for naphthalene because of the lack of sufficient studies. However, recently published inhalation studies indicate that there is clear evidence of carcinogenic activity in both male and female rats based on increased incidences of respiratory cancers (epithelial adenoma and olfactory epithelial neuroblastoma of the nose). These studies suggest that naphthalene is in the same range of toxicity as PDB.

Individuals who work in museums and costume storage areas where naphthalene or PDB has been, or is actively used, should be provided with ventilation and/or respiratory protection sufficient to keep exposure to either of these chemicals as low as possible. Because naphthalene and PDB permeate porous surfaces (like wood cases) and can recrystallize, storage containers may be highly contaminated, suggesting that facilities might consider replacement of “soaked” drawers, cases or other storage materials. These recent findings also suggest that prudent practice might dictate the choice an alternate way to protect collections.


Ergonomics Standard Dead


Worth Noting

The American and Italian governments have signed a Memorandum of Understanding to protect pre-classical, classical, and imperial Roman archaeological matter. This U.S. action is in response to a request from Italy’s government under Article 9 of the 1970 UNESCO Convention on the “Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property.” Italy is the first major country to seek cooperation with the United States under the 1970 UNESCO Convention to reduce pillage of archeological sites. The agreement offers the opportunity to engage in a partnership to help protect the cultural heritage of Italy and to enrich American cultural life through research, educational programs, and loans between Italian and American institutions. For additional information, contact Catherine Sears, U.S. Department of State, Bureau of Educational and Cultural Affairs, at (202) 619-5053 or csearsm@pd.state.gov

AIC 2002: Call for Papers

The 30th AIC Annual Meeting will take place in Miami, Florida, from June 6 to June 11, 2002. The focus of the general session will be the conservation and preservation of public art, artifacts, and architectural spaces. The deadline for submitting abstracts is August 1, 2001. Send them to: 1717 K St., NW, Ste. 200, Washington DC 20006; Fax: (202) 452-9328: info@aic-aic.org. If you have any questions, please contact 2002 AIC Annual Meeting Program Chair Albert Albano at [redacted] or [redacted].
Committee, was held in Meyerson Hall, GSFA, UPenn, Philadelphia, on Monday, May 14, 2001.

Two sessions were held in the morning. The first session dealt with "Analytical Methodology for Mortars," with presentations by A. Elena Charola, who also discussed the contributions of Elizabeth Goins (not in list provides an electronic means for ASG members to post questions, net.att.net US/ICOMOS Brick Masonry Specialty Committee, charola@world-.

Marie Teutonico briefly presented by Eric Hansen. The afternoon was devoted to discussions of the various questions that had been raised during the presentation. Professor Matero presented the final conclusions and recommendations.

A document summarizing the discussions held during this Colloquium will be prepared for publication. The publication will also include the extended abstracts of the presentations distributed during the Colloquium. Copies of the summarizing document will be sent electronically to all participants and members of the US/ICOMOS Brick Masonry Specialty Committee.

Special thanks are due to UPenn students Lindsay Hannah and John Hinchman for their collaboration and support during the Colloquium. For more information please contact: A. Elena Charola, National Chair, US/ICOMOS Brick Masonry Specialty Committee, charola@world-net.att.net

ASGLIST: ASG has an email distribution list called ASGLIST. The list provides an electronic means for ASG members to post questions, reply to their colleagues' questions and provide general information related to architectural conservation. Postings can be about materials, research, treatments, resources, consultant referrals, RFQs, RFPs, general professional announcements, etc.

Subscribing must be done from the email account that will receive ASGLIST postings. To subscribe, send mail to majordomo@lists.stanford.edu with the following command in the body of your email message: subscribe asglist. Don't put anything in the subject heading. If you are having a problem, contact <lambert@there.net>.

ELECTION RESULTS: ASG recently elected new officers for 2001-2001. Mary Jablonski was elected as program chair, and John Carr was elected as secretary/treasurer. Joe Sembrat, past program chair, is ASG's new chair.

—Elizabeth Goins, ASG Secretary

CALL FOR PAPERS: The BPG session at the 30th AIC Annual Meeting in Miami will include a joint session between BPG and the Photographic Materials Group. The session will focus on the interdisciplinary conservation issues of document copying processes, also known as photoreproductions. Many of these processes are commonly used to copy architectural plans, but have also been used creatively by artists. Please submit ideas or abstracts to Erika Mosier, 2002 program chair, at . The length of joint session will depend on the number of papers submitted, so please feel free to submit papers on other topics for the BPG-only session as well. Presentations should be 20 minutes, although shorter topics will be considered, and tips will be welcome.

PUBLICATIONS: BPG members should receive the BPG Annual, Vol. 19 (2000), this month. The deadline for submissions to the next Annual (Vol. 20, 2001) is October 1, 2001. While we encourage postprints of papers presented at the BPG sessions of the AIC Annual Meetings, any submissions on topics of interest to the BPG membership are welcome. Please contact the compiler for guidelines, Shannon Zachary:

EDUCATION AND PROGRAMS: The ad hoc committee on education and programs met at the AIC office in April. Committee members agreed that the constitution of a standing committee for education and programming would provide a number of benefits to BPG. Key benefits would be consistency in issues of program and financial policy, long-term planning, and development of educational benefits for members. The report of the ad hoc committee is available on the BPG website. Members are encouraged to submit their comments and ideas on this proposal.

THANKS: This June, Stephanie Watkins completed two years as secretary-treasurer of BPG. This is one of the most important roles on the BPG Executive Council. Stephanie has worked with grace and humor coordinating the activities of the executive council, BPG committees, and the AIC office. All of us who have worked with Stephanie are grateful for her commitment, attention to detail, and kind assistance. Miranda Martin pulled together an excellent program in Dallas this year. Miranda's forward-thinking leadership, focus on quality, and flexibility have not only built a successful program this year, but will contribute to future programming of BPG. Thank you, Miranda.

NEW OFFICERS: I appreciate the work of the Nominating Committee chaired by Nancy Parrinton in identifying an outstanding slate of candidates this year. The Nominating Committee included Theresa Fairbanks, Amy Lubick, Katrina Newbury, Martha Smith, and Olivia Primantis. The ballot included Jane Sugarman, Jane Girard Holt, and Dana Tepper. The willingness of members to take an active role in BPG is essential to the continued success of our group. It is both gratifying and a healthy sign that many of these members represent both long-term BPG members and relatively recent members, who are taking an active role for the first time. The Executive Council this year will be Lesley Paisley, BPG chair, Karen Zukor, assistant chair, Fern Bleckner,
Specialty Groups

VOLUNTEER WEBMASTER: We are searching for a member who would volunteer to take on the job of BPG Webmaster. The job entails general maintenance of the BPG website (http://aic.stanford.edu/conspec/bpg/), getting news and updates online, and working on the design and the overall look and feel of our website. If you are able to manage an HTML editor and have some experience making web pages, this position is a great opportunity to provide essential assistance and become more involved with BPG. Anyone who is interested should contact Lesley Paisley.

CIPP

2001 ANNUAL MEETING: Kathleen Giesfeldt and I were very excited to be able to present a full-day program on many aspects of health and safety for the private conservator and those in small private practices. We hope that everyone—sole-proprietor or a larger multi-person consortium—got something out of the session. I extend a warm and heartfelt thanks to members of the Health and Safety Committee for their great ideas and direction.

PUBLICATIONS COMMITTEE: Starting this summer, we will be investigating the possibility of publishing as many of the presentations as possible. We are looking for three interested persons to form a Publications Committee, which would be focused on publications projects and providing a consistent link to the CIPP Board. Note that a position on the publications committee requires a two-year commitment. If you are interested please contact me!

THANKS: I would like to give Kathleen Giesfeldt our sincerest thanks for all that she has done for this specialty group since she became vice-chair two years ago and then chair last year. She has done a terrific job spearheading the group and with good humor as well! As many of you know, Kathleen is a returning student now and is training to become a conservation scientist. On behalf of the CIPP membership, I would like to wish Kathleen only the best with her studies!

2002 ANNUAL MEETING: I would like to welcome Anne Zanikos, incoming CIPP vice-chair, who will be responsible for developing a program for us at the Annual Meeting next year in Miami. Anne has many interesting ideas, some of which include:

- Analysis for The Private Lab: co-meeting with RATS to discuss the ways in which a small lab can do more and explore outside options
- Trouble with Employees: guidelines and tips to hire the best person for the job and to protect yourself
- The Thrill is Gone: how to regain the passion for your career in conservation. What executive coaches can teach us about rediscovering our focus and setting new business goals
- Is it Time to go Digital?: co-meeting with RATS to explore the feasibility of digital photography in the private lab. Are you getting all you can from your computer and the available equipment?

ELECTION RESULTS: Susan Barger is the new director, who will serve for three years and will assist the vice-chair in developing a program for the membership. Susan can be reached at.

LISTSERVE: The CIPP listserve is alive and well and that it is available for your use at any time. If you are not on the listserve, please contact Jim Moss at. The listserve is an excellent place to post meetings, available positions, and queries about conservation materials, research, treatments, and especially equipment.

MEMBERSHIP NEEDS: It is my hope that CIPP will continue to be able to offer stimulating and information-packed sessions that can attempt to foster cross-fertilization of all of the many disciplines of which we are made and allow us to collaborate with some of the other specialty groups. Because of the fact that CIPP is so diverse and includes all of the disciplines at various levels of private practice, it provides a unique and challenging opportunity to meet all of our memberships needs. Please contact me if you have a comment or concern about this specialty group or have information that they would like to see in this column. The CIPP board meets regularly throughout the year via conference call and is always discussing, brainstorming, and planning future endeavors for the group!

Ingrid A. Neuman, CIPP Chair, Berkshire Art Conservation, 15 Perkins St. West, Newton, MA 02465; Tel. and FAX: (617) 558-1930; berhart@earthlink.net

Electronic Media

CALL FOR PAPERS: Please consider giving a talk at the EMG session at the 2002 AIC Annual Meeting in Miami. The group wants to hear about your, or your institution's, efforts to acquire electronic media; to preserve video, websites or audio tape; and serving on an in-house media committee. We need to talk to each other about our efforts, issues, and questions.

REQUEST FOR FEEDBACK: Would it be useful to have an open discussion on basic electronic media preservation and acquisition issues that come up in day to day activities? Please send an email to Program Chair Jill Sterrett, Assistant Program Chair Sarah Stauderman, or Chair Tim Vitale.

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THANK YOU: Thanks to everyone for their participation in our Dallas sessions. We hope to see you in Miami and online at: http://aic.stanford.edu/comspec/edu/
—Tim Vitale, EMG Chair, Preservation Associates, Emeryville and Oakland, CA 94608; (510) 594-8277

Objects

2001 ANNUAL MEETING:
The press deadline for this issue of AIC News falls before the Annual Meeting, but I want to give Lisa Bruno, program chair, kudos in advance for an outstanding job organizing a diverse and interesting program on the topic, “Problem Solving: How Conservators Make Decisions When There Are No Easy Answers.” Lisa will take over as chair after the meeting in Dallas. Tom Bean continues as secretary/treasurer for the second year of his two-year post.

ELECTION RESULTS: Congratulations to the new program chair, Patricia Griffin. The contested race was very close. I want to extend a big thank-you to the other candidates, David Harvey, Emily Williams, and Rachel Perkins Arenstein for agreeing to run. The Nominating Committee—Martha Simpson Grant, chair; Irena Calinescu; and Cricket Harbeck—did a great job of organizing the election. Please consider running for program chair or secretary/treasurer next year and contact the new Nominating Committee chair if you are interested.

POSTPRINTS: The 2000 OSG Postprints are in the final printing and editing process and, with luck, you will receive the publication in the next couple of months. This volume contains eight papers from the OSG session of the June 2000 AIC Annual Meeting, which was held in Philadelphia, Pennsylvania. It also contains one paper presented in the General Session. One abstract has also been included for a paper that has been published on the World Wide Web. Ginny Greene has agreed to continue as Postprints editor; we are lucky to have her experienced hands guiding our publication.

THANK YOU: I extend a final thanks to the numerous people who have helped me and worked to support OSG projects during my two years as an officer of the Objects Specialty Group. This experience has been an honor and a pleasure. Best wishes to you all.
—Jessica S. Johnson, OSG Chair, National Museum of the American Indian, Smithsonian Institution, Cultural Resources Center, 4220 Silver Hill Rd., Suitland, MD; 20746-2863; (301) 238-6624, ext. 6318; FAX: (301)238-3201; johnsonjs@nm疵rc.si.edu.

Photographic Materials

CALL FOR PAPERS: AIC-PMG in Miami will include a joint session between PMG and the Book and Paper Group. The session will focus on the interdisciplinary conservation issues of document copying processes, also known as photoreproductions. Many of these processes are commonly used to copy architectural plans but have also been creatively used by artists. The length of joint session will depend on the number of papers submitted, so please feel free to submit papers on other topics as well for the PMG-only session. Presentations should be 20 minutes long, although shorter topics will be considered, and tips will be welcome. Please submit ideas or abstracts to Lee Ann Daifner, Program Chair for 2002-03, at ldaifner@aol.com.

PMG ARCHIVES: As part of the review of PMG history, it has become apparent that the PMG records need to be made into a proper archive. Documentation of the early years of PMG is especially useful at this time. Please look through your files for documents and photographs of early Winter Meetings and other PMG activities. If you find items of interest or just want to clear up valuable storage space, please contact Andrew Robb about this project.

2001 PMG WINTER MEETING, HOUSTON: The Winter Meeting included excellent presentations, covering a wide range of topics including: treatment (a review of a treatment of an album; filling image losses on tintypes; and the treatment of autochromes), history (the Phasmatrophe; a survey of the work of Hill and Adamson; a survey of early photographs in the Durieu album; a review of the vernis chair coating; an oral history project devoted to the history of photographic conservation, and the history of the Josef Maria Eder Collection) characterization methods (a description of forgery methods; profiles for monitoring the condition of early color photographs; a gelatin DOP characterization sample gauge book; characterization of surfaces by dig-
CALL FOR PAPERS: This is the first call for papers for the TSG session at the 2002 AIC Annual Meeting in Miami. Please contact Christine Guintini with suggestions or more information. The deadline for submission of abstracts will be late September/early October. Send abstracts to Christine at: Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028. You may contact her at: [email protected]; Fax: 202-578-2687.

GET INVOLVED IN TSG: Please contact Christine Guintini or other TSG board members if you have ideas or concerns about any group activities or for the 2002 TSG meeting. Even if you were unable to attend the Annual Meeting in Dallas, you can still become personally involved by volunteering to work on the various projects and committees.

SPECIAL THANKS: As this is my last column as TSG chair, I would like to thank everyone who has contributed to TSG this year, especially those who participated in the 2001 Annual Meeting in Dallas, all of the TSG board members (Vice Chair Christine Guintini; Treasurer Susan Adler; and Secretary Dorothy Stites Alig), and those who worked on the various committees and projects of the TSG during the year. Thank you.

—Jenna Tedrick Kuttruff, TSG Chair, Textile and Costume Museum, Louisiana State University, Baton Rouge, LA 10803-4300; office (225) 518-1600; home (225) 161-6605; Fax: (225) 518-2691; jkuttruff@lsu.edu

Editor’s Note: Neither the RATS nor the Wooden Artifacts column was submitted for this issue of AIC News.
Courses, Conferences, and Seminars

Paris, France—Contact: Colloque ARAAFU, c/o D. Martinet, 70 avenue de Stalingrad, 21000 Dijon, France; Fax: +33 (0) 380 280 060; infocolloque@freesurf.fr

Cambridge, MA—Contact: Hafthor Yngvason, Cambridge Arts Council, (617) 349-4380; hyngvason@CI.cambridge.ma.us; www.ci.cambridge.ma.us/~CAC

Sydney, Australia—Contact: Vinod Daniel, Australian Museum, 6 College St., Sydney, NSW 2010, Australia; +61 (0) 2 9320 6115; Fax: +61 (0) 2 9320 6070;

Harare, Zimbabwe—Contact ICOMOS, www.icomos.org

Athens, Greece—Contact: Penny Hatziegeorou or Liana Iliopoulou, Atchley House, Greece; congress@triagnatours.gr

Paris, France—Contact: Claude Laroque, MST CR/Universite Paris 1, 17 rue de Tolbiac, 75013 Paris, France;

Atlantic City, NJ—New York Conservation Foundation in conjunction with Eastern Analytical Symposium. Contact: Fax: (212) 714-1049; NYConsFnd@aol.com; www.NYCF.org/EAS.html

Atlantic City, NJ—Sponsored by New York Conservation Foundation and Eastern Analytical Symposium. Contact: NYCF; Fax: (212) 714-0149; NYConsFnd@aol.com; www.NYCF.org

Baltimore, MD—Contact: IIC, 6 Buckingham St., London WC2N 6BA, UK; Fax: +44 20 7976 1564; iicon@compuserve.com; www.iiconservation.org

New Orleans, LA—Contact: Steve McNeil, 982-6247, ext. 21; www.restorationandrenovation.com

Atlantic City, NJ—Sponsored by New York Conservation Foundation and Eastern Analytical Symposium. Contact: NYCF; Fax: (212) 714-0149; NYConsFnd@aol.com; www.NYCF.org

### ELECTRONIC MEDIA

**Courses, Conferences, and Seminars**

- **November 9, 2001.** “Identification and Care of Video Tape.”
  - Suitland, MD—Instructor: Sarah Stauderman.
  - Contact: Mary Studtm, ext. studtm@scmre.si.edu

  - Paris, France—Contact: Francoise Flieder or Sibylle Monod, ARSAG, 36 rue Geoffroy-Saint-Hilaire, 75005 Paris, France; Fax: +49 5121 883-386; exposure2001@striptwist.com

### OBJECTS

- **July 2001.** “Introduction to the Conservation of Outdoor Bronze Sculpture.”
  - New York, NY—Contact: NYCF, Fax: (212) 714-0149; NYConsnFdn@aol.com; www.NYCF.org

- **July 17-20, 2001.** “Ethnographic Paint Workshop and Seminar.”
  - Liverpool, UK—Contact: Deborah Cane, Fax: +49 5121 883-386; exposure2001@striptwist.com

- **September 13-15, 2001.** “Reliquary Shrines and Medieval Goldsmithing.”
  - Geneva, Switzerland—Contact: Francois Schweizer, Fax: +49 5121 883-386; exposure2001@striptwist.com

- **September 12-16, 2001.** “Conservation and Restoration, Exploring the Gilded Surface.”
  - Washington, DC—Contact: Patty Howard, Society of Gilders, P.O. Box 478, Snellville, GA 30078; (770) 979-7994, or Peter Miller, Fax: +49 5121 883-386; exposure2001@striptwist.com

- **November 8-11, 2001.** “Corrosion, Conservation and Study of Historic Metals in Situ, on Display and in Storage.”
  - Hildesheim, Germany—Contact: Jack Ogden, Fachhochschule Hildesheim/Holzminden/

### TEXTILES

- **September 26-28, 2001.** “Silk Roads, Other Roads.”
  - Northampton, MA—Contact: Marjorie Senechal, Fax: +49 5121 883-386; exposure2001@striptwist.com

- **October 15-19, 2001.** “Adhesives for Textile and Leather Conservation: Research and Application.”
  - Ottawa, Canada—Sponsored by CCI.
  - Contact: Christine Bradley, Fax: +49 5121 883-386; www.cci-icc.gc.ca

### WOODEN ARTIFACTS

- **July 16-20, 2001.** “Technology and Preservation of Furniture Coatings.”
  - Minneapolis, MN—Contact: Dakota County Technical College, (651) 423-8362; (800) 548-5502;

### PERENNIAL COURSE OFFERINGS

- **AASLH Workshop Series, including Collections Management & Practices Series**
  - Nationwide—Contact: Tara White, white@aaslh.org; www.aaslh.org

- **Campbell Center for Historic Preservation Studies**
  - Mt. Carroll, IL—Contact: Campbell Center, Fax: +49 5121 883-386; campbellcenter@internetni.com; www.campbellcenter.org

- **Centre for Photographic Conservation Courses**
  - UK—Contact: Angela Moor, Fax: +49 5121 883-386; www.epc.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

- **Conservation Center, Institute of Fine Arts, NYU, Conservation Workshops**
  - Contact: Shelley Sass, Program Coordinator, Fax: +49 5121 883-386; www.academicprojects.co.uk

- **ICCCROM Training Information**
  - Contact: Training and Fellowship Office, training@iccrom.org; www.iccrom.org

- **Institute for Paper Conservation Courses**
  - UK—Contact: IPC, +44 (0) 188 683 2323; Fax: +44 (0) 188 683 3688; information@ipc.org.uk; http://palimpsest.stanford.edu/ipc

- **International Academic Projects—Short Courses**
  - Contact: Jim Black, London W1T 5TH; Fax: +49 5121 883-386; www.academicprojects.co.uk
Courses

Multimodal Hazardous Materials Transportation Training Seminar
Various locations and dates. Contact: Suezett Edwards, U.S. Department of Transportation, SCMPvE Education
Contact: (301) 238-3700; www.scmre.si.edu

Seminars in Historic Preservation and Cultural Resource Management
Alexandria, VA—Contact: National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (703) 765-0100; info@npi.org; www.npi.org

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

West Dean College Courses
UK—Contact: College Office, West Dean College, West Dean, Chichester, West Sussex, PO18 0QZ; westdean@pavillion.co.uk; www.westdean.org.uk

Internships & Fellowships

The Andrew W. Mellon Fellowship in Textile Conservation

The Textile Conservation Center (TCC) is offering a one year advanced fellowship in textile conservation. Candidates should have completed graduate level work from a recognized program. Applicants with equivalent practical experience are also encouraged to apply.

The fellowship will focus primarily on the conservation, examination and treatment of a wide variety of textile objects under the supervision of experienced conservators. An interest in tapestry conservation is a plus. The stipend is in the mid-20s with benefits. Additional money is available for research, upon the applicant’s interest and agreement with the TCC Director.


Send letter of interest, curriculum vitae, and three letters of recommendation to:
Maureen Lieurance, Office Manager
Textile Conservation Center
American Textile History Museum
491 Dutton Street
Lowell, MA 01854

The Getty Conservation Training Grant Advanced Paintings and Paper Internships

The Intermuseum Conservation Association (ICA) is offering advanced one-year internships in paintings and paper conservation beginning September 2001. Internships are supported by funding from the Getty Grant Program. Working in close collaboration with ICA’s conservation staff, interns will have the opportunity to work on outstanding examples of American, Asian and European art from the collections of the Association’s 31 member institutions as well as varied non-member not-for-profit public institutions, private and corporate clients.

As an advanced intern at the ICA you will have access to modern facilities and equipment, the ICA’s conservation library and professional staff, and the resources of Oberlin College’s art department, art library and the Allen Memorial Art Museum, located in a shared complex. In addition, the ICA is located 40 minutes from downtown Cleveland and the cultural resources of the city such as The Cleveland Museum of Art, Case Western Reserve University, The Cleveland Institute of Art, etc.

Stipends/Benefits
Interns will receive a $24,000 stipend plus a travel and research allowance of $2,500 and four weeks paid research leave. Benefits include health and disability insurance, life insurance and paid holidays.

Invitation to Apply
Candidates should be graduates of a recognized training program, or have equivalent training. They should have no more than five years work experience and a proven record of research and writing ability. Internships are awarded without regard to age, sex, race or nationality. Candidates must however possess English language skills. As with all grants and stipends in the United States, funds and benefits may be taxable.

Application Procedure
Interested candidates should submit the following materials in English to: Albert Albano, Executive Director, Intermuseum Conservation Assoc., 83 N. Main St., Allen Art Bldg, Oberlin, Ohio 44074-1192, USA
• Cover letter summarizing the candidate’s interest and intent in applying for the internship;
• Curriculum vitae showing education and practical experience, as well as permanent address and phone number;
• Offprints of any publications or lectures;
• Transcripts of both undergraduate and graduate courses;
• Two supporting letters from conservation professionals familiar with your work;
• A portfolio consisting of a minimum of three treatments undertaken during the past year.

POSITIONS

The Textile Conservation Center, American Textile History Museum Assistant Conservator

The Textile Conservation Center is seeking applicants for a full-time Assistant Con-
Positions, Internships, & Fellowships

Conservator. Responsibilities include the examination, treatment, and documentation of a wide variety of textiles received from museums, historical societies, and private collectors. Other duties will include collections management education for clients, conducting surveys, and supervising staff. Must possess excellent written and verbal communication skills and enjoy working in a team environment.

Candidates should be graduates of a recognized training program, or have equivalent experience. An additional two to three years conservation experience is required. Tapestry conservation experience is a plus. Competitive salary, and excellent benefits including professional development.

Application Deadline: September 15, 2001

Send letter of interest, resume, and the names and addresses of three professional references to:

Maureen Lienrance
Office Manager
Textile Conservation Center
American Textile History Museum
491 Dutton Street
Lowell, MA 01854

INSTITUTE OF FINE ARTS,
NEW YORK UNIVERSITY
CHAIRMAN OF THE CONSERVATION CENTER

Faculty appointment meeting Institute's standards in scholarship and teaching. Rank and salary open. September 2001. Conservator, conservation scientist, or equivalent. Responsibilities include: training of graduate degree students in a program which combines MA in the history of art and archaeology with Advanced Certificate in Conservation; administration of the Conservation Center and its programs, coordination with the Institute's programs in the history of art and archaeology; supervision of research and publication; coordination with professional institutions and museums; fundraising. The Conservation Center is an integral part of the Institute of Fine Arts, the graduate school of art history of New York University; its Chairman reports to the Director of the Institute.

Applications should be sent to Dr. James R. McCredie, Director, Institute of Fine Arts, New York University, 1 East 78th Street, New York, NY 10021. Fax: 212-992-5807; or email: jrm1@nyu.edu.

NYU is an equal opportunity, affirmative action employer. Women and minorities are encouraged to apply.

WYOMING STATE MUSEUM
CONSERVATOR

New Salary Range: The Wyoming State Museum seeks an objects conservator to oversee its conservation program. Responsibilities include: care and conservation of the state's varied artifact collections; management of the WSM's conservation laboratory; and technical assistance to staff at eight State Historic Sites and to other museums within the state. The conservator also works closely with museum staff to upgrade artifact storage, prepare artifacts for exhibit, and monitor museum environmental conditions. Position reports to the Supervisor of Collections. Information on the Wyoming State Museum is available at http://spacr.state.wy.us/ct/ wsm/index.htm.

Applicants should have a master's degree in conservation from a recognized training program. Work experience with historic artifacts is an advantage.


THE NATIONAL GALLERY OF CANADA
CHIEF CONSERVATOR

The National Gallery of Canada is seeking a gifted and highly experienced conservator to direct the most important conservation studio in Canada, responsible for the conservation and restoration of the finest collections of works of art in the country. The ideal candidate will have a specialty in the treatment of old master and 19th-century paintings, with additional experience in the conservation of 20th-century works. He/she will be expected to carry out major treatments on exceptional works of art, to engage in scholarship and research, publishing in the Gallery's Review and in other professional journals, and to supervise a team of highly skilled conservators in painting, prints and drawing, photography, contemporary art and multi-media art. The Chief Conservator will assist the Chief Curator and senior curators in assessing works of art for acquisition, in setting the priorities for treatment, and in preparing for major exhibitions. Through the Chief Conservator's own activities, as well as those of his/her staff, the incumbent will set and maintain professional standards both in Canada and internationally.

Please submit your resume no later than September 30, 2001 to:

Monique Marleau
Chief, Human Resources
National Gallery of Canada
380 Sussex Drive, Ottawa
Ontario, KIN 9N4
Canada

NORTHEAST DOCUMENT CONSERVATION CENTER (NEDCC)
LIBRARY/ARCHIVES PRESERVATION

Outreach position available in major cultural institution. Northeast Document Conservation Center (NEDCC) in Andover, MA, seeks individual with thorough understanding of library and archives preservation together with excellent writing, verbal, and computer skills to join its Field Service Office. Responsibilities include: performing preservation planning surveys of libraries, archives, and other institutions with paper-based collections; coordinating survey program; maintaining and communicating up-to-date technical information; and, assisting Director of FSO in administration of field service program. Requires MLS or equivalent. Minimum of 2 years professional experience in a library, archives, or museum. Specialized training in preservation or conservation highly desirable. Grant funded position; compensation commensurate with experience. Send letter of application, resume, writing sample, and three references...
to Steve Dalton, Director of Field Service, NEDCC, 100 Brickstone Square, Andover, MA 01810-1494. NEDCC is an equal opportunity employer.

THE GETTY CONSERVATION INSTITUTE

SCIENTIST, SCIENCE DEPARTMENT

REVISED FROM MAY ISSUE

The Getty Conservation Institute (GCI), located in Los Angeles, California, and one of the operating programs of the J. Paul Getty Trust, serves the international conservation field by working strategically to advance practice in the profession. Activities include scientific research, education and training, dissemination of information, and carefully selected model field projects, all directed towards unsolved problems in the conservation field. The GCI has the following opportunity available:

Scientist, Science Department, Getty Conservation Institute

Conducts scientific research and analyses on projects which may require the highest degree of technical skill. Operates and maintains analytical and materials testing equipment. Proposes and designs research projects; may assemble research teams and supervise staff, and/or outside consultants. Writes reports on research and presents results. Tests physical, chemical, and optical properties of conservation materials. Analyzes samples from art objects in collaboration with conservators; specialization in examination of paintings preferred. Graduate degree in chemistry or other natural science, or an equivalent combination of training and experience is required. Ph.D. preferred. Knowledge of one or more foreign languages helpful. 5-7 years experience in scientific research. Experience in conservation science required. Excellent written, oral communications, and interpersonal skills; skill in organizing and supervising project teams required. Skill in operating personal computer systems.

Please send resume and cover letter to:
The J. Paul Getty Trust
Attn: Human Resources/KR
1200 Getty Center Drive
Suite 400
Los Angeles, CA 90049-1681

Fax (310) 440-7720; E-mail: jobs@getty.edu EOE

THE CINCINNATI ART MUSEUM

ASSISTANT PAINTINGS CONSERVATOR

The Cincinnati Art Museum seeks applicants for the position of Assistant Paintings Conservator. The position is being created to focus on conservation treatment in preparation for the 2003 opening of a new, major installation devoted to the history and development of the fine arts in Cincinnati. This is a temporary, two-year, full-time appointment, with effective dates of 9/01-9/03. The Assistant Conservator will complete examination, written and photographic documentation, and treatment of paintings and frames from the museum’s collection of American paintings, under the direction of the Chief Conservator. The Assistant Conservator will work closely with curators, registrars, art handlers & technicians on matters related to treatment and preventative care. Qualifications: graduate degree from a recognized art conservation training program; minimum two years post-graduate conservation experience preferred. Competitive salary and excellent benefits. Please send cover letter, resume and references to: the H. R. Department, Cincinnati Art Museum, 953 Eden Park Drive, Cincinnati, OH 45202-1596. EOE

CONSERVATION CENTER FOR ART AND HISTORIC ARTIFACTS

BOOK CONSERVATION TECHNICIAN

The Conservation Center for Art and Historic Artifacts, the regional paper conservation laboratory located in Philadelphia, PA, seeks two book conservation technicians with the ability to assist conservators in the treatment of a broad range of paper-based artifacts. This position encompasses a varied group of tasks including: assisting with conservation treatment of bound volumes, box making, and housing projects; assisting with photo documentation; maintaining the slide library; as well as general laboratory maintenance.

Applicants should be degree professionals with 3 courses or 1-year experience in book arts to perform hand bookbinding and conservation treatment of books and manuscripts. Familiarity with the principles of conservation and excellent hand skills are necessary. Good time management and organizational skills are required. The ability to work as part of a team is essential.

Salary and benefits are commensurate with experience. Qualified applicants should send resume and letter of interest to: Glen Ruzicka, Director of Conservation, Conservation Center for Art and Historic Artifacts, 264 South 23rd Street, Philadelphia, PA 19103.

UNION THEOLOGICAL SEMINARY, THE BURKE LIBRARY

NEW YORK, NY

CONSERVATION TECHNICIAN

Union Theological Seminary is seeking a conservation technician who, under the direction of the Conservator, will conduct general collection conservation treatments as well as special projects for the rare books in Union’s Burke Library. The Burke Library is the largest theological library in the Western hemisphere, whose holdings include many unique and special materials (see the Library’s home page at http://www.uts.columbia.edu/lib/burke.html). Essential duties and responsibilities:

- Repairs books under guidance of Conservator.
- Enters condition survey data on collection conditions into database.
- Other duties as assigned.

Qualifications:

- Knowledge of general collections treatments, e.g.: recasing, rebacking, paper repairs, protective enclosures.
- Two years of specialized experience in library or museum conservation of books, especially rare books.
- Bachelor’s degree with substantial coursework in relevant fields.
- Successful applicants will need to submit a portfolio of treatments at interview.

Hours and rate of pay: The position is full-time, 35 hours/week, and grant-funded with benefits, expected to last for 3 years. The salary is $28,000.

30 AIC NEWS, JULY 2001
THE AMERICAN MUSEUM OF NATURAL HISTORY
ASSISTANT CONSERVATOR

The American Museum of Natural History seeks an Assistant Objects Conservator to work on Vietnamese objects for a major traveling exhibit. The objects are made from a wide variety of materials ranging from paper to wood and painted wood, lacquer, textiles, metal, and ceramics. Job responsibilities include condition reporting and treatment of the objects and assisting with mounts design and exhibit preparation. Candidates must have a degree from a recognized professional conservation training program or equivalent training, two years of practical experience, excellent communication skills and ability to work with people in other departments. Please send resume to Chief Objects Conservator, Anthropology Department, American Museum of Natural History, Central Park West @ 79th Street, New York, NY 10024. EOE.

NORTHERN STATES CONSERVATION CENTER
OBJECTS CONSERVATOR AND PAPER CONSERVATOR

Northern States Conservation Center seeks qualified applicants to fill new Objects Conservator and Paper Conservator positions. Responsibilities include a full range of art and artifact conservation work: cleaning, analysis, stabilization, conservation and restoration. Ideally, the paper conservator has experience with photographs, books and/or blueprints.

Candidates should have a graduate degree in conservation, good working knowledge of materials science, preservation theory and ethics, excellent writing and computer skills and experience and/or interest in teaching preventive conservation topics to non-specialists. CAP Assessment experiences a plus. Successful candidates have a demonstrated ability to independently plan/manage projects and complete needed documentation.

Salary and benefits commensurate with experience. Mail a cover letter including salary requirements, CV, three professional references and up to five work samples including treatment reports, survey reports, publications and/or training curricula to: NSCC, P.O. Box 8081, St. Paul, MN 55108. Ph. (612) 378-9379. View our web site, www.collectioncare.org, for more information. Selection begins July 30, 2001. EOE.

CAREY & CO. INC. ARCHITECTURAL ARCHITECTURAL CONSERVATOR

Job Description: Applicant will survey structures, prepare existing condition documents, and analyze and propose repairs for paint, plaster, mortar, masonry, terra cotta, and metal. In addition he or she will write specifications and technical sections of historic structures reports. The conservator will manage conservation projects, and work with senior staff on the conservation aspects of larger projects. Qualifications: The applicant should have a minimum of five years building conservation, survey, and specification experience. A historic preservation degree, architectural preservation background and a sense of humor are desirable.

Carey & Co. Inc. Architecture specializes in the rehabilitation, conservation and adaptive reuse of historically significant structures. The firm practices in CA, NV, and UT, and has won over 50 design and preservation awards including national awards for San Francisco City Hall, San Francisco Opera House, Oakland City Hall, Spreckels Temple of Music, and Stanford University. We are an equal opportunity employer located in a restored firehouse in Union Square, San Francisco.

Qualified persons should submit resumes to the individual below. Resumes may also be faxed to (415) 773-1773, or e-mailed: hsugaya@carey-sf.com

Mr. Hitashi Sugaya
Carey & Co. Inc.
Old Engine Co. No. 2
460 Bush Street
San Francisco, CA 94108

DUKE UNIVERSITY LIBRARIES
COLLECTIONS CONSERVATOR

The Preservation Department of the Duke University Libraries seeks a creative, energetic, and skilled Collections Conservator to develop and manage its Collection Repair and Conservation Program, a new initiative begun in 2000. The Conservator is responsible for overseeing the physical care of a wide range of research materials from the Perkins Library System which includes the Rare Book, Manuscript, and Special Collections Library. The position provides an excellent opportunity to establish a program dedicated to maintaining a significant research collection and to contribute significantly to the development of the Preservation Department's philosophy and goals.

Required: master's degree in library science from an ALA-accredited program, or master's degree in conservation of library or archival materials, or equivalent training and experience; at least two years of conservation experience; knowledge of current conservation principles, practices, and procedures; demonstrated ability to work independently and productively in a changing environment; strong organizational, interpersonal, and oral and written communication skills. Highly desirable: experience in conservation of archival collections, supervisory experience. Salary and rank dependent on qualifications and experience; minimums are $34,000 for Assistant Librarian; $37,000 for Senior Assistant Librarian; $40,650 for Associate Librarian; $46,750 for Librarian. Send cover letter, detailed resume, and the names, addresses (mail and e-mail), and telephone numbers of three references to: Sharon A. Sullivan, Director, Personnel Services, Perkins Library, Box 90194, Duke University, Durham, NC 27708. Review of applications will begin in later July and continue until the position is filled. Duke University is an Equal Opportunity/Affirmative Action employer. The Perkins Library System has a strong commitment to Affirmative Action and is actively seeking to increase the racial and ethnic diversity of our staff.
Recently completed projects include:

- **Art Institute of Chicago**
  Restoration/Conservation of 44' diameter Tiffany Stained Glass Dome

- Archbishop Quigley Preparatory seminary, Chicago, IL
  Conservation/Restoration of 20' diameter stained glass Rose Window

- Bank One Plaza, Chicago, IL
  Restoration of Marc Chagall Mosaic Titles "FOUR SEASONS"

- Veterans Memorial Hall, City Hall, Cedar Rapids, Iowa
  Restoration/Conservation of Grant Wood Window

- Smith Museum of Stained Glass, Navy Pier, Chicago, IL
  Restoration/Conservation and Installation of all stained glass windows

- Ringling Museum "Ca Da Zan" Sarasota, FL
  Restoration/Conservation of stained glass laylight

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**Art Institute of Chicago, Fullerton Hall**
Tiffany Stained glass Dome Conservation

**Established 1864 in the United States**

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

San Diego, CA  Chicago IL  Sarasota, FL  Agropoli Italy

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**The American Institute for Conservation of Historic & Artistic Works**

1717 K Street, NW
Suite 200
Washington, D.C. 20006
Solvents Considered at AIC Annual Meeting in Dallas

JOHN BURKE, MARK ORMSBY, AND DAVID ERHARDT

A Teas Refresher

Solvents are ubiquitous. Not a day goes by when we don't rely on one solvent or another to accomplish some essential task. And yet, who among us hasn't tried in vain to remove one substance from another, guided by rules of thumb such as, “like dissolves like” or vague concepts of solvent "strength." While this approach may often succeed, it also might be risky if, for example, we needed to dissolve one material selectively while leaving other materials completely unaffected. Or, it would be clearly inefficient if, at the same time, we were also trying to control evaporation rates, solution viscosity, material costs, or environmental and health effects.

The selection of a solvent or solvent mixture in the face of complex criteria moves beyond trial and error and, by necessity, must rely on a system that can organize and predict solubility behavior. While this selection could be accomplished empirically by simply testing the effects of specific solvents on specific materials, a universal system that could encompass solubility behavior in general would be immensely useful. While understanding such a system may seem dauntingly complex, the practical application of solubility theory is actually quite straightforward. In fact, many solubility interactions can be pre-

CONTINUED ON PAGE 3

From the AIC President:

SCMRE Success Close At Hand!

JERRY PODANY

(ad-vo-cate n one that defends or maintains a cause)

Outside of the profession, the image most people have of a conservator—if they have one at all—does not include a demonstrator chained to a sculpture to protest its removal from a historical site or an activist marching up and down a demonstration line bellowing objections to the lack of environmental controls at a local archive. It may not even include a strongly worded objection to an unfiltered window in a public museum. These images are reserved for the activists who have captured the public’s eye in response to saving our natural resources, not our cultural ones. Our mission, the saving of material culture and all the associated values attached to that material is a clear one, and one, it would seem, that is beyond doubt or reproach. Who would argue, after all, with the preservation of historical artifacts or masterpieces of art? Very few, indeed. But the mission is also a well-kept but unintended secret in the larger context of society. The need for the support of our mission is broader and deeper than simply agreeing with the principle. Conservation, to continue its efforts and to develop more effective approaches in the future, requires basic research, advancing methodologies, and continual practice to "preserve" its mission as well as the objects on which that mission is focused.

The need then for vigilant advocacy on

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dicted on a simple triangular graph.

Solubility Parameters

The solubility character of a material can be described by quantifying the amount of intermolecular attractions that are present in it. Since dissolving something requires the same energy as vaporizing it (in both cases its molecules are separated), we can derive a value called cohesive energy density from a material’s heat of vaporization. In 1936, Joel H. Hildebrand, in his landmark book on the solubility of non-electrolytes, proposed the square root of the cohesive energy density as a numerical value indicating the solvency behavior of a specific solvent. It was not until the third edition in 1950 that the term "solubility parameter" was proposed for this value. In looking over a table of Hildebrand solubility parameters, it becomes apparent that by ranking solvents according to solubility parameter a solvent spectrum is obtained, with solvents occupying positions in proximity to other solvents of comparable "strength." For example, if acetone dissolves a particular material, it may likely be soluble in neighboring solvents, like diacetone alcohol or methyl ethyl ketone, since these solvents have similar internal energies. It may not be possible to achieve solutions in solvents further from acetone on the chart, such as ethyl alcohol or cyclohexane-liquids with very different internal energies. Theoretically, there will be a contiguous group of solvents that will dissolve a particular material, while the rest of the solvents in the spectrum will not. A material that cannot be dissolved at all, such as a thermosetting resin, might exhibit swelling behavior in precisely the same way.

Unfortunately, this is not entirely accurate. Theoretically, liquids with similar cohesive energy densities should have similar solubility characteristics, and yet actual behavior in this instance does not bear this out: sometimes a solvent directly in the middle of a solubility range will exhibit poor solubility characteristics. To overcome these observed inconsistencies, Burrell and others began including hydrogen bonding capacity as an additional component of solubility calculations. Even though the cohesive energy density, and therefore Hildebrand solubility parameter, of two materials may be similar, differences in hydrogen bonding could lead to differences in observed solubility behavior.

Three Component Parameters

Additional accuracy was achieved by further distinguishing hydrogen bonding from other kinds of polar interactions, leading to the use of separate values for dispersion forces, polarity, and hydrogen bonding. In 1966, Charles M. Hansen took this three component system further by...
relating all three values to the total Hildebrand value. This was done by first setting the dispersion parameter of a solvent to the Hildebrand value of the nonpolar molecule most closely resembling it (as n-butane would be to n-buty alcohol), and subtracting this value from the total cohesive energy density. The remainder was then divided between polar and hydrogen bonding contributions, using trial and error experimentation on numerous solvents and polymers to find values that best reflected empirical evidence.

The Teas Graph

To resolve the awkwardness of presenting three component data, Jean P. Teas devised a simple triangular graph in 1968, on which polymer solubility areas could be drawn in their entirety. Because of its clarity and ease of use, the Teas graph found increasing application in problem solving, documentation, and analysis, and is an excellent vehicle for understanding complex solubility behavior.

In order to plot all three parameters on a single planar graph, Teas began with the imaginary assumption that all materials have the same Hildebrand value. Accordingly, solubility behavior would be determined, not by differences in Hildebrand value, but by the relative contributions of the three component forces. This allows the convenience of using percentages rather than unrelated sums.

Hansen derived his parameters from the Hildebrand value: when squares of all three Hansen parameters for a solvent are added together, their sum will be the square of the Hildebrand value for that solvent. Teas parameters, also called fractional parameters, are mathematically derived from Hansen values by calculating the relative amount that each Hansen parameter contributes to the whole.

The intersection of these three values can be easily located on a triangular graph. Overall, the solvents are grouped closer to the lower right apex than the others. This is because determining the dispersion component is the first calculation in assigning Hansen parameters, from which fractional parameters are derived. Unfortunately, this greatly overemphasizes the dispersion force relative to polar forces, especially hydrogen bonding interactions.

It can also be seen that increasing molecular weight within each class shifts the relative position of a solvent on the graph closer to the bottom right apex. This is because, as molecular weight increases, the polar part of the molecule that causes the specific character identifying it with its class, called the functional group, is increasingly "diluted" by progressively larger, non-polar "aliphatic" molecular segments. This gives the molecule as a whole relatively more dispersion force and less of...
the polar character specific to its class. This trend toward less polarity with increasing molecular weight within a class also accounts for the observation that lower molecular weight solvents are often "stronger" than higher molecular weight solvents of the same class, although determinations of solvent strength must really be made in terms of the solvents position relative to the solubility area of the solute.

The only class in which increasing molecular weight places the solvent further away from the lower right corner is the alkanes. This is because the intermolecular attractions between alkanes are due entirely to dispersion forces, and accordingly, Hansen parameter values for alkanes show zero polar contribution and zero hydrogen bonding contribution. Since fractional parameters are derived from Hansen parameters, one would expect all the alkanes to be placed together at the extreme right apex. Observed behavior indicates, however, that different alkanes do have different solubility characteristics, perhaps because of the tendency of larger dispersion forces to mimic slightly polar interactions. For this reason, Teas adjusted the locations of the alkanes to correspond to empirical evidence. Several other solvent locations were also shifted slightly to properly reflect observed solubility characteristics.

Visualizing Solubility

Using a Teas Graph, complex solubility behavior can be described. For example, the solubility of a material can be tested in a variety of solvents and the results color coded onto a Teas graph. This will result in a solubility window being defined, with successful solvents inside the region and non-solvents outside. The boundaries of this solubility window can be more accurately defined by drawing a line between two solvents, one inside and the other outside the window, and testing various proportions to find the mixture that just produces solubility. If this procedure is repeated in several locations around the edge of the window, its boundaries may be accurately determined. Interestingly, some composite materials (such as rubber/resin pressure sensitive adhesives, or wax resin mixtures) can exhibit two or more separate solubility windows, more or less overlapping, that reflect the degree of compatibility and the concentration of the original components.

Note that not all the solvents within a solubility window are equal. Contrary to expectations, solvents at the center of a window may not always form the lowest viscosity solutions. And, if differences in evaporation should cause a solvent mixture to drift outside the solubility window, discontinuous films with poor adhesive or optical properties may result.

Solvent Mixtures

Teas graph is particularly useful for creating solvent mixtures for specific applications because the solubility parameters of a mixture can be simply calculated by averaging its components. Solvents can easily be blended to exhibit critical solubility behavior such as dissolving one material but not another. Determining the solubility parameters of a mixture can be done either by calculating from the fractional parameters of the individual solvents, or in the case of a binary mixture, by simply drawing a line between...
its two solvents and measuring their ratio. To calculate the solubility parameters from the individual components, the fractional parameters for each liquid are multiplied by the fraction that the liquid occupies in the blend, and the results for each parameter added together.

What is interesting about visualizing solvent blends on a Teas graph is the control with which effective solvent mixtures can be formulated. For example, two liquids that are non-solvents for a specific polymer can sometimes be blended in such a way that the mixture will act as a true solvent, as long as the line between the solvents passes through the solubility window. This phenomenon is also valuable when selective solvent action is required, such as in dissolving one material while leaving other materials unaffected, particularly if the solubilities of the materials involved are very similar. Another advantage of blending solvents is the ability to design lower toxicity mixtures with similar solubility characteristics, although it should be noted that the biological effects of such substitutions has not been adequately studied.

Solubility parameters in general, and the Teas graph in particular, are useful systems for describing complex solubility behavior. Although rooted in scientific theory, they are empirical systems with limitations in their applicability. It is important to remember, for example, that apparent insolubility does not mean leaching or other subtle changes will not occur, and that differences in evaporation rates and exposure times may have other unwanted effects. It should also be pointed out that the greater the distance between solvents the less accurate will be the results, and that the presence or water or other electrolytes moves behavior out of reach of normal solubility parameter theory. When faced with day-to-day solvent problems, however, the Teas graph—even an internally visualized one—can be a welcome friend.

—John Burke, Head of Conservation, Oakland Museum of California, Oakland, CA 94607; (510) 238-2258; jbj@oma.org

Solvent Solver Program

A new computer program simplifies the task of finding a mixture of solvents to use as a solvent substitute. The Solvent Solver program makes calculations based on Teas fractional solubility parameters for a variety of solvents used in conservation, including those most commonly used based on the AIC Health and Safety Committee solvent survey (conducted at the 1999 AIC annual meeting).

The program was written by Mark Ormsby of the National Archives and Records Administration based on ideas from conservators Elissa O'Loughlin (Walters Art Gallery) and Alan Puglia (Harvard Libraries). It is similar to the Teas Time program written by Walter Henry (available at Conservation Online) and also includes some additional features and information.

Solvent Solver allows the user to select up to three solvents to mix together to attempt to replace a target solvent. This solvent substitution may be desirable for a variety of reasons, including the health of the object being treated as well as the conservator doing the treatment. The program lists threshold limit values (TLV) and vapor hazard ratios (VHR) that help in selecting safer solvents.

The program attempts to find a mixture of the solvents that behave similarly to the target solvent based on Teas' solubility parameter model. If the program finds a solution it displays the concentrations needed as well as the TLV and VHR for the mixture.

There is also a more advanced version of the program that provides more flexibility for developing safer mixtures. By making a slightly less accurate match to the target solvent the program can minimize the concentration of the most hazardous of the substitute solvents.

The program is free and will soon be available on the Health and Safety section of the AIC web site. It is also available on floppy disk; please contact Mark Ormsby. The basic version of Solvent Solver requires Microsoft Windows 95 or higher, and the more advanced version requires Microsoft Excel 97. A Macintosh version is not available.

For more information please contact Mark Ormsby at:

Mark Ormsby, Physicist, National Archives and Records Administration 8601 Adelphi Road, College Park, MD., 20740-6001

Solvent Grade: Does it Matter?

Solvents come in a number of prices and grades, defined by specific levels of purities listed in the catalogue description. Purity may be quite different for different grades depending on the intended use. For example, solvents used in metals analysis should contain no metals themselves. Food grade solvents should contain no toxic impurities. Unfortunately, there is no "conservation" grade. What grades are suitable for use in conservation?

Several factors should be considered in choosing a solvent grade. The
level of impurities should not affect the solvent action, the amount of residue left behind after evaporation should be low, and the potential health risks should be minimized. Impurities in laboratory grade solvents are usually on the level of parts per thousand or less, and do not affect the solvent properties. You could not distinguish different grades based on their solvent action. Acetone will behave like acetone. Specialy dried solvent grades contain only minute traces of water. It generally is not worth it to buy extra dry solvents, because they will quickly pick up water from the air, or simply extract water from objects they are applied to. For example, grain alcohol (95% ethanol and 5% water) would be in equilibrium with air at a relative humidity of about 5%, and will extract water from a hygroscopic material equilibrated to normal RH levels. Dry solvents do not remain that way for long. Amounts of residue in laboratory grade solvents also are low, often less than one part per million. Such levels should be suitable for conservation use. There should always be a grade available that lists the amount of residue, usually at little cost differential. If possible, choose a grade for which the amount of residue is specified.

Some solvents have "impurities" that are purposely added—referred to as denaturants, stabilizers, or preservatives. Compounds such as methanol and kerosene are added to ethanol to make it undrinkable (and avoid the taxes). These additives don't change the solvent properties, but some are less volatile than others. If possible, choose alcohol with a pure volatile denaturant such as methyl isobutyl ketone, rather than a mixture such as kerosene that may contain nonvolatile components. Or, simply use grain alcohol. It may cost a little more, but it contains no denaturants and has multiple uses. The same consideration applies to ethyl ether. Ethers tend to form peroxides, so preservatives are usually added. A preservative such as ethyl alcohol is preferable to the relatively nonvolatile BHT.

Solvents are chosen in large part based on health considerations. Hexane is a central nervous system toxin, so similar solvents such as heptane and isooctane should be substituted. Because hexane is a potential contaminant in a similar compound like heptane, choose a heptane grade in which the amount of hexane impurity is specified. Benzene, a carcinogen, is a typical impurity in toluene, so choose a grade in which the amount of benzene is specified. Similarly, ethanol with a low level of methanol should be used.

The discussion so far has been limited to pure solvents containing one chemical compound. What about mixtures such as petroleum ether? Hydrocarbon mixtures such as petroleum ether or ligroine are generally specified by their boiling point range. Hexane boils at 69°C, and is usually found in substantial amounts in mixtures whose boiling range includes this temperature. Choose a grade whose boiling range starts above 70°C, or better yet just substitute heptane. Similarly, aromatic mixtures should have a minimum boiling point above 80°C, the boiling point of benzene, or mixtures of heptane and toluene with an appropriate polarity can be substituted.

The last "grade" of solvents to be considered is commercial solvents such as those from a hardware store. These generally do not have specifications on the label. The problem is not that a can labeled acetone will not act like acetone, because it takes a large amount of impurities to significantly alter the solvent properties. A greater potential problem is residues. If the amount of residue is not specified, a reasonable amount can be reduced in volume, and the last bit allowed to evaporate on a surface such a mirror where any residue would be easy to see. Again, it is preferable to avoid buying toluene or mineral spirits that do not list the amount of benzene or hexane.

In general, most laboratory grade solvents are suitable for conservation use. If possible, choose grades that list the amounts of residue or hazardous contaminants that might be expected in a specific solvent, and look for the presence of nonvolatile preservatives or additives. Avoid solvents known to cause health problems and mixtures that might contain them, and use less hazardous substitutes. The Solvent Solver program will be helpful in making such choices.

—David Erhardt, Organic Chemist, SCMRE, Smithsonian Institution, Washington, D.C., 20560

EDITOR'S NOTE: These papers were originally presented as a tripartite lecture at the AIC Annual Meeting in Dallas and were sponsored by the Health & Safety Committee.
In the Senate, some strongly-worded admonishments of the Smithsonian's proposed budget reform were placed on record and SCMRE was given full funding, while a special scientific commission was asked to review the Center and other facilities and programs within the Smithsonian.

Have we "won'? Yes and no, or perhaps better put, "yes and not yet." The struggle to keep SCMRE as a resource is not over. The makeup of the science commission is impressive in the credentials and experience of each member, and yet it lacks material scientists who have a more immediate, perhaps intuitive, understanding of what conservation of material culture aims to achieve, and the challenges it faces. By press time, the Conference Committee may have voted on the final appropriations bill. Although no changes are expected, since both the Senate and House funded SCMRE, we can be sure that significant discussion will ensue, and it is always realistic to be concerned until final action takes place. That final action is the signature of President Bush on the bill from the Appropriations Subcommittee in the House and Senate on Interior and Related Agencies, which includes funding levels for the Smithsonian Institution in FY2002. In any case, members of the Senate and House of Representatives are to be thanked for their support of SCMRE, particularly Senators Mikulski and Sarbanes of Maryland.

Should the budget that includes SCMRE's full funding pass, there will be reason to rejoice and feel proud of being instrumental in the political process. We will, after all, have been reminded that we can be effective advocates. We will also have been reminded that the complexity of our mission, to preserve material culture for future generations, is not necessarily understood by all, even by those who directly affect our ability to meet that mission. As the debate continues, we will face the challenge of informing that debate—of stepping away from our work tables and instruments, condition forms and humidity charts—to speak up for our profession. We must look at the broader picture of what we do and why we do it, and what we need in order to continue our professional efforts. The last three months of advocacy by AIC have been as much about the presence and growing maturity of the conservation profession as they have been about the research and analytical center in Switzerland. Thirty-five professional organizations and educational programs, both national and international, have joined AIC in adding their signatures to a crucial letter of support for SCMRE that was sent to congress.

We should all be encouraged by the camaraderie this effort has engendered and by the lessons of leadership we have learned. Still, we have many challenges ahead. In July, one of the oldest regional centers for conservation was forced to close. The Art Conservation Center at the University of Denver (previously known as the Rocky Mountain Regional Center), which served thousands of clients in museums, historical collections and the public sector since its founding in 1977 was no longer seen as viable within the University's increasingly competitive financial structure. The closing did not stir as much reaction within the conservation community as it should have, perhaps because we do not have a sufficient network to rely on for truly effective and ongoing advocacy. But one is building and that is a healthy sign for the profession, AIC, and for all conservators. Perhaps we will never see a conservator chained to a sculpture, bent on a more aggressive approach to saving heritage, but pushing the boundaries—our boundaries—of advocacy for the future is well worth our attention, and we are well-suited to our mission.

Check Deadlines!

Check the deadlines for various applications on page 18 to make sure you don't miss an opportunity!
From the Executive Director

Staff News

AIC has been very fortunate to have Jennifer Goff Didsbury as AIC publications manager for the last three years. She has moved out of town to be closer to her family. We will all miss her professionalism, her positive attitude, and her excellent design and editorial capabilities. The new publications manager is Nora McElfish. Nora has been an associate editor for Aspen Publishers, Inc., for several years and an editor for a nonprofit membership association. She has also taught English in Japan, and holds a B.A. in Journalism from San Diego State University.

Deborah Hanselman, meetings and marketing manager, has left AIC to become general manager for the Hartke Theater at Catholic University and to pursue her Ph.D. in Anthropology. Many of you met Deb at the Dallas meeting.

AIC News

New AIC Program Officer for Professional Development

On behalf of the AIC and FAIC Boards of Directors and the AIC staff, it gives me great pleasure to welcome Dr. Eric Pourchot as our new Program Officer for Professional Development.

Dr. Pourchot has extensive development, management, and marketing experience in adult education and in the theatre arts. His previous experience includes teaching theater at the high school and adult levels. He has served on the faculty and as an administrator for the Old Dominion University campus on the Eastern Shore, as well as site director for distance learning. His responsibilities included start-up, recruiting, student advising, and site management for three university locations. He has also developed undergraduate and graduate degree programs via satellite, Internet and two-way video.

Other previous experiences include being director, marketing director, and general manager of theatre and theatre festivals. His experience in writing grants and marketing programs will, no doubt, prove beneficial in further developing programs for conservators.

When asked about his familiarity with conservation, Dr. Pourchot delighted us with his keen sense of conservators as a group and his knowledge of some of both our personal and professional goals. His work at a museum during graduate school has provided him with additional insight into conservation.

The position of program officer for professional development is funded for a five-year period by a generous $1.8-million grant received from the Andrew Mellon Foundation. A portion of the grant was designated for this staff position. The remainder of the grant is an endowment. The principle will be used toward increasing AIC’s professional development offerings to its members. The FAIC Board is dedicated to increasing fundraising efforts to match the Mellon endowment grant and provide ongoing support for professional development.

Dr. Pourchot will be working in the AIC office in Washington, D.C., and will be reporting to Penny Jones, AIC executive director. He will be working closely with me and the Education and Training Committee in developing continuing educational opportunities. Results from our membership survey this summer will help steer us toward our goals.

I think you will find Dr. Pourchot a delight to work with and hope you will join me in welcoming him to AIC.

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

Membership Committee News

Nancy Pollak and Claris Foster have completed their four-year terms on the Membership Committee. Both Nancy and Chris were dedicated, hard-working committee members, whose thoughtfulness will be missed. Tom Heller and Meg Loew Craft will be filling the vacant seats on the committee. Tom, a PA, is a furniture conservator in private practice. Meg, a Fellow, is senior objects conservator at the Walters Art Gallery in Baltimore. Continuing to serve on the Membership Committee are: Elisabeth Batchelor, Tom Edmonson, Tom Taylor, and Deborah Trupin (chair).

Both PA and Fellow application forms have been redesigned, and both are now available from the AIC office or on the website (http://aic.stanford.edu). Thanks to John Burke for...
getting the applications onto the website. When the Fellow application was changed, the years of experience required prior to applying for Fellow status was increased. There were no changes made to PA requirements. In both cases, the goal of redesigning the applications was to make it easier for applicants to present their training, experience, and other information. The redesigned applications will also make it easier for committee members to evaluate applications.

Please consider applying for PA or Fellow status as you become qualified to do so, and please use the new application forms. Upcoming application deadlines are October 6, 2001, and early January 2002. As always, if you have any questions about applying for PA or Fellow status, feel free to contact anyone on the Membership Committee.

—Deborah Lee Trupin Chair, AIC Membership Committee; Textile Conservator, New York State Office of Parks, Recreation and Historic Preservation Bureau of Historic Sites Peabody Island, PO Box 219, Waterford, NY 12188; ext. 35

Correction

On page 7 of the July 2001 issue of AIC News, it was incorrectly stated that Inge-Lise Eckmann was the first head conservator at San Fran Museum of Modern Art.

Tony Rockwell was actually the first chief conservator at the San Francisco Museum of Modern Art; Inge-Lise Eckmann was then his intern. AIC News apologizes for the error.

Awards Committee Opening

The AIC Awards Committee adds a third member annually to serve a three-year term. The members review applications and make recommendations to the AIC Board for the AIC awards.

The members are usually senior conservators representing the various specialties. The current members are Betsy Palmer Eldridge (book and paper), chair, and Shelley Sturman (objects).

Anyone interested in participating should send a letter of interest and resume to the AIC office.

—Elizabeth F. "Penny" Jones, AIC Executive Director

FAIC News

Latin American and Caribbean Scholarship Program

The Latin American and Caribbean Scholarship Program sponsored by the Getty Grant Program was held for the third year at the AIC Annual Meeting in Dallas from May 30 to June 5. Other similar programs were held in San Diego and St. Louis. The 24 scholarship recipients were from Argentina, Brazil, Ecuador, Chile, Colombia, Cuba, El Salvador, Jamaica, and Venezuela.

It was an opportunity for the scholarship recipients to attend the general session, the specialty group educational sessions, public lecture, workshops and tours, as well as meet and exchange views with their American colleagues. The General Session featured two interpreters in a soundproof booth who did simultaneous interpretation of the presentations into Spanish. The scholarship recipients attended the banquet and were acknowledged, waving small flags of their country when they were introduced.

Participants also attended a unique afternoon workshop that featured translation of the presentations into Spanish. The focus was conservation issues relating to exhibit cases, packing, and shipping works of art and assessing risk to collections.

The majority of the recipients participated in the Poster Session at the meeting. Some of their topics included: Treatment of Wood Attacked by Insects: A Case Study of Wood Conservation in Ecuador; Notes on the State of Conservation in Argentina; Preventive Conservation in Libraries and Archives Project—The Brazilian Experience of Spreading Information on Preventive Conservation; and An Evaluation of the State of the Field of Conservation in Kingston, Jamaica.

The scholarship recipients are extremely grateful to the Getty Grant Program (as is FAIC) for the opportunity to participate in the AIC Annual Meeting, as they do not have similar educational activities in their countries or the funds to participate. FAIC appreciated the assistance of APOYO with the program.

—Elizabeth F. "Penny" Jones, AIC Executive Director
Angels Hover over Heritage Farmstead

The Heritage Farmstead Museum in Plano, Texas, was the site of the AIC Angels Program, which takes place each year as part of the AIC Annual Meeting. The purpose of this program is to provide needed conservation expertise to a museum's collection that would be difficult to obtain any other way.

Eleven AIC members spent the day surveying the outdoor collection of seed drills and tractors, pole barns, a Model T, and storage sheds at the museum and offered advice on the condition of these items and how the objects should be treated to ensure their future.

The staff at the museum was extremely gracious and their hospitality made the day a wonderful experience, even in the Texas sun.

The Farmstead’s Director, Ted Peters wrote this: "The Heritage Farmstead Museum of Plano, Texas, received a Conservation Assessment Program (CAP) grant from Heritage Preservation in the spring of 2000. The grant enabled the museum to be visited by Conservator Terri Schindel and Architect Richard Wright.

"It was apparent after our CAP visit that one of the most urgent needs of the museum was the protection of our 100-year-old farm equipment and outbuildings, which are original to the site.

"The CAP reports gave us a roadmap of issues that needed to be addressed and the visiting Angel conservators gave us very specific and detailed recommendations."

The Museum’s board of directors has embarked on a fund-raising campaign to implement the Angels’ suggestions. It is gratifying to see our efforts so well received and appreciated.

—Craig Deller, AIC Director of Communications

Angels Survey 2001

The Angels corps was conceived and coordinated by Lisa Mibach in response to the 1988 fire in the Cabildo of the Louisiana State Museum. Since then, the Angels have convened nine times and have volunteered their time and expertise to assist a museum or historic site during a one-day work session in conjunction with the AIC Annual Meeting. Projects have typically consisted of surveying collections, re-housing artifacts, applying protective backings to paintings, and vacuuming textiles.

Participating Angels felt that a review of past efforts, and an assessment of future objectives was in order. Angels coordinator, Michele Pagán, and Angel volunteers, Ingrid Newman and Judith Sylvester, developed a survey asking host sites to describe their experience of the Angels project, discuss problems and preferences, and assess results or consequences that they believed could be directly attributed to the Angels.

A 100% participation rate was achieved, with all nine of past Angels sites responding: The Cabildo, Louisiana State Museum (1988); The Virginia Historical Society, Richmond, VA (1990); The University of New Mexico Art Museum, Albuquerque, NM (1991); The Buffalo and Erie County Historical Society, Buffalo, NY (1992); The Hennepin History Museum, Minneapolis, MN (1995); The Hampton University Museum and Archives, Hampton, VA (1996); The Howard University College of Fine Arts Gallery, Washington, DC (1998); The Samuel Cripples House, St. Louis, MO (1999); and the Wagner Free Institute of Sciences, Philadelphia, PA (2000). The Heritage Farmstead Museum in Plano, Texas (2001) had not yet been surveyed.

Sample survey questions include:

"From your point of view, what was the most difficult part of being an Angels host site?"

"Was there any part of being a host site for an Angels Project for which you felt unprepared, or hadn’t been described adequately to you?"

"Has your Angels project further assisted your institution in any unanticipated ways?"

"Please describe for us any activities that have taken place at your institution, which you believe are related to the Angels project, have taken place as a result of the project, or were influenced by the Project."

"Has there been any long-term effect of the Angels Project on your collections, either physically or in terms of Collections Management or..."
Policy?"

"In hindsight, what would you have done differently during your
Angels project, if anything?"

Stacy Rusch, conservator at the
Virginia Historical Society, described
the vast impact of the Angels project.
In her response to the questionnaire,
Stacy wrote the following:

"At the present time, the museum
collections still lag behind other col­
glections in their proper storage and
general condition. This is due to space
and funding constraints. However, it is
so much better than it was before the
Angels came in 1990. I believe that the
Angels project encouraged the museum
department to store their collec­tions better. . . . Museum objects are
in cabinets instead of open shelves. . . .
The greatest improvement has come at
Virginia House. It was used as an
entertainment center, not treated as an
historic house. . . . The collections and
an HVAC system was installed. UV fil­
ters have been placed on the windows.
The textile collection was given better
quality housing and storage. One of
the tapestries has been conserved by
one of the Angels and the rest have
been put into storage instead of on
permanent display.

"I believe the Angels Project
helped ignite taking better care of the
Society's collection. The administra­tion
has greatly increased funding for con­servation and preservation activities.
Grants and money from other funding
agencies have been obtained to
upgrade storage and conserved specific
collections. The curators of each type
of historical collection at the VHS are
very concerned about the proper envi­
ronmental, storage, preservation, and
conservation conditions of their cura­
torial area. . . . The Angels supported
and encouraged the Society to become
better caretakers of their treasures. The
Angel project also exposed the Society
to the conservation field, which they
had not had much contact with in the
past. I feel the Angel project was very
worthwhile and I hope they will con­
tinue in the future."

The responses to the questionnaire
were largely gratifying. Both the posi­tive
comments and constructive critic­
ism of Angels projects were assembled
along with prints and slides into a
poster that was presented at the AIC
Annual Meeting in Dallas. Attendees
were encouraged to make comments
and provide suggestions. We hope the
poster will have the effect of welcom­ing
back former Angels and encourag­ing
new Angels to participate in future
interdisciplinary projects. The results of
the survey will assist the Angels' national coordinator and the AIC Board during future planning.

—Michele Pagan, Former Angels
Coordinator, 330 12th St., S.E.,
Washington, DC 20003;

**AIR POLLUTION YOU
CAN AVOID!**

- Get a medical check-up
- Get fit tested with your respirator

*A healthy reminder from the
Health & Safety Committee*

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Allied Organization News

The College Art Association (CAA) is one of AIC's most valued allied organizations, and their membership includes more than 13,000 artists, art historians, scholars, curators, and educators, and many conservators. Much like AIC, CAA represents a diverse array of independent, academic, and museum professionals, and promotes high professional standards and excellence in research, scholarship, and teaching in art and the history of art.

As an affiliated society of CAA, AIC has the opportunity to present sessions at CAA's annual conference. We endeavor to develop programs that demonstrate how conservation can be integral to the understanding and interpretation of historical objects, and how conservators can be a resource for information regarding the selection and use of materials in contemporary art. AIC members can become more involved and help raise the profile of conservation with our professional colleagues by joining CAA as an individual member. Benefits include a choice of scholarly journals, a bimonthly newsletter, reduced rates for other CAA publications and conference registration fees, subscription discounts for a number of art magazines, access to group health, disability, and life insurance plans, and eligibility for travel awards and grants and a CAA MasterCard. Individual memberships are based on annual income and vary from $70 to $100. For more information, contact CAA at 275 Seventh Ave., New York, NY 10001; (212) 691-1051; www.collegeart.org.

IMLS Head Named

The U.S. Senate voted July 12 to confirm President Bush's nomination of Robert S. Martin, professor and interim director of the Texas Woman's University School of Library and Information Studies in Denton, to head the Institute of Museum and Library Services (IMLS).

New AAM Vice President of Policy and Programs

Kim Igoe has accepted the position of AAM Vice President, Policy and Programs. Kim began her career as Director of the MAP program, moved to the head of the accreditation program. Most recently, she was the architect and head of the AAM's consolidated Department for Museum Advancement and Excellence, which includes MAP, accreditation, and the Technical Information Service.
New Materials & Research

A Preliminary Overview of Electrostatic and Micro-fiber Cleaning Cloths

Many conservators have recently questioned the mechanics, efficacy, and safety of a new generation of "magnetic" dust collecting cleaning cloths currently on the market. In the conservation field, these cloths have been particularly useful in historic house settings where other cleaning techniques may not be suitable. In a museum setting, the cloths have been used for the cleaning of three-dimensional objects, such as sculpture, furniture, and historic objects, as well as for the maintenance of exhibition frames and vitrines.

Before the availability of microfiber cleaning cloths, many conservators traditionally dusted objects using soft absorbent cotton cloths, such as cotton diapers, laundered in neutral detergent and rinsed. Depending on the weave structure, a cloth made of natural fibers will mechanically retain dust. However, untreated with a surface agent such as water or oils, natural fiber cloths have no other intrinsic properties to prevent dust and lint being released into the air when the cloth is handled, to some degree, to prevent dust from being left behind on the object surface. The growing demand for more effective dust capture cloths for dust-sensitive industrial, medical, and hypo-allergenic home applications has generated an entire industry of products that attract and hold dust through a variety of mechanisms. Individual products differ significantly in their structural, chemical, and physical characteristics. The basic determining characteristics of dust collecting cloths surveyed for this article include: micro-denier fiber structure; surface texture and structural properties; triboelectric and electro-static properties; and surface coatings.

This brief overview is an examination of selected products that are marketed as, "chemical-free," dust-capturing, "magnetic," or "electrostatic" cleaning cloths. This article is intended to inform and generate dialogue, as our field selectively applies useful technologies to its work. The information herein has been gathered mainly through contacting manufacturers and distributors and is dependent on their candor and interest in discussing proprietary trade information. The Material Safety Data Sheet (MSDS) is often a useful tool, but, in this case, it cannot be relied upon to provide all of the specific information required to make useful determinations. For example, surface coatings often are not identified on the MSDS because they are usually less than one percent of the composition of the cloth by weight.

Micro-denier Fiber Structure

The dusting cloths surveyed for this article were manufactured either partially or completely of micro-denier fibers. Micro-fibers are defined as manufactured fibers that measure less than one denier, which is the industry standard for measuring fineness. As a comparison, a one-denier fiber would be twice as fine as the finest silk. The micro-fiber structure of most dust collecting cloths is composed of millions of synthetic polymer split fibers held together in a woven or non-woven structure. In cross section, the microfibers have a star or triangular shape that enhances the dust-collecting ability of the structure. The micro fibers create a large dust collecting surface area with many interstices where dust particles can be captured.

Fiber Composition, Surface Texture, and Structural Properties

Most dust collecting cloths are manufactured through a combination of either polyethylene and nylon, or polyester and nylon. For the conservation field, the most commonly marketed dusting cloths—Dust Bunny and others—are made of an open-structured version of Tyvek, a non-woven combination of 99% polyethylene and 1% Nylon manufactured by DuPont. This type of Tyvek, made of high-density flash spun polyethylene microfibers, is bonded together with running stitches of nylon, creating increased fiber mobility and a soft drape. The three-dimensionality of this bulky structure produces a further increased surface area for the entrapment of small dust particles. Some dusting cloths on the market have been additionally processed with hydro-lacing, where high-pressure jets of water are used to open up the structure, resulting in a softer cloth with even more surface area for attracting dust particles.

While the polyethylene/nylon products are designed to be used in a dry state, polyester/nylon dusting cloths generally are marketed to be used dampened with water. The proportion of polyester to Nylon in these products varies. One of the products surveyed is unique in its 50% polyester and 50% Nylon composition. This product, distributed by Mystic Maid, was originally manufactured for cleanroom applications in Japan. Using a patented process, further fragmented microfibers are created that have fiber ends cut at severe angles. With millions of hooks and channels for the collection of dust, this product has an enhanced structural ability to attract and hold dust and debris.

Triboelectric and Electro-static Properties

Triboelectricity is static electricity produced as the result of the contact between two different materials. The strength of the resulting static charge can be increased through friction or rubbing. The acquisition of a static charge is a surface phenomenon resulting from the loss or gain of negatively charged electrons. Materials differ in their propensity to give up and accept electrons according to their molecular nature. The Triboelectric Series ranks various materials by their tendency to develop a positive charge by losing electrons or a negative charge by gaining electrons. According to the Triboelectric Series, polyethylene has a tendency to develop a negative charge, while nylon has a tendency to develop
a positive charge. Because nylon and polyethylene are at opposite ends of the series, their inter-fiber contact in the dusting cloth structure results in a strong charge, which is negative due to the predominance of the polyethylene in the cloth's composition. Rubbing the cloth on an object only increases the strength of this charge. In addition, hydrophobic synthetic polymers tend to build up high static charges, and, because polyethylene is a good insulator, it holds the static charge.

A highly charged dusting cloth will attract dust particles, which are not charged at the same level, but which have their own tendency to gain or lose electrons. The negatively charged electrons in the dust particle will be repelled by the negatively charged surface of the cloth, thus creating a positive charge at the near end of the dust particle and a negative charge at the far end. The nearer positive end of the dust particle is then attracted to the dusting cloth, where it is held and further entrapped by the surface structure of the cloth as described above.

In the case of the polyester/nylon products, these two polymers are not as far apart in the Triboelectric Series. Further, the cloths are designed to be used damp, effectively eliminating static as a determining property.

Surface Coatings

Some dusting cloths on the market have been treated with surface coatings, although those products produced from DuPont Tyvek and other reusable micro-fiber cloths have not. Typically, the single-use cloths (as opposed to the washable products) are more likely to have a topical coating. In describing the nature and function of these additives, product representatives have used the terms "softening agents" and "mineral oils." Usually the amount of the coating or additive is so minimal that it does not have to be identified specifically on the MSDS. Without further analysis in a highly proprietary area, often subject to manufacturers' changes, it is not possible to identify these additives conclusively, or to understand their function. Speculatively they appear to provide a softer feel to the cloth and create less drag on the dusting surface, giving the impression of being gentle and less abrasive. One manufacturer's spokesperson indicated the surface coating improved dust retention characteristics.

The Use of Commercial Dusting Cloths in Conservation

This study is intended to serve as a general guideline for the selection of dusting cloths for use in the conservation field, although further research is recommended. The chart surveys some of the properties of selected dusting cloths currently on the market. Depending on their characteristics, various brands of commercially available dusting cloths may differ in their suitability for use in conservation. Any surface coatings need to be analyzed for use in a conservation setting. The texture of the micro-fibers may not be appropriate for the cleaning of fragile or fragmented artifact surfaces that can catch on the fibers. The weave and structure of a particular cloth may define its usefulness for certain applications. For example, a deep textured non-woven structure may require less pressure on a surface to collect dust than a flat weave, and, therefore, may be more suitable for sensitive surfaces. An open structure or loose weave may be appropriate for smooth intact surfaces, but may become caught on complex or rough surfaces.

Conservators can compensate for some of the potential problems associated with dusting cloths in various ways. A softer cloth can be obtained through repeated washings or by selecting a product that has gone through the hydro-lacing process. For fragile surfaces where the texture of the micro-fiber cloth may be too abrasive, a very conservative approach is possible, as suggested by Rhonda Wozniak, objects conservator at the Carnegie Museum of Art. In this technique, equivalent to the use of a vacuum cleaner and soft brush, a micro-fiber dusting cloth is held slightly away from the surface of the object while dusting with a soft cloth. This application takes advantage of the fact that the cloth has a static charge even at rest in the absence of any rubbing motion.

Many commercial dusting cloths are designed to be washed and reused, although there will be some shrinkage after repeated washings. Washing a reusable dusting cloth has a softening effect and will not reduce the static properties or pick-up of the cloth. It is helpful to vacuum the cloth before machine- or hand-washing. The cloths should not be combined in a washing machine or dryer with anything that sheds, such as a towel. (Bits of the towel will be attracted to the cloth.) The use of fabric softeners or anti-static products is not recommended, as such items will clog up the micro-fibers of the cloths. Although the cloths can be put in the dryer, they may melt at high heat settings.

For further information on static electricity, see "Static Electricity in Conservation," by Lucy Commoner, ICOM Ethnographic Newsletter #18, October, 1998.

—Lucy Commoner, Textile Conservator, Cooper-Hewitt, National Design Museum, New York, NY; (212) 849-8461, commena@m1ch.si.edu; and Ralph Wiegandt, Objects Conservator, Rochester Museum and Science Center, Rochester, NY; (716) 271-4552, ext. 366; ralph_wiegandt@rmsc.org
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<td>no</td>
<td>DuPont Tyvek®</td>
</tr>
<tr>
<td>Dust Wizard®</td>
<td>Advanced Cleaning Technologies</td>
<td>Polyethylene/Nylon [4]</td>
<td>yes</td>
<td>no</td>
<td>yes</td>
<td>no</td>
<td></td>
</tr>
<tr>
<td>Mystic Maid®</td>
<td>Castle International</td>
<td>Polyester/Nylon [3,4]</td>
<td>yes</td>
<td>no</td>
<td>no</td>
<td>no</td>
<td>Use wet or dry Extra-fine micro-fibers</td>
</tr>
<tr>
<td>Scotch-Brite</td>
<td>3M</td>
<td>Polyester/Nylon [2]</td>
<td>yes</td>
<td>?</td>
<td>no</td>
<td>no</td>
<td>Use dry or wet Knit structure</td>
</tr>
<tr>
<td>Micro-Mitt</td>
<td>Euroclean*</td>
<td>Polyester [2]</td>
<td>yes</td>
<td>?</td>
<td>no</td>
<td>no</td>
<td>Use wet or dry Looped, tufted structure</td>
</tr>
</tbody>
</table>

Information Source:

- Euroclean distributes several other micro-fiber cleaning cloths not fully researched for this article, including Super Silk Glass Cloth, Micro Fiber Cloth, and Dust Magnet.

For further information on static electricity, see “Static Electricity in Conservation,” by Lucy Commoner, ICOM Ethnographic Newsletter #18, October, 1998.

This table was compiled by:
Lucy Commoner, Textile Conservator, Cooper-Hewitt, National Design Museum, New York, NY
Ralph Wiegandt, Objects Conservator, Rochester Museum and Science Center, Rochester, NY
I am very sad to report that our Production Editor, Jennifer Didsbury, is leaving the AIC office to pursue other endeavors. Jennifer has been an absolutely outstanding member of the editorial board for three years. Her talents at organization and multi-tasking have kept things running smoothly for the journal, and she will be sorely missed. Her successor is Nora McElfish, who has a wealth of editorial experience. Nora can be reached at nmcelfish@aic.org or (202) 452-9530 or ext. 2.

We also have a change in associate editors. Jim Coddington recently stepped down as an associate editor for paintings, due to other obligations. Dr. Susan Lake has graciously agreed to fill that position. Susan is a paintings conservator at the Hirshhorn Museum & Sculpture Garden. In addition to being a practicing conservator specializing in modern and contemporary paintings, she holds an M.A. in art history and a Ph.D. in art conservation research. She will make a wonderful addition to the editorial board.

Manuscript Submissions

The level of submissions to the journal has been adequate, although still lower than ideal. In 2000, 30 manuscripts were received. A total of 18 were accepted with major or minor revisions (60% acceptance rate). Some articles accepted with major revisions are never revised and returned, and others that receive the status "rejected but may resubmit" (involving more complex reworking than papers accepted with major revision) do get resubmitted and eventually accepted for publication. We are working toward having a one-issue backlog of accepted papers, to ensure that there are no delays in publication schedules. We are very close to reaching that goal.

Cap Sease continues to do an outstanding job as Book Review Editor. During the past year he commissioned 26 reviews. Her commissions have resulted in many very high quality published reviews that have proven very useful to JAIC readers.

Upcoming Special Issues

We plan to publish a special issue on a topic never before covered in JAIC in the fall/winter 2001 issue—the conservation of electronic media. Five papers will be published, all based on presentations given at "TechArcheology: A Symposium on Installation Art Preservation," a project of the Bay Area Video Coalition. An introduction to the issue is being prepared by the organizers, Mona Jimenez and Paul Messier. I am very excited about this groundbreaking issue.

The Architecture Specialty Group is also working to gather papers for a special issue that will be dedicated to Morgan Phillips. They are already receiving some excellent papers, and more have been promised. A wide range of topics in the field of architectural conservation will be included. The Objects Specialty Group, too, is gathering papers for a special issue. This will be their second special issue; the first was highly successful.

Spanish-speaking Author Liaisons

In order to facilitate publication in JAIC by authors from Latin America, to streamline the editorial process for those papers, and to prevent publication delays or accidental inaccurate wording in the final product, we have instituted a new procedure. We request that authors who are not fully bilingual first secure the services of a professional translator to translate the paper into English. Then, one copy of the paper in the original Spanish should be submitted along with eight copies in English. When the paper is submitted, our Spanish Translation Editor, Amparo Torres, will be notified. She, or someone on her translation team, will then become an author liaison for the remainder of the editorial process.

If the paper is accepted with revisions, the author liaison will offer to discuss the reviewer comments (by e-mail, phone, or letter) with the author, to ensure that they are understood and accurately accounted for in the revised manuscript. In addition, the author liaison will review the Spanish and English versions to identify any translation problems at the outset. For example, professional translators may not be familiar with conservation terminology and thus a term may be inaccurate. If there are any further comments from the editor or associate editor, the liaison will again ensure that these have been understood and that the responses from the author are accurately translated into English. Lastly, the liaison will serve this same function regarding the copyeditors' queries and the author responses to those.

I hope that this new procedure will encourage more conservation professionals in Latin America to consider JAIC as a venue for the publication of their work. I believe the procedure should greatly expedite the publication of papers from native Spanish speakers and should help ensure high quality of the published papers. I am greatly indebted to Amparo Torres for helping to develop this procedure and for being willing to undertake it; I also thank her team of Spanish abstract translators.

—Chandra L. Reed, Editor-in-Chief
JAIC; Professor; Museum Studies Program, 301 Old College, University of Delaware, Newark, DE 19716; (302) 831-8238; Fax: (302) 831-4330; e-mail clreedy@udel.edu
Grants, Awards, and Fellowships

2001 Ambassador’s Fund for Cultural Preservation Awards

The Department of State will fund cultural preservation projects in 61 countries through the $1-million Ambassador’s Fund for Cultural Preservation. Newly established by Congress in fiscal year 2001, the Ambassador’s Fund for Cultural Preservation aims to assist less developed countries in preserving their cultural heritage.

The Department’s Bureau of Educational and Cultural Affairs has joined with the Department’s Office of the Chief Financial Officer to implement the Ambassador’s Fund for Cultural Preservation.

U.S. Ambassadors in 96 of the 119 eligible countries in the developing world responded to the call for award proposals. Many countries submitted multiple proposals, bringing the total to 146. The dollar value of the 96 proposals considered reached $1.85 million and the dollar value of all proposals approached $3 million. The proposals were for projects supporting the preservation of cultural sites; objects in a site, museum or similar institution; or forms of traditional cultural expression.

For more information, contact Catherine Stearns, U.S. Department of State, Bureau of Educational and Cultural Affairs; (202) 203-5107; c

Quinque Foundation

Quinque Foundation, a private U.S.-based charitable trust, announces a partnership with Historic Scotland, an executive agency within the Scottish Executive charged with the responsibility for safeguarding Scotland’s built heritage, and invites applications for the Quinque Fellows Program in Conservation.

Launched in May 2001, the Quinque Fellows Program exists to increase the fund of conservation skills in both the US and Scotland. The Program has been developed collaboratively by Quinque Foundation, whose mission includes the conservation and enhancement of natural and built heritage, and Historic Scotland, a quasi-government agency charged with the responsibility for safeguarding Scotland’s built heritage and promoting its understanding and enjoyment. The Quinque Fellows Program aims to provide for the expansion of an individual’s awareness, expertise and experience in built heritage and historic preservation matters through exposure to training and education; networking and outreach; operational quality and standards; research; publications; and conferences and seminars.

The deadline is September 24, 2001. The final decision will be made within six weeks of the final deadline.

Contact: Hilary Joy, Quinque Foundation, c/o Philanthropic Advisors, 400 Atlantic Ave., Boston, MA 02110-3333; (617) 574-3553; hjoy@philanthropicadvisors.com; Fax: (617) 574-4112

GCI Conservation Guest Scholar program

Applications are being accepted through November 1, 2001, for the 2002-2003 Conservation Guest Scholar program at the Getty Conservation Institute (GCI) in Los Angeles. Grants will be awarded to established scholars and professionals to pursue independent scholarly research and innovative thinking while in residence for three to nine months at the GCI. With an emphasis on the visual arts, the program seeks to encourage new ideas and perspectives in areas of wide general interest to the international conservation community. Conservation Guest Scholar benefits include airfare, housing, and a monthly stipend.

Further information and an application form may be found online at: http://www.getty.edu/grants/funding/research/scholars/residential or from the Getty Grant Program office, (310) 440-7374; Fax: 310-440-7703; researchgrants@getty.edu

CAP Awards

CAP applications will be mailed to museums on the CAP mailing list on Friday, October 5, 2001, and will also be available on Heritage Preservation’s Web site at www.heritagepreservation.org. Applications will be accepted on a first come, first served basis until the postmark deadline of December 1, 2001.

Please make a nomination for an award. See page 18 for details.
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; Fax: (202) 452-9328; Phone: (202) 452-9545, ext. 10.

September 15
FAIC awards for individual professional development scholarships, workshop development grants, Angels projects awards, and lecture fund.

October 1
Workshop proposals for the 30th Annual Meeting in Miami due

November 1
Kress Publication Fellowships—All Fellows and PAs should have received the application and guidelines.

November 15
Award for Outstanding Commitment to the Preservation and Care of Collections (AIC and HP), Rutherford John Gettens Award for Outstanding Service, Sheldon and Caroline Keck Award—Contact AIC office for applications at info@aic-faic.org; Fax: (202) 452-9328; Phone: (202) 452-9545, ext. 10

December 15
University Products Award For Distinguished Achievement. Contact AIC office for applications at info@aic-faic.org; Fax: (202) 452-9328; Phone: (202) 452-9545, ext. 10.

February 1
Carolyn Horton Fund—Contact the AIC office for applications at info@aic-faic.org; Fax: (202) 452-9328; Phone: (202) 452-9545, ext. 10

February 15
George Stout Memorial Fund Award—Contact AIC office for applications at info@aic-faic.org; Fax: (202) 452-9328; Phone: (202) 452-9545, ext. 10

Worth Noting

Richard McKinstry (ERMcKi@winterthur.org) is pleased to note that the Winterthur Museum, Garden & Library is hoping to become the repository for papers generated by 20th- and 21st-century conservators in order to document the profession, as well as to provide current conservators with earlier treatment information as needed. Recent acquisitions and older holdings now include material from Gustav Berger, Anne F. Clapp, Sheldon and Caroline Keck, Keiko M. Keyes, Russell and Eleanor Quandt, and Marilyn K. Weidner. The depository also includes records from Horace Robbins Burdick (1844–1942), who worked in and around Boston during the early 20th century. These Winterthur files are separate from, but housed near, the 100-plus oral history interview transcripts under the aegis of the FAIC oral history archives. For information on the Winterthur archives, contact Rich McKinstry. For information on the FAIC oral history archive, contact Joyce Hill Stoner at

AIC/FAIC BOARD MEETING

October 11, 12, & 13 in Washington, D.C.
Point of View

Creativity and Conservation

In a random survey of many of the periodicals currently focused on business and the economy, the topics of creativity and innovation appear frequently and are popular subjects. They are also the source of a multitude of books and training sessions. The media has used the notion of creativity and entrepreneurial innovation to characterize the modern business environment and the development of the Internet, e-commerce, and the "new era" economy. The study of how creative teams and individuals (such as IDEO or Idea-lab, Bill Gates at Microsoft, or Linus Torvald at Linux) think, work, and become successful is topic of great interest to the business community.

Although to conservators and art historians, talking about creativity in the context of profit-focused business strategies seems somewhat incongruent, acknowledgement of the significance of creativity and innovation in the development of business and cultural enterprise is not new.

The emergence of a field of study specifically devoted to creativity developed out of British and American research in psychology in the early 20th century. Initially, the study of creativity began as a biographic-centered discipline with a focus on the identification of the traits and characteristics common in creative individuals, with the individual often depicted as a solitary, rather eccentric figure. Over time, the study of creativity has developed into a scientific field. Researchers have applied a basic lexicon and methodology for understanding the creative process in individuals to the study of the creativity of groups.

A review of contemporary research on the basic processes of creativity and innovation suggests that the field of conservation shows a remarkable affinity to environments that support and nurture creativity. The training of conservators as well as the general conservation profession parallels conditions that have been proven to support and foster creativity. The question and challenge for conservation professionals, given this predisposition for creativity, is, how can this environment be improved and formalized? Familiarity with the basic processes of creativity can provide a framework within which to consider the importance of creativity in conservation. The study of creativity within the business world, resulting in creativity factories and experimental programs, such as at the Palo Alto-based think-tank IDEO, provides conservators with some innovative and tested approaches to enhance and institutionalize creativity, both as teams and as individuals.

Creativity is alive and well in the field of conservation.

The Basics of Creativity Research

Yale psychologist, Robert Sternberg, in his Handbook of Creativity, defines creativity as "the ability to produce work that is both novel (i.e., original and unexpected) and appropriate (i.e., useful)." Innovation is defined as an outcome of creativity that attains some level of adoption in the society under consideration. Creativity and innovation in conservation applies to creative thinking and application of new ideas and new technologies to the conservation treatment process. Creative solutions for treatment problems may result in less-invasive, more subtle modes of treatment or in technical knowledge that will change certain treatment approaches.

Research on the creativity of individuals focuses on the mental and cognitive processes characteristic in the evolution of creative ideas and ways of problem solving. Individuals appear to combine different types of thinking. For instance, in creative problem solving, an interchange occurs between focused, or convergent, thinking and associative, or divergent thinking. Classic forms of creativity include bisociation, the act of juxtaposing or connecting two previously unconnected concepts; and perceptual or paradigm shift, where a radical change in the perception of a problem results in a creative solution.

An example of bisociation in conservation is in the adaptation of new tools and technologies for use from other, completely different fields. Research in the developments of breakthroughs in engineering, indicates that more than half of all innovations in a wide variety of industries were developed by end-users, the actual users of the innovative technology.

In her research on creativity, Harvard Professor Teresa Amabile summarized the factors important to individual as well as group creativity into three overarching concepts: expertise; creative thinking skills; and motivation. Expertise includes technical, procedural and intellectual knowledge. Creative thinking skills include flexibility, imagination, and perseverance in approaching problems, skills that organizations can promote through brainstorming, building of diverse teams and other techniques. Motivation includes extrinsic motivation in the form of remuneration or payment for services and, more importantly, intrinsic motivation, or the sustenance of "the inner passion to solve the problem at hand."

Recent research on creativity has attempted to extrapolate findings from individual creativity to the dynamics and creativity of groups and organizations. Although creativity has historically been seen as a solitary endeavor, most innovations are the result of teams. Thomas Edison, for instance, generated over 400 patents in a space of six years, with innovations including the telephone, the phonograph, and the light-bulb. Edison worked with a team of over fourteen professionals on these innovations, and was not, as popular history has us to believe, a solitary, isolated genius. Specific managerial practices that have
been identified as important in the management of creativity in groups include: challenge, freedom, resources, work-group features, supervisory encouragement and organizational support.

Lessons and Ideas from an Innovation Think Tank: IDEO

Valuable lessons can be learned through the consideration of how modern businesses and researchers on creativity and innovation are attempting to support creativity within teams and organizations. An interesting study for conservators is the work of the Palo Alto based innovation think tank, IDEO. Founded in 1990 by designer David Kelley, IDEO identifies opportunities for innovation in a variety of industries and applications, working within a unique setting and approach to the workplace. IDEO's team integrates human factors research, business strategy, industrial and interaction design, interior architecture, mechanical, software, and manufacturing engineering and more. With a diverse team of over 350 people, with backgrounds including philosophers, artists, engineers and psychologists, IDEO has generated some of the most innovative ideas of the late twentieth century.

IDEO created the first mouse for the Apple computer, pioneered the design and creation of the world's first laptop computer, prototyped the Palm V, as well as original designs for a wide range of scientific and medical devices. IDEO's General Manager, Tom Kelley reveals many of the innovation-enhancing approaches used at IDEO in his recent book, "The Art of Innovation." A few of these approaches may be directly applicable to the conservation field.

1. "The Perfect Brainstorm." Brainstorming is the divergent thinking process identified in research on creative individuals, serving as a good technique that can break-up mental blocks and facilitate group creativity. The IDEO recipe for a good brainstorming session includes the creation of "hot teams" combined with a fun and playful brainstorming environment, the use of outside experts, warm-up sessions, and a distrust of bureaucratic procedures such as excessive note taking.

2. The Importance of Workspace as a Component of Creativity. Creativity and innovation at IDEO is enhanced through the non-hierarchical open space of the workspaces. Staff are encouraged to move around and adapt spaces for each project. Walls and furniture are moveable and adjustable. This adaptable, eclectic approach to workspace facilitates collaboration and original thinking.

3. The Importance of Prototypes. In a "Sixty Minute" special on IDEO, "The Deep Dive," a hot team at IDEO was challenged to reinvent the traditional grocery shopping cart within the space of one week, taking the conventional design and totally revamping the idea and the design to improve the typical shopping experience. After energetic sessions of brainstorming (with creative ideas ranging from a set of Velcro pants for children to avoid accidental falls from the cart to private curtained areas in the cart for those embarrassing purchases,) the team created a number of prototypes to explore their best ideas. The final result was an innovative breakthrough that is currently under production for use in grocery stores across the nation. IDEO's suggestion: prototypes are essential and deadlines are great motivators.

4. The Tech Box: The formalization of bisociation. The tech box at IDEO is perhaps one of the more interesting and adaptable approaches to creativity support at IDEO, formalizing a process to keep ideas alive and providing a valuable resource in the generation of new ideas. The tech box is an eclectic collection of toys, gadgets, prototypes, and materials samples, used as a source of ideas and as a method to break mental blocks. IDEO staff are encouraged to play with objects from the tech box as an important part of problem-solving. As one IDEO staff member has stated: "This is more about serendipity, making a lateral connection between slightly odd things that might give us a different perspective." The Tech boxes are catalogued by a curator with documentation concerning previous applications and material specifications posted on the company's intranet site.

Conclusion

Creativity is alive and well in the field of conservation. Academic research on the psychology of creativity in both individuals and organizations indicates that the conservation field contains the characteristics typical of a field that is conducive to both creativity and innovation. The recent investigation by business organizations on identifying creativity-enhancing environments and processes is a good resource for conservation professionals. Adaptations of some of the techniques and approaches to organizational creativity may result in significant improvements in the creativity and innovation in conservation organizations.

Note: This article began as a presentation for the 1999 Festschrift for Lawrence Majewski, at the Institute of Fine Arts, N.Y.U. Ideas contained in this article were then expanded and elaborated for a presentation in the general session at the 2001 AIC Annual meeting in Dallas earlier this year.
**Recent Publications**

*Preserving Textiles: A Guide for the Non-Specialist,* by Dorothy S. Alig and Harold Mailand, is a book to help the general public care for and preserve costumes and textiles. It offers guidance on how to properly store, clean, and display everything from wedding gowns to woven wall hangings. It also provides recommendations for lighting, climate control, and other environmental factors to protect textiles. The book includes a glossary of terms, a bibliography, and a list of suppliers and recommended materials. 1999. 96 pages. $15 + tax. Published by and available from the Indianapolis Museum of Art, 1200 West 38th Street, Indianapolis, IN 46208, 317-923-1331 ext. 118, jgrimes@ima-art.org

The Conservation of Glass and Ceramics, Research, Practice and Training, edited by Norman H. Tennent, grew out of an interim meeting of the ICOM-CC Working Group for Glass, Ceramics and Related Materials held in Amsterdam in 1991. It is the first book to bring together in one volume a comprehensive range of key topics in glass and ceramics conservation. Scientific research in deterioration mechanisms and in the methods and materials of conservation processes are dealt with extensively by twenty authors. The training available for glass and ceramics conservation is covered in contributions by five course directors. The book is designed to be a useful reference for conservators of glass and ceramics and for anyone involved in practice and training. 1999. 293 pages. £75/.£45. Published by Archetype Publications, 6 Fitzroy Square, London W1P 6DX, 44-0207-380-0800, 44-0207-380-0500 (fax), orders@archetype.co.uk

*The Impact of Modern Paints,* by Jo Crook & Tom Learner, examines the role that paints have played in the work of ten influential artists from Britain and America Peter Blake, Patrick Caulfield, Richard Hamilton, David Hockney, John Hoyland, Roy Lichtenstein, Morris Louis, Bridget Riley, Frank Stella and Andy Warhol. The artists' painting careers from 1960 onwards are recounted from detailed interviews with them or their studio assistants. The authors have added evidence from documentary sources and extensive scientific analysis of the works themselves to illustrate how the latest paints and experimental techniques have brought new qualities to the work of modern painters. 2000. 192 pages. £16.99. Published by Tate Gallery Publishing. Available from Archetype Publications, 6 Fitzroy Square London W1P 6DX, 44-0207-380-0800, 44-0207-380-0500 (fax), orders@archetype.co.uk

*Modern Materials, Modern Problems,* edited by Dominique Rogers and Graham Marlcy, contains the postprints from the conference organised by the UKIC Furniture Section held in Liverpool in April 1999. It covers a wide variety of topics, including composite wood products in furniture manufacture, a history and chemistry of casein, and foams used in upholstery.1999. 45 pages. £10. Published by United Kingdom Institute for Conservation. Available from Archetype Publications, 6 Fitzroy Square, London W1P 6DX, 44-0207-380-0800, 44-0207-380-0500 (fax), orders@archetype.co.uk

*Building an Emergency Plan: A Guide For Museums and Other Cultural Institutions,* compiled by Valerie Dorge and Sharon Jones, is designed to assist administrators and security managers of cultural institutions develop plans to protect not only their collections but also their employees and visitors in the event of natural disasters and other destructive events, such as fire or vandalism. This practical guide provides clear, stepbystep guidelines for designing an emergency plan tailored to the institution and its collections. It features sections for various personnel outlining their respective responsibilities in the emergency preparedness and response planning process and suggests an organizational structure that assigns responsibilities for preparedness and response activities. The book includes emergency preparedness materials from other institutions, such as evacuation procedures, supply and equipment lists, and action checklists. 1999. 272 pages. Softcover. $39.95. Published by The Getty Conservation Institute. Available from Getty Trust Publications, 1200 Getty Center Drive, Suite 500, Los Angeles, CA 90049, 800-223-3431, 310-440-7706 (fax), booknews@getty.edu

*Destructive Preservation, A Review of the Effect of Standard Preservation Practices on the Future Use of Natural History Collections,* Gotenborg Studies in Conservation No. 6, by Stephen Williams addresses the critical issues that challenge the care of natural history collections and the role of professionalism in the conservation of cultural property. After discussing the nature of osteological materials, Williams goes into detail on specific issues, including their stabilization, processing, storage, and maintenance. A final discussion addresses the preservation of osteological materials, reviews the preservation success of other natural history materials, notes the types of damage found in natural history collections and details the critical issues that compromise the conservation of natural history collections. A bibliography and seven appendices are included.1999. 206 pages. £10. Published by ACTA Universitatis Gothoburgensis. Available from Archetype Publications, 6 Fitzroy Square, London W1P 6DX, 44-0207-380-0800, 44-0207-380-0500 (fax), orders@archetype.co.uk

*Ancient Egyptian Materials and Tech-
nology, edited by Paul T. Nicholson and Ian Shaw, is a study of the procurement and processing of raw materials employed by the ancient Egyptians over the five millennia of the Predynastic and Pharaonic periods (c. 5500-332 BC). A wide variety of topics and materials are covered in the three parts of the book: inorganic materials, organic materials, and food technology. Among the topics covered are stone quarrying, the building of temples and pyramids, the production of glass and faience, the baking of bread, the brewing of beers, adhesives and resins, and the mummification of humans and animals. 3000-702 pages. *95. Published Cambridge University Press. Available from Archetype Publications, 6 Fitzroy Square, London W1P 6DX, 44-0207-380-0800, 44-0207-380-0500 (fax), orders@archetype.co.uk

Parchment/Vellum Conservation Survey and Bibliography, by Nicola L. Ralston, presents the results of a survey on various aspects of parchment and vellum conservation, including collections, treatment, storage, exhibition, training and research. The aims and objectives of the survey are discussed and a list of respondents given. The book includes an extensive bibliography. 2000. 40 pages. *9. Published by Historic Scotland. Available from Archetype Publications, 6 Fitzroy Square, London W1P 6DX, 44-0207-380-0800, 44-0207-380-0500 (fax), orders@archetype.co.uk

The Conservation of Leather Artefacts: Case Studies from the Leather Conservation Centre, by Theodore Sturge, presents a series of case studies involving various leather conservation techniques, including cleaning, treatment of red rot with aluminium alkoxide, gap filling, repairs with Reemay, reshaping, dressing, and consolidation of paint. A list of materials and suppliers, glossary, and bibliography are included. 2000. 40 pages. *15. Published by The Leather Conservation Centre. Available from Archetype Publications, 6 Fitzroy Square, London W1P 6DX, 44-0207-380-0800, 44-0207-380-0500 (fax), orders@archetype.co.uk

Manuscripts and their Makers. Commercial Book Producers in Medieval Paris 1200-1500, by R.H. Rouse and M.A. Rouse, is a two-volume study of the organization, craftsmen, clients and products of the commercial book trade in Paris from 1200 to 1500. The study is based on the Lyell Lecture in Bibliography series recently given at the University of Oxford. Volume one deals with the establishment of the Paris book trade, how it functioned and changed as a close knit community of families. Volume two contains a register of 1200 short biographies of members of the medieval book trade in Paris, including scribes and illuminators such as Master Honore and Jean Pucelle. 2000. 2 vol., 800 pages. $225. Available from Archetype Publications, 6 Fitzroy Square, London W1P 6DX, 44-0207-380-0800, 44-0207-380-0500 (fax), orders@archetype.co.uk

North American Textile Conservation Conference 2000, Conservation Combinations presents the papers given at the conference held at the Biltmore Estate in March 2000. A wide variety of topics are covered including characterization of textiles, treatments of different types of textiles, aspects of preventive conservation for textiles, and analysis of textile fibers and dyes. It also includes eight posters exhibited during the conference. 2000, 199 pages. $40. Published by and available from Biltmore Company Conservation Services, 1 North Pack Square, Asheville, NC 28801.

Seeing Through Paintings, by Andrea Kirsh and Rustin Levinson, deals with the various aspects of paintings. Section One discusses the support, including wooden, fabric, stone and metal supports as well as stretchers and stretchiers. Each discussion is augmented with a number of case studies. Section Two discusses the ground and preparatory layers and includes the physical and aesthetic function of grounds, their composition and examination. Section Three deals with the paint layer. Pigments are discussed as well as various media, including egg tempera, distemper, acrylics and other synthetic media. Various techniques such as gilding, tooling, and punch work are also covered. Section Four discusses the varnish layer and includes the function, composition and aging of varnishes, and the examination of the varnish layer with various types of light. The final section deals with labels, collectors' marks, framing, and viewing conditions and lighting. 2000. $45. Published by Yale University Press.

Handbook for Digital Projects: A Management Tool for Preservation and Access, a publication of the Northeast Document Conservation Center, presents up-to-date information on the complex issues surrounding digital preservation. Topics covered include rationale for digitization and preservation; selection of materials for scanning, digital longevity, and copyright issues. Contributors include many past and present faculty of the NEDCC,s School for Scanning conferences. 2000. $38. Published by and available from NEDCC, 100 Brickstone Square, Andover, MA 01810, 978-470-1010, fax: 978-475-6021, juanita@nedcc.org

Restoration of Motion Picture Film, edited by Paul Read and Mark-Paul Meyer, presents the specialist techniques for preservation and restoration of archival film. Part One deals with cinematographic technology and includes chapters on light and sound perception, color, editing, cutting, postproduction techniques, and motion picture film materials. Part Two deals with reconstructing a film and includes chapters on the identification of archive film, interpretation of historical data, and the principles of film restoration and reconstruction. Part Three discusses image and sound restoration and includes chapters on film damage, printing, grading, principles of duplication, and the restoration of early colored, natural color films. Part Four presents techniques used in reconstructing films and case studies. 2000. 359 pages. $99. Published by Butterworth-Heinemann.

Material Characterization Tests for Objects of Art and Archaeology, by Nancy Odegaard, Scott Carroll, and Werner Zumt, presents spot tests for metals, inorganic compounds, organic and synthetic materials designed to help conservators identify what materials objects are made from, the compounds
associated with them as well as the characteristics of the materials used to pack and store them. The tests are applicable to a wide range of types of object, including metal, textile, leather, paper, plastics and architectural materials. Each section includes a detailed description of the procedure for each test and an evaluation of the effectiveness of the test. 2000. 230 pages. $39.95 Published by Archetype Publications. Available from Cotsen Institute of Archaeology at UCLA, A210 Fowler/Box 951510, Los Angeles, CA 90095, 866-628-2895 (toll free), ioa@ucla.edu

The Identification of Northern European Woods: A Guide for Archaeologists and Conservators, by Jon Hather, is a guide to the identification of trees and larger shrub species of Northern Europe as determined by their anatomical morphology. Section One discusses basic wood anatomy as well as methods of sampling and identification. Section Two is an atlas of 52 taxa covering over 130 species. Each of the groups provides easy to use keys to identifying the woods within them. Light micrographs as well as summaries of diagnostic characteristics illustrate each identifiable wood. Section Three summarizes the major diagnostic characters used in the identification of the taxa. 2000. 200 pages. $45.00. Published by Archetype Publications. Available from Cotsen Institute of Archaeology at UCLA, A210 Fowler/Box 951510, Los Angeles, CA 90095, 866-628-2895 (toll free), ioa@ucla.edu

Bibliography of Preservation Literature 1983-1996, by Robert Schnare, Jr., Susan Swartzburg, and George Cunha, is a compilation of a wealth of information on a wide variety of aspects of the preservation of library and archives materials. The bibliography is divided into two parts. Part one lists print materials published between the years 1983 and 1996. For many listings, annotations are included to provide information on each work. The second part is a compilation of preservation media from 1982-1997. The bibliographic listings are followed by an essay on aspects of preservation management in libraries and a glossary of abbreviations and acronyms. 2001. 826 pages, $89.50. Published by and available from Scarecrow Press, 4720 Boston Way, Lanham, Maryland 20706, 800-462-6420, www.scarecrowpress.com

The Fabric of Images: European Paintings on Textile Supports in the Fourteenth and Fifteenth Centuries, edited by Caroline Villers, is a series of papers by conservators and art historians discussing various aspects of these early paintings that were made when panel paintings were still the norm. The papers adopt an interdisciplinary approach to visual and written evidence, trying to reconstruct what can be determined about original function and painting techniques. Case studies include paintings, banners, a mappamondo and a lenten veil. 2000. 117 pages. $47.50. Published by Archetype Publications. Available from Cotsen Institute of Archaeology at UCLA, A210 Fowler/Box 951510, Los Angeles, CA 90095, 866-628-2895 (toll free), ioa@ucla.edu

Cleaning Painted Surfaces: Aqueous Methods, by Richard Wolbers, discusses the selection of appropriate and controllable aqueous cleaning methods for varnished and unvarnished paint surfaces. The book includes chapters on the nature and adhesion of soil, traditional aqueous cleaning methods, the nature of surfactants and affinity surfactants, detergents and detergency, emulsions, chelation, enzymes and clearance. Each section is illustrated with case histories relevant to the topic being discussed. While dealing in particular with paintings, the methodology presented in this book is applicable to the surface cleaning of other materials such as sculpture, ethnographic materials, textiles, gilded surfaces and furniture. 2000. 186 pages. $45.00. Published by Archetype Publications. Available from Cotsen Institute of Archaeology at UCLA, A210 Fowler/Box 951510, Los Angeles, CA 90095, 866-628-2895 (toll free), ioa@ucla.edu

The Guide to Caring for Your Collection, edited by Gregory Landrey, is the latest volume in the Winterthur Decorative Arts series. Written by the staff conservators at the Winterthur Museum, it offers advice on the care and preservation of family heirlooms and collectibles. The first two chapters deal with general principles of care and describes the damage likely to be found on objects. The following chapters deal with individual materials: books and manuscripts, organic materials, ceramics and glass, textiles, photographs, metals, works of art on paper, paintings, furniture, and gilded frames. At the end, there is a listing of resources, including professional organizations, institutions with analytical facilities, a selected list of suppliers, and recommended reading and web sites. 2000, 154 pages, $17.95. Published by and available from University Press of New England, 23 South Main Street, Hanover, NH 03755, www.upne.com; www.upne.com/

Dangerous Places: Health Safety and Archaeology, edited by David A. Poirer and Kenneth L. Feder, brings together an enormous body of information regarding the threats that archaeologists face, and the best ways of proactively avoiding or mitigating these threats. 2001. 264 pages, $22. Published by and available from Greenwood Publishing Group, 88 Post Road West, Westport, CT, 06881, 1-800-225-5800, www.greenwood.com

Conservation of the European Built Heritage, edited by Robert Pickard, is a series of books examining a wide range of issues in the conservation of the built heritage. Titles include Management of Historic Centres and Policy and Law in Heritage Conservation. The series examines the key themes for the management of historic urban centers within a representative sample of centers in different European countries. Forthcoming titles include Financing the Preservation of the Architectural Heritage. Published and available from Taylor and Frances, 300 Fournier Street, London EC4P 4EE, www.tandf.co.uk

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

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The ASG meeting in Dallas, which focused on the technology, techniques, and materials used in the conservation of outdoor monuments, was very well attended by ASG members and the general AIC membership. The keynote speakers, Lorraine Schnabel, Martin Weaver, and John Scott, focused on wood, stone, and metals with additional speakers discussing conservation treatments. Following the sessions, a discussion regarding drafting a protocol for the treatment of outdoor monuments was led by Joe Sembrat, with participation from many ASG members.

Following the session, the ASG Annual Business Meeting was brought to order by Fran Gale. General business included the acceptance of the minutes of last year’s meeting, the report of the secretary/treasurer, and the report of the nominating committee chair, Joe Oppermann. Joe reported that Mary Jablonski had been elected program chair, and John Carr was elected secretary/treasurer. Joe Sembrat, last year’s program chair, is the current chair of ASG. Fran Gale will chair the Nominating Committee.

SPECIAL JAIC ISSUE: Molly Lambert and Judy Jacob reported that the call for abstracts for the proposed special issue of JAIC was very successful with almost two dozen abstracts received. This special issue will be dedicated to the late Morgan Phillips. The ASG subcommittee will review the abstracts and request a selection of articles, which will be forwarded to JAIC for editorial review. All decisions regarding publication in JAIC will be made through the peer review process as outlined in the Guidelines for Authors at the end of each issue of JAIC.

CALL FOR PAPERS: Mary Jablonski, AGS program chair for the 2002 Annual Meeting in Miami has announced a call for session papers. The topic of the AIC General Session will be the conservation of public art. She is particularly interested in receiving papers examining the preparation of specifications and treatment failures for public art. Currently, there are discussions with the Objects Specialty Group regarding a joint session. For more information including the submission deadline, please contact Mary at bbumbarg@haverford.edu.

—John Carr, ASG Secretary/Treasurer; fparktst@libertynet.org

THANKS: Deep thanks to Walter Henry for his Guinness World Record for years of dedicated service as the BPG webmaster. BPG has a new webmaster: Bruce Bumbarger, Library Conservator at Magill Library, Haverford College. He can be reached at bbumbarg@haverford.edu.

BPG is also very grateful to Stephanie Watkins, outgoing secretary-treasurer for her good natured, diligent attention to detail. In addition to her duties while in office, she compiled written guidelines for the incoming BPG secretary-treasurer that will remain a valuable resource for years to come.

Hats off to outgoing chair Glen Ruzicka for taking the initiative to create the BPG Education and Programs Committee. The formation of this committee was approved by majority vote at the business meeting. It is anticipated that this standing committee will provide the consistent leadership necessary for attainment of its long-term goals. One important goal is to help the membership prepare for the certification process. BPG Chair Leslie Paisley, (with the backing of the Executive Council) appointed Dianne van der Reyden, as chair of this committee. The remaining members will be comprised of the BPG program chair, the LCCDG coordinator, the ACDG coordinator, the ex officio
BPG chair, and one or two BPG member volunteers who have an interest in developing expanded BPG programming and whose presence will ensure a diversity of interests. There will be a need for taskforce leaders to aid in compiling directives of the BPG Executive Council (i.e., to create a member survey that establishes a profile of the membership with respect to training and employment and to identify current and suggested opportunities for training and funding, as well as topics of interest.) Interested parties should contact Dianne at dvanterreydend@scmre.si.edu to volunteer or make suggestions.

OFFICERS: Newly elected members of the executive council are Karen Zukor, assistant chair, and Elmer Eusman, assistant program chair. Fern Bleckner is secretary-treasurer. The membership is very grateful to individuals who stood for election and encourages all members to consider nomination for office. It’s the best way to get to know and change your professional organization.

PUBLICATIONS DEADLINE: Deadline for submissions to the BPG Annual, Vol. 20 (2001) is October 1, 2001. The Annual welcomes submissions on topics of interest to BPG members and encourages postprints of papers presented at the BPG sessions of the AIC annual meetings. Submissions may range in length from short tips to full-length articles. Please contact the compiler for guidelines: Shannon Zachary. 

CORRECTION: The list of BPG officers on the inside front cover of Volume 19 of the Annual is incorrect. Officers for the 2000 BPG sessions in Philadelphia were: Chair Nancy Purinton; Assistant Chair Glen Ruzicka; Program Chair Jane Klinger; Assistant Program Chair Miranda K. Martin. Leslie Paisley and Erika Mosier should not be listed until the next volume, as Assistant Chair and Assistant Program Chair for the Dallas meeting (2001), respectively. Compiler Shannon Zachary apologizes for the error.

CALL FOR PAPERS: AIC-BPG in Miami will include a joint session between BPG and the Photographic Materials Group. The joint session will focus on the interdisciplinary conservation issues of document copying processes, also known as photoreproductions. Many of these processes are commonly used to copy architectural plans, but have also been creatively used by artists. Please submit ideas or abstracts to Erika Mosier, program chair, at emosier@moma.org. Length of joint session will depend on the number of papers submitted, but please submit papers to the general BPG session as well. Presentations should be 20 minutes, although topics and tips of different lengths will be considered. The deadline for abstract submissions is Oct. 1, 2001.

—Leslie Paisley, Chair, Williamsstown Art Conservation Center, 225 South Street, Williamstown, MA 01267 (413) 458-5741 or lpaisley@williamstownart.org.
The new secretary is Ken Katz for whom we are eternally grateful. Last, but not least, Gary McGowan continues to provide great financial acumen through his role as treasurer. Our directors are: Susan Barger, who will be working with Anne on the 2002 annual meeting in Miami; Randy Ash, who is in charge of membership issues and distribution of membership packets; and Dan Kurtz, who is working on an upcoming Business Brief with Helen Alten (former Chair) featuring “different types of businesses.” The Nominating Committee consists of: Laurie Booth (chair), Nancy Heugh, and the newest member Debbie Selden. As the year progresses, the Nominating Committee members would welcome suggestions for candidates for future elections.

IAG: The Internal Advisory Group (IAG) meeting, which I attended in the former chair’s place, was very interesting. The IAG group would like a consensus (if possible!) on the CIPP groups feelings on certification. Also this topic may prove to be an excellent one for our lead article in the May issue of AIC News should a member wish to come forth to write it! Please contact me as soon as possible if you are at all interested, either fervently or remotely!

There was also a plea to encourage conservators in private practice to submit papers for publication on treatments to JAIC. These articles can be very practical in nature. The AATA abstracts will be on-line next year! AATA abstracters are very much in need and if you are interested in abstracting paragraphs for this critical reference for conservators, you can contact: mtorre@getty.edu. Volunteers keep the price of the reference guide low. CIPP members could get more involved by abstracting specialty journals and sending in abstracts.

MORE LISTSERVE ISSUES: The CIPP Board has just had their first teleconference (out of a total of six) so that we can stay on track throughout the year. During this meeting, several provocative issues arose that I would like to toss out one at a time on the CIPP listserve for us to discuss throughout the year. I am hoping that all of those members who are currently not on the listserve will sign up through Jim Moss (e-mail address: **[removed]**) because it is a great way to stay in touch throughout the year. Remember it is free and is also a benefit of your membership so SIGN UP! Only a fraction of the membership is currently not on the CIPP list serve, and we need to get everyone involved for the board to truly represent the consensus of the group.

Please do not hesitate to contact me or anyone else on the CIPP Board with your questions, concerns and issues.

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

**Specialty Groups**

**EMG**

**AIC ANNUAL MEETING:**
The EMG sessions in Dallas had three themes: digital tools for the conservator, website preservation, and file formats for text file preservation. A major portion of the program was supported funds from NCPTT. Digital tools for the conservator included two NCPTT-funded projects. John Burke rolled out the JAIC Online website, where all but the last two years of the AIC Journal are searchable and online at http://aic.stanford.edu/jaic. Tim Vitale presented the Albumen Website, http://albumen.stanford.edu, a conservation resource tool, with science, technology, early literature, seminal texts, conservation treatment forum and gallery for albumen photography online. The site was co-created with Paul Messier. Henry Wilhelm and Mark McCormick-Goodhart reviewed the most recent digital printing, ink, and paper technologies; a summary is on the Wilhelm website.

Website preservation is easily the most complex and the newest preservation discipline. Unlike other fields of conservation, conservators have the opportunity to stay abreast of the artifact creation process alongside the development of its preservation. Benjamin Wile, Jill Sterrett, and Steve Dye discussed SFMOMA’s effort to begin the preservation of websites. While learning from the efforts of library and archives preservation professionals, SFMOMA has developed a "from the ground up" methodology, through commissioning websites so that they will (1) have full rights to the content, (2) know how the sites were created technologically, and (3) know how they are "served" to the clients. Pip Laurenson reviewed electronic media preservation efforts in the Tate collections.

Mona Jimenez reported on her work at Rhizome in pioneering website preservation through "ArtBase," which uses an acquisition database to documents art works, artist intent and their presentation environment. The documentation format is related to the video cataloging template developed by Jim Hubbard, and administered by Jimenez, for the Independent Media Arts Preservation (IMAP) organization and adds extensive artist-intent data fields, along with data and file preservation links.

The Website Panel Discussion, chaired by Paul Messier, brought together many of the disparate themes into a few evolving truths. Conservators and curators are sharing roles in electronic media preservation. Collecting by libraries, archives, graphic design collections, and fine arts collections varies by type of site being saved. Website preservation is being seen as a spectrum of protocols with Brewster Kahle’s Internet Archive backing up the full Internet every two months on one end; the hapless website creator who is
saving work for their portfolio, somewhere in the middle; and institutions such as SFMOMA are investigating preservation of complex multimedia websites at the other end.

Two basic strategies are emerging "shoot it and stuff it" and the "game preserve." Capture what you can today through screen shots and downloads, and there will be something in the future. The game preserve paradigm seeks to maximize the "habitat" of the website and perpetuate it through time. The collector's task is to sort through the mass of web material, interpret content while culling for future consideration. In the EMG Digital Discussion Group, several hands-on electronic media practitioners presented talks and a panel discussed preservation of electronic text files. I began the half-day discussion with an overview of text in a variety of format wrappers. Electronic text is a collection of alphanumeric characters and symbols. When viewed in a plain text editor (EditPlus, for example), all of the proprietary machine language added in the various file formats can be seen along with the text. When preserving text, it can either be raw, as in files with the .txt extension or in a database as a field entry; it is held in proprietary formats such as .wpd, .doc, .rtf; or .pdf file wrapper.

John Burke provided an overview of XML (extensible markup language). Similar to HTML (both are subsets of SGML, standard generalized markup language), XML is more powerful because the markup tags can be defined by the user through the use of a DTD (document type definition). XML-marked-up text is sent through a transform engine to be formatted for viewing. Marked-up content remains untouched and ready to transform into any other format indefinitely. Browsers will soon read XML the same way browsers read HTML today. XML text should be viable for several decades.

Bob Futernick discussed the creation of a database for collections management and administration. His talk clarified the way in which databases held information, added new value to existing content by adding new content with the same identifier, and created data structure while all the while keeping track of everything. Unformatted text blocks are associated with an identifier such as an accession number, data entry number, or [data] object.

Mark McCormick-Goodhart demonstrated the use of PDF (portable document format) for preserving text and image files. Rather than a proprietary structure that formats text or images, the PDF wrapper holds text and images in its original format, all within a super structure that provides security and structure (fonts, color profiles, and metadata). Because PDF has become a tool in the prepress industry, it is presumed to be readable for many tens of years.

Walter Henry compared text file format alternatives. PDF, XML, SGML, and database (text block) were examined. He demonstrated that raw text and SGML-enabled text (HTML and XML) have great value because they can be repurposed as required. Formatted text files need data management (migration) for their preservation. Databases are "text" preservation tools because they hold unformatted text blocks and are designed to be functional (between different software and platforms), relational, and migratable.

**BUSINESS MEETING:** A vote was taken to change the EMG officers' terms from one year to two years, drop the vice-chair position and add an assistant program chair. Sarah Stauderman was appointed to the position at an earlier EMG Executive Council meeting for one year. The current officers were reelected for one additional year. A series of additional EMG guideline changes is being undertaken as well. The changes are being submitted to the AIC Board, which must ratify them in advance of the 2002 EMG Business Meeting in Miami.

—Tim Vitale, Chair EMG/AIC and Conservator in private practice; Emeryville and Oakland, CA, 510-594-8277
jtvitale@ix.netcom.com.

**AIC ANNUAL MEETING:** Thirteen excellent papers were presented at the AIC Annual Meeting in Dallas. The presentations were diverse and informative. Thank you to all those willing to present. We look forward to reading the papers in the 2001 Postprints.

**CALL FOR PAPERS:** The 2002 AIC Annual Meeting should provide a lot of excitement for object conservators everywhere. In addition to sun and salsa in Miami, we can all look forward to exploring the following two topics in the Objects Session: (1) The Conservator as Connoisseur, Scholar, Detective—With this topic, we hope to illustrate the ways in which conservators make important contributions to the study of art and historic objects, augmenting the disciplines of art history, archaeology, material culture and museum studies. (2) Considerations of Surface and Aesthetics in the Treatment of Outdoor Sculpture and Monuments—This topic was conceived both to dovetail with the theme of the general session and to provide a venue for presentation and discussion of current hands-on practices. Presentations can include treatment case studies, including identifying the original aesthetics (and the thought process used to develop the aesthetic choices made during treatment) or the evaluation of materials or techniques used for cleaning, patination, coating, and painting.

Anyone interested in developing a paper on one of
these themes should contact Patricia Griffin, program chair, Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106; (216) 707-2571; Fax: (216) 229-2881; Abstracts should be 300 words or fewer, and the deadline is November 5, 2001.

In an effort to share information and increase communication among our diverse AIC membership, OSG and the Textile Specialty Group are planning a joint session as well. The theme of this session has been tentatively titled, "Composite artifacts with textile/object components." Possible subjects include ethnographic items, personal shrines/religious artifacts, costume accessories, 20th-century assemblages, folk art, vehicles, etc. The presentation can include such topics as scientific/historic research, examination and/or treatment. Anyone interested in contributing to this joint session should contact Textile Program Chair Christine Giuntini, 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. Abstracts should be 300 words or fewer. Again, the deadline is November 5, 2001.

NOMINATIONS: Cricket Harbeck has agreed to chair the Nominating Committee. Nominations are being sought for the positions of program chair and treasurer. Please contact Cricket at the Milwaukee Public Museum, Cricket.Harbeck@mpl.org.

SECRETARY/TREASURER'S REPORT: Tom Bramm, secretary/treasurer, reported that OSG's deficit spending has continued. The current reserve is solid, but OSG is spending part of the reserve on for the annual meeting and postage rather than putting the money toward special projects, such as the publication of Gilded Metals. Following discussion at the business meeting, there was a vote to raise the dues to $25.

ARCHAEOLOGICAL DISCUSSION GROUP: The Archeological Discussion Group and the Society for Historic Archaeology (SHA) created a poster, which was presented at the SHA meeting in Longbeach, California (as reported in the May issue of AIC News). The poster is available for any member of the discussion group and/or OSG to take to a regional and/or national archaeology meeting. There are plans to turn this poster into a brochure, providing a quick reference on how to contact conservators and plan for conservation work. If you are interested in signing up for the group or in helping with the brochure please contact Emily Williams, elwilliams@ncsu.edu.

SPECIAL JAIC ISSUE: The OSG Publications Committee has solicited many papers for the next special issue of JAIC to be produced by OSG entitled, "Treatments Revisited." The papers include an examination of the efficacy of benzotriazole, a review of animal hides treated with BEVA, and a review of the effects of freezing as a pest control measure. The deadline is January 15, 2002, for receipt of papers for this issue. Submissions can still be made to the committee. Please contact Ellen Pearlstein, ellp@metmuseum.org.

APOYO: Amparo Torres wishes to thank OSG for its annual contributions. This year, APOYO will concentrate on developing a website, which will include issues of the APOYO Newsletter in Spanish and Portuguese.

CONTAMINATED COLLECTIONS CONFERENCE: At this year's AIC Annual Meeting, the Research and Technical Studies Subgroup (RATS) hosted a panel discussion on the symposium "Contaminated Collections: Preservation, Access and Use" for RATS and OSG members. OSG was a contributor to the symposium held last April. The Society for the Preservation of Natural History Collections (SPNHC) is publishing the proceedings. The proceedings will also be posted on a webpage hosted by the National Park Service. Additional published versions may be available. A future OSG column in AIC News will include information about when the proceedings will be made available.

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

Painting

AIC ANNUAL MEETING: The paintings session of the AIC Annual Meeting in Dallas, Texas, was a stimulating mix of practical, technical, and art-historical presentations. For many, the Fort Worth Tour organized and led by Claire Barry was another highlight of the meeting as were the evening tours of private collections. Many thanks to outgoing chair Fred Wallace for all of his hard work and organization. Please welcome two new officers who were elected at the business meeting: Heather Galloway, conservator at the Intermuseum Conservation Association, Oberlin, who was elected vice-chair (she will serve a one-year term and then move to chair the following year), and Charlotte Seifen, who was elected secretary/treasurer for a two-year term.

FEATURED ITEMS: This column is published six times a year, and this year, a portion of this space will be used to share information about research, treatments, exhibitions and collaborations from the conservation departments of some of our major art institutions. The first such interview is with Mark Leonard, conservator of paintings and department head at the J. Paul Getty Museum. Andrea Mantegna's Holy Family from the Alte Galerie in Dresden is being studied and conserved in the Getty's paintings conservation studio. Christoph Scholzel, a conservator from Dresden, will treat the painting while he is a guest artist for the Getty, as he is doing for the painting "Trittico Mantegna" currently on exhibit at the museum. The Getty is also working on a book to document the treatment of the painting, which will provide insight into the methodology and processes used in the conservation treatment. This book will be published in 2002.

Lisa Bruno
conservator for a three-month period. The painting will be on public view at the Getty for six months after the treatment has been completed. This project is funded by the Friends of Heritage Preservation, which consists of a group of Los Angeles residents with a particular interest in supporting conservation projects.

For the past three years the Getty Paintings Conservation Department and scientists from the Getty Conservation Institute (GCI) have been working closely with conservators and curators at the Yale University Art Gallery on the study and treatment of the early Italian Renaissance collections. The Getty conservators will participate in the upcoming seminar, Early Italian Paintings: Approaches to Conservation, to be held at Yale, September 28–30, 2001.

Mark Leonard also reports that three new acquisitions at the Getty are currently undergoing study and treatment: Mars Disarmed by Venus, a previously unknown collaborative work by Peter Paul Rubens and Jan Brueghel, the elder; a recently discovered Philosopher by Jusepe de Ribera; and Delacroix’s Arab Horseman. The conservation department is also working with other museum staff on an upcoming exhibition of the Utrecht work of Pieter Saenredam.

Lastly, work is also underway in collaboration with the GCI and the Getty Research Institute (GRI) to publish Personal Viewpoints, a volume of essays in which paintings conservators write about their work. The publication is an outgrowth of a small symposium held at the GRI in June 2001.

2002 PSG SESSION: The next AIC Annual Meeting will be held in Miami, Florida, from June 6–June 11. The general session will focus on the conservation and preservation of public art, artifacts, and architectural spaces. Specialty group presentations need not conform to the general topic. If you have an idea for a presentation, or an interesting treatment to discuss, please contact me as soon as possible. I submit a specialty group agenda to the AIC office in December.

—Jill Whitten, PSG Chair; Whitten & Proctor Fine Art Conservation; phone/fax: wpfineart@main.com

Photographic Materials

AIC ANNUAL MEETING: The 2001 PSG session was inspired by the unusually lengthy and active business meeting conducted at the 2001 PMG Winter Meeting in Houston. Among the many important issues that were raised during that session were the concerns about the need to preserve the history of the conservation of photographic materials, the desire to establish a record of the development of the techniques, and philosophies that have evolved over the past two decades. It was considered all the more important to try to get this history from the pioneers and practitioners who were a part of the early formative years of this discipline, and this would be best done while they still have some degree of accurate recollection.

The half-day session in Dallas was devoted to an overview of photograph conservation and PMG. A review of how this discipline has advanced over the years-progressing from a few practitioners and a fledgling PMG of fewer than 10 members, to today's dynamic organization that has helped make photograph conservation one of the greatest concerns in the preservation of material culture—was presented by José Orraca. It is a discipline in which the framework of science and chemistry is inextricably interwoven with artistic aesthetics and historical accuracy and research. Andrew Robb outlined the growth of PMG’s financial strength and emphasized that, while PMG enjoys a degree of financial security, this security was hard won. Funds must be used wisely, and an eye always must be kept on the future needs of PMG and its membership. With this last item in mind, Debbie Norris led the group into a discussion that examined the issues of professional development and the need for financial support for individuals who might otherwise not be able to pursue valuable studies and investigations. Among the ways suggested to benefit members of PMG were: sponsored seminars and/or workshops, making stipends available for members to attend conferences, supporting the publication of significant research and/or treatment techniques.

SECOND CALL FOR PAPERS: The PMG session at the 2002 AIC Annual Meeting in Miami will include a joint session between PMG and BPG. The session will focus on the inter-disciplinary conservation issues of document copying processes, also known as photo-reproductions. Many of these processes are commonly used to copy architectural plans, but have also been creatively used by artists. The length of the joint session will depend on the number of papers submitted. Please feel free to submit papers on other topics for the regular PMG session. Presentations should be 20 to 30 minutes long, although shorter topics will be considered. Tips are always welcome. Please submit abstracts to Lee Ann Daffner, Program Chair, at

2003 PMG WINTER MEETING SITE: Sites for the 2003 PMG Winter Meeting were reviewed in Dallas, and those present selected San Juan de Puerto Rico. Details will be provided as the plans begin to take formal shape. Please start thinking about potential papers to present and submit your topics/abstracts to Lee Ann.

SPECIAL THANKS: On behalf of PMG’s members, I take this opportunity to extend our appreciation to Andrew Robb, outgoing PMG chair, and to Monique Fischer, outgoing secretary/treasurer. Andrew served us well.
during his terms as both program chair and chair; and Monique bravely served two terms as secretary/treasurer and did an excellent job at keeping track of our activities and funds. Thank you, Andrew and Monique.

**TOPICS:** Those of you who made presentations at both the 2000 and 2001 Annual Meetings should not forget to submit your manuscripts to Sarah Wagner, PMG publications coordinator. Sarah can be reached at [email protected] or [email protected] for more information. The deadline is September 1, 2001.

—Thomas M. Edmundson, PMG Chair; Heugh-Edmondson Conservation, P.O. Box 10408, Kansas City, MO 64171-0408;

**Textiles**

**AIC ANNUAL MEETING:** As the incoming chair, I would like to thank Jenna Kuttruff for her dedication and hard work in putting together the TSG session in Dallas. At the last minute, two of the five scheduled presentations were canceled. After some reshuffling and the inclusion of a paper from the General Session, the first morning session included four papers—two concerned with examination and treatment, one on fiber analysis, and one scientific paper examining the effectiveness of different surfactants. Following a short break, the TSG Catalog editorial committee organized a first round of catalog drafting for the "Compensation for Loss" chapter. The attendees broke up into small groups lead by the catalog committee and much lively discussion followed. Our dedicated editorial members will put in many hours of work to turn these discussions into an organized format. Jeanne Brako, lead coordinator, certainly has her work cut out for her. Every member of TSG should marvel at the volunteer time spent by some of our colleagues on this project.

Following lunch, the group returned to a panel discussion with audience participation on the subject of research in textile conservation. While no conclusions or list of research topics was immediately forthcoming, the discussion with audience participation did focus on differences in priorities and approach between conservation researchers and practicing conservators. The session concluded with a case study, which combined a thorough examination with a novel treatment. It was a satisfying end to a very busy day.

The TSG Business Meeting directly followed the final paper. Space does not allow me to summarize the meeting here, but our secretary, Dorothy Alig, has already prepared the final draft, and the minutes will be mailed later this year or early next year.

**POSTPRINTS:** It's our 10th Anniversary (1991–2000) and, by the time you read this column, the membership should have received both the 1999 and 2000 issues. A final thank you to Camille Breeze for her work on Volumes 8–9, and a welcome to Jane Merritt and Virginia Whelan, who took on the formidable task of editing Volume 10. Jane and Virginia have also agreed to edit the 2001 issue, and I hope I am lucky enough to convince them to carry on for a third year. Our group has been very fortunate to have always had dedicated editors, and on behalf of the membership of the TSG I would like to acknowledge them, beginning with Cara Varnell, Catherine McLean, and Susan Mathisen editing our first volume. Volume 2 was edited by SusanneThomassen-Krauss, Linda Eaton, and Sara Reiter. Catherine McLean edited Volumes 3–4. Patricia Ewer and Beth McLaughlin took over editing for Volumes 5–7. All of these women have given generously of their time and expertise. Thanks to their contributions, we have a valuable record of research and treatment from the past 10 years.

**CALL FOR PAPERS:** This year, Kathy Francis, vice-chair, and I are going to share responsibility for soliciting papers for the 2002 Annual Meeting in Miami. As usual, we are looking for papers on textile topics to be presented specifically at the TSG session. The past few years have been rather lean on examination/treatment topics. We are discussing ways to make presentation less formal and intimidating for everyone, but especially for those students who often do exhaustive examinations during their internships. If you are the supervising conservator of a student, please encourage her/him to consider presenting. Abstracts on purely textile topics should be e-mailed to Kathy Francis [email protected] or sent to her at The Isabella Stewart Gardner Museum, Two Palace Road, Boston, MA 02115. Kathy would be happy to discuss any concerns or answer any questions if you want to call her to "test the waters."

Additionally, in an effort to share information and increase communication among our diverse AIC membership, the Objects Specialty Group and the TSG are planning a joint session at the 2002 Annual Meeting. Patricia Griffin, OSG Program Chair, and I are the coordinators. The theme of this session has been tentatively titled "Composite artifacts with textile/object components." Possible subjects the combined groups would be interested in include—but are not limited to—ethnographic items such as masquerade costumes, personal shrines/religious artifacts, costume accessories (hats, shoes, belts etc.), 20th-century assemblages (fine and/or outsider art), folk art, vehicles, architectural elements, etc. The presentation/paper can include such things as scientific/historic research, examination and/or treatment of the above mentioned objects.

Abstracts dealing with composite artifacts can be e-mailed to me at [email protected] or sent to me at The Department of the Arts of Africa, Oceania and the Americas, Metropolitan Museum of Art, 1000 fifth...
Avenue, New York, NY 10028, or faxed to (212) 396-5039.
The deadline for submission is November 5, 2001.
Abstracts should be 300 words or fewer and should explain
the topic succinctly.

For more information on the joint specialty session,
please contact either me at the address above or Patricia
Griffin at The Cleveland Museum of Art, 11150 East Blvd.,
Cleveland OH 44106; fax: (216) 229-2881; christine.giuntini@metmuseum.org

OFFICERS: 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

Wooden Artifacts

AIC ANNUAL MEETING: The Wooden Artifacts Group presentations at the annual AIC Annual Meeting in Dallas covered a range of exciting topics. Two papers explored very different aspects of synthetic resins: Arlen Heginbotham discussed his use of low concentration solutions of Acryloid B-72 to saturate historic finishes, and Carey Howlett presented an ongoing re-treatment of an acrylic consolidation of the leather on an important treaty box. Alton Bowman considered the interpretive value of original intent in refinishing a massive mid-19th-century bed. Likewise, Pam Kirschner considered the values of original context and interior design in defining conservation needs in a Frank Lloyd Wright-designed home. The two presentations on international projects were broadly attended. Elisabeth Cornu presented a treatment of a Chinese altar in Cuba. (Unfortunately, because of visa problems, Alejandro Villallon, who was supposed to be the co-presenter, was unable to attend the meeting.) David Bayne’s presentation on the development of the Furniture in France Study Tour was of keen interest to WAG members and other groups hoping to offer similar trips in the future. I would like to thank all of the speakers for their efforts in preparing their papers. Note that if you have given a talk, or are considering giving one in the future, publication of your paper in a postprint does not prevent you from submitting it to JAIC (see JAIC News, page 19). On the topic of postprints, you should have received a double set (1999 and 2000) in the mail.

THANKS TO OFFICERS: Kathy Gillis deserves our warmest thanks for all her hard work as both chair and program chair for the annual meeting, as well as for her tireless efforts on behalf of Furniture in France Study Tour. We also owe a huge debt of gratitude to Philippe Lafargue. He had been WAG’s secretary/treasurer for so long, most of us forgot it was an elected position. Arlen Heginbotham, assistant conservator in the decorative arts and sculpture department at the Getty Museum, was elected program chair for the 2002 annual meeting in Miami. Contact Arlen if you are interested in giving a paper or a tip; better still, contact Arlen if you know someone who should be giving a paper or tip. He can be reached at aheginbotham@getty.edu. Helen Anderson, principal in De Saram’s in New Orleans, was elected as secretary/treasurer. She can be reached at

STUDY TOUR: By all accounts, WAG’s Furniture in France Study Tour was a major success. The participants were well-received by the craftsmen, scholars, and restorers they visited. We owe our thanks to the AIC staff for their outstanding support in this project and The Andrew W. Mellon foundation for its generous financial support that offset a considerable portion of the expenses of this project.

VOLUNTEERS NEEDED: Organizing a study tour of this size, and writing grants are both time-consuming activities. Fortunately, WAG can capitalize on its success and utilize this model of fundraising on similar trips. Since many members want to go to France in 2003 and/or Germany in 2004, we need to create an organizing committee to begin the process very soon. If you are interested in going and/or helping with organization, please contact David Bayne.

PROGRAMMING: One of the items highlighted at the business meeting was the need for a long-term plan for WAG’s programming. This specialty group has an excellent track record of producing major symposiums and, now, major study programs. There are still areas we have not explored, such as one- or two-day workshops, or returning to the production of the specialty group’s conservation catalog. Do you feel there is enough variety of educational opportunities for you? It is my hope that this year we can draft such a plan. If you would be interested in talking about your needs and ideas for WAG programming in the future, please contact me.

—Chris Shelton, WAG Chair; P.O. Box 6826, Houston, TX 77265; 281-837-2345; Fax: 281-837-2346; cshelton@mfah.org

EDITOR’S NOTE: THE RATS COLUMN WAS NOT SUBMITTED FOR THIS ISSUE OF AIC NEWS.
Courses, Conferences, and Seminars

GENERAL

Washington, DC—Contact: Forbes Symposium 2001. DCSR Freer Gallery of Art/Arthur Sackler Gallery, Smithsonian Institute, Washington, DC 20560; dcsr@asia.si.edu

Paris, France—Contact: ICOMOS France, 62 rue Saint Antoine, 75186 cedex 4; Fax: +33 (1) 4461 2181

London, UK—Contact: Andrew Oddy

Santiago, Chile—Contact: TICCIH, Esteban dell’Orto 6915, Las Condes, Santiago, Chile;

Gaithersburg, MD—Contact: Kerra Johnson, National Institute of Standards and Technology, 100 Bureau Dr., Stop 8220, Gaithersburg, MD 20899; (301) 973-6602; Fax: (301) 990-3851; www.nist.gov/charters_seminar

September 17-21, 2001. "History and Use of Medieval Pigments and Inks."
London, UK—Contact: IPC, Leigh Lodge, Leigh, Worcester WR6 5LB, UK; +44 (0) 18 8683 3688; information@ipc.org.uk

Galaxidi, Greece—Contact: Rikhard Hordal, EVTEK Institute of Art and Design, Lummetie 2, 01300 Vantaa, Finland;

Dublin, Ireland—Contact: Alison Muir, Department of Conservation, Ulster Museum, Botanic Gardens, Belfast, BT9 5AB;

Paris, France—Contact: Colloque ARAAFU, c/o D. Martiner, 70 avenue de Stalingrad, 21000 Dijon, France; Fax: +33 (0) 380 280 060; infocolloque@freesurf.fr

London, UK—Contact: Colloque ARAAFU, c/o D. Martiner, 70 avenue de Stalingrad, 21000 Dijon, France; Fax: +33 (0) 380 280 060; infocolloque@freesurf.fr

Asilomar, CA—Contact: APTI, 4513 Lincoln Ave., Suite 213, Lisle, IL 60532; (630) 968-6400; Fax: (888) 723-4242; apt2001@apti.org; www.apti.org

Amsterdam, The Netherlands—Contact: Mireille te Marvelde, Frans Hals Museum, Postbus 3365, NL-2001 DJ Haarlem; Fax:

Harare, Zimbabwe—Contact ICOMOS, www.icomos.org

Cambridge, MA—Contact: Halfor Yngvason, Cambridge Arts Council, 57 Inman St., Cambridge, MA 02139; (617) 349-4380; www.ci.cambridge.ma.us/~cac

New York, NY—Contact: Preservation Trades Network, 731 Hebron Ave., Glastonbury, CT 06033; (860) 633-2854; info@ptn.org

October 30, 2001. "Holy Smokes, the House is on Fire!"
Washington, DC—Contact: Michele Pagan, Washington Conservation Guild, P.O. Box 23364, Washington, DC 20026; (202) 546-5439; mlpagan@ntel.net

Atlantic City, NJ—Contact: Laura Sturton Aust or John Scott, Fax:
Courses, Conferences, and Seminars


November 12–14, 2001. Fifth International Conference on Biodeterioration of Cultural Property. Sydney, Australia—Contact: Vinod Daniel, Australian Museum, 6 College St., Sydney, NSW 2010, Australia; +61 (0) 2 9320 6115; Fax: +61 (0) 2 9320 6070;


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; iicon@compuserve.com; www.iiconervation.org

September 18–21, 2001. CIPA 2001 International Symposium: Surveying and Documentation of Historic Buildings—Monuments—Sites, Traditional and Modern Methods. Potsdam, Germany—Contact: CIPA 2001 Organizing Committee, c/o Prof. Joerg Albertz, Technical University of Berlin EB 9, Str. Des 17 Juni 135, D-10623 Berlin, Germany; +49 (0) 30 314 5331; Fax: +49 (0) 30 314 21 104; cipa2001@fpk.tu-berlin.de; www.fpk.tu-berlin.de/cipa2001

September 25–26, 2001. Third International Conference on Surface Technology with Water Repellent Agents. Hanover, Germany—Contact: University of Hanover, hydrophobe @iad.uni-hannover.de; www.iad.uni-hannover.de/hydrophobe/index.html

October 15, 2001–February 1, 2001. "Conserving Historic Structures." Victoria, British Columbia—Contact: Lisa Mort-Putland, Cultural Resource Management Program, Continuing Studies, University of Victoria, P.O. Box 3030, STN CSC, Victoria, BC V8W 3N6, Canada, (250) 721-8462; Fax: (250) 721-8774; lmort-putland@uvic. ca; www.uvcs.uvic.ca/crm

BOOK AND PAPER


Courses, Conferences, and Seminars

May 9–10, 2002. "Part and Parcel of the Job: Planning, Packing and Transporting Loans for Exhibition." London, UK—Contact: Conference Organizers, c/o IPC at Leigh Lodge, +44 (0) 886 832 323; Fax: +44 (0) 886 833 688; http://palimpsest.stanford.edu/ipc/meetings.html#part

May 12–16, 2001. "Conservation and Restoration, Exploring the Gilded Surface." Washington, DC—Contact: Patsy Howard, Society of Gilders, P.O. Box 478, Suellville, GA 30078; (770) 979–7994, or Peter Miller.


September 12–16, 2001. "Exposure 2001: Corrosion, Conservation and Study of Historic Metals in Situ, on Display and in Storage." Hildesheim, Germany—Contact: Jack Ogden, Fachhochschule Hildesheim/Holzminden/Goettingen, Bismarkplatz 10/11, D-31134 Hildesheim, Germany; Fax: +49 5121 881 386; exposure2001@stripwtist.com


September 17–28, 2001. Theory and Conservation of Icons. Halkida, Greece—Contact: Lascaris Conservation of Works of Art, 27 Iatrikos Avantos, 34100 Halkida, Greece; +30 (0) 221 21 981; Fax: +30 (0) 221 21 981;


PHOTOGRAPHIC MATERIALS


Paris, France—Contact: Martine Gillet, CRCDG, 36 rue Geoffroy-Saint-Hilaire, 75005 Paris, France; gillet@mnhn.fr, or Susie Clark.

TEXTILES


Courses, Conferences, and Seminars

Netherlands Institute for Cultural Heritage (ICN), Department of Conservation Research, "DHA 20", P.O. Box 767, 1070 KA Amsterdam, The Netherlands; +31 (0) 20 305 4780; Fax: +31 (0) 20 305 4700; dha20@icn.nl


<table>
<thead>
<tr>
<th>COURSE OFFERINGS</th>
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<tr>
<td><strong>AASLH Workshop Series, including Collections Management &amp; Practices Series</strong></td>
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<tr>
<td>Nationwide—Contact: Tara White, <a href="http://www.aaslh.org">www.aaslh.org</a></td>
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<tr>
<td><strong>Campbell Center for Historic Preservation Studies</strong></td>
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<tr>
<td>Mt. Carroll, IL—Contact: Campbell Center, (815) 244-1173; Fax: (815) 244-1619; <a href="mailto:campbellcenter@internetnw.com">campbellcenter@internetnw.com</a>; <a href="http://www.campbellcenter.org">www.campbellcenter.org</a></td>
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<tr>
<td><strong>Centre for Photographic Conservation Courses</strong></td>
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<tr>
<td>UK—Contact: Angela Moor, Fax: <a href="http://www.cpc.moor.dial.pipex.com">www.cpc.moor.dial.pipex.com</a></td>
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<td><strong>Centro del Bel Libro</strong></td>
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<td>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; <a href="mailto:info@cbl-ascona.ch">info@cbl-ascona.ch</a></td>
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<tr>
<td><strong>Conservation Center, Institute of Fine Arts, NYU, Conservation Workshops</strong></td>
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<tr>
<td>Contact: Shelley Sass, Program Coordinator, <a href="http://www.iccrom.org">www.iccrom.org</a></td>
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<tr>
<td><strong>ICCCROM Training Information</strong></td>
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<tr>
<td>Contact: Training and Fellowship Office, <a href="mailto:training@iccrom.org">training@iccrom.org</a>; <a href="http://www.iccrom.org">www.iccrom.org</a></td>
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<td><strong>Institute for Paper Conservation Courses</strong></td>
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<td>UK—Contact: IPC, +44 (0) 1883 683 2323; Fax: +44 (0) 1883 683 3688; <a href="mailto:information@ipc.org.uk">information@ipc.org.uk</a>; <a href="http://palimpsest.stanford.edu/ipc">http://palimpsest.stanford.edu/ipc</a></td>
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<tr>
<td><strong>International Academic Projects—Short Courses</strong></td>
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<tr>
<td>Contact: Jim Black, <a href="mailto:jb@academicprojects.co.uk">jb@academicprojects.co.uk</a>; <a href="http://www.academicprojects.co.uk">www.academicprojects.co.uk</a></td>
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<tr>
<td><strong>Multimodal Hazardous Materials Transportation Training Seminar</strong></td>
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<tr>
<td>Various locations and dates. Contact: Suecett Edwards, U.S. Department of Transportation, <a href="http://www.scmre.si.edu">www.scmre.si.edu</a></td>
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<tr>
<td><strong>SCMRE Education</strong></td>
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<tr>
<td>Contact: (301) 238-3700; <a href="http://www.scmre.si.edu">www.scmre.si.edu</a></td>
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<tr>
<td><strong>Seminars in Historic Preservation and Cultural Resource Management</strong></td>
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<tr>
<td>Alexandria, VA—Contact: National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (703) 765-0100; <a href="mailto:info@npi.org">info@npi.org</a>; <a href="http://www.npi.org">www.npi.org</a></td>
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<tr>
<td><strong>SOLINET Courses</strong></td>
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<td>Contact: SOLINET, 1438 West Peachtree St., Suite 200, Atlanta, GA 30309; (404) 892-0943; Fax: (404) 892-7879; <a href="http://www.solinet.net">www.solinet.net</a></td>
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Do you have a Course, Conference, or Seminar listing that you would like to include in the November issue of AIC News? Then e-mail it to info@aic-faic.org by October 1! Call (202) 452-9545, ext. 10 for more information.

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The Shelburne Museum is offering an advanced one-year Fellowship in Objects Conservation to work on the museum’s doll collection beginning in the fall of 2001. Artifacts in this important collection are made of a variety of materials including painted wood, papier mache, wax, leather, and textiles. The Fellow will conduct technical examinations, take documentary photographs, and write condition reports. Treatments may include major structural repairs, removal of overpaint, removal of dirt and grime from surfaces, mending, vacuuming, and wet cleaning costumes. The Fellow will design and fabricate safe display stands for the dolls. The Fellow will assist with preventative conservation actions appropriate for the collection and building in which it is housed such as mocking up and evaluating new lighting systems and monitoring environmental conditions.

Candidates must be graduates of recognized conservation programs or have equivalent experience with either a specialty in objects with some experience in textiles, or a specialty in textiles with some experience in objects. The Fellow will receive a stipend of $25,000 with an additional $1,200 for research and travel, plus benefits. For more information contact Nancie Ravenel, Associate Objects Conservator, x3354 or nancie@shelburnemuseum.org.

For consideration, please submit a cover letter summarizing interest, a resume, and three letters of recommendation to:

Richard Kerschner
Director of Preservation and Conservation
Shelburne Museum
5555 Shelburne Rd.
Shelburne, VT 05482

The Shelburne Museum
IMLS Graduate Fellowship in Objects Conservation

The Metropolitan Museum of Art Conservation Fellowships

The Andrew W. Mellon Foundation and The Sherman Fairchild Foundation, through The Metropolitan Museum of Art, awards a number of annual conservation fellowships for training and research in one or more of the following museum departments: Arms and Armor, Asian Art Conservation, The Costume Institute, Musical Instruments, Paintings Conservation, Paper Conservation (including photographs), Objects Conservation (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), and Textile Conservation. Fellowships are typically one year in duration. Shorter-term fellowships for senior scholars are also available. It is desirable that applicants should have reached an advanced level of experience or training. Also available through the Metropolitan Museum of Art is a nine-month Polaire Weissman Fellowship for conservation work in the Costume Institute and a two year L.W. Frolich Charitable Trust Fellowship in the Department of Objects Conservation. The Andrew W. Mellon Foundation and The Sherman Fairchild Foundation, through The Metropolitan Museum of Art, awards a number of annual conservation fellowships for training and research in one or more of the following museum departments: Arms and Armor, Asian Art Conservation, The Costume Institute, Musical Instruments, Paintings Conservation, Paper Conservation (including photographs), Objects Conservation (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), and Textile Conservation. Fellowships are typically one year in duration. Shorter-term fellowships for senior scholars are also available. It is desirable that applicants should have reached an advanced level of experience or training. Also available through the Metropolitan Museum of Art is a nine-month Polaire Weissman Fellowship for conservation work in the Costume Institute and a two year L.W. Frolich Charitable Trust Fellowship in the Department of Objects Conservation. The next L.W. Frolich fellowship will be available for 2002-2004. All fellowship recipients will be expected to spend the fellowship in residence in the department with which they are affiliated. The stipend amount for one year is $25,000 with an additional $3,000 for travel. Fellowships begin on September 1, 2002. A typed application (in triplicate) should include: full resume of education and professional experience, statement not to exceed one thousand words, describing what the applicant expects to accomplish during the fellowship period and how the Museum’s facilities can be utilized to achieve the applicant’s objectives, tentative schedule of work to be accomplished and proposed starting and ending dates, official undergraduate and graduate transcripts and three letters of recommendation (at least one academic and one professional). The deadline for completed applications is January 4, 2002. Applications should be sent to Attn: Marcie Karp, Fellowships in Conservation Program, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198.

The Metropolitan Museum of Art Conservation Fellowships

The Metropolitan Museum of Art Conservation Fellowships

Positions

Chicago Historical Society Conservator

Conservator, object or textile, with work experience in both disciplines. Working closely with the collection management staff, the conservator will be responsible for proper housing of the 3-D collection, as well as overseeing all activities of a conservation laboratory. Activities include examination of objects for treatment, loan, research, and exhibition; work with staff, architects, and consultants to set and monitor environmental, storage, exhibition, and transit standards. In addition, s/he will be part of a team designing a 100,000 square foot collection center for the 3-D collection. Applicants should have a Bachelor of Arts degree, have graduated from a recognized conservation program, three years post-training experience, excellent written, oral and interpersonal skills, and creative thinking and problem solving skills. Salary is commensurate with experience. Excellent benefits will be provided. Please send letter, resume, and reference to Human Resources, Chicago Historical Society, 1601 Clark Street, Chicago, IL 60614 by September 30.
Positions, Internships, and Fellowships

Fowler Museum, UCLA
Assistant Conservator Position

The UCLA Fowler Museum of Cultural History invites applications for a full-time Assistant Conservator position (open until filled). The conservator will assist in general conservation responsibilities and the specific conservation care of a 100,000 piece ethnographic collection of artifacts and textiles from such areas as Africa, Southeast Asia, and the three Americas. For more information about the position and the museum's collections, refer to the website http://www.fmch.ucla.edu/ or contact:

Jo Hill

New York State Office of Parks, Recreation and Historic Preservation, Peebles Island Resource Center
Paper Conservation Technician

The Peebles Island Resource Center, located in Waterford, NY, seeks a part-time technician to rehouse works on paper from the collection of Olana State Historic Site, including works created by Frederic E. Church as well as those collected by him. The technician will work under the supervision of paper conservator Marie Culver. The successful candidate will demonstrate good manual skills through a portfolio and references and must also be able to cut board stock and assemble standard size storage units repetitively. Previous experience working with museum collections, and an undergraduate degree in studio art, art history, or chemistry are desirable though not required. This position would be suitable for a candidate who wishes to gain experience for a future career in conservation or preservation. It is a half-time position running from October 2001 through September 2002.

Please send a letter of interest and resume to: John Lovell, Assistant Director, Peebles Island Resource Center, Waterford, NY 12188.

Virginia Museum of Fine Arts
Museum Assistant Conservation Technician (Position #C0315)

The Virginia Museum of Fine Arts seeks an assistant conservation technician. This position will assist with the preservation of the Museum's collection of paintings, works of art on paper, photographs, books and historic and reproduction frames. Other duties include the examination and monitoring of works of art requested for loan; assisting with conservation research; photographic and written documentation; technical investigations with x-ray, infrared, and ultraviolet equipment; preparing artist and chemical materials; matting and framing for exhibitions; preparing book cradles, and rehousing groups of works of art for storage. The technician will be responsible for project management and interdepartmental coordination, office and laboratory management, administrative support and substantial clerical duties to include typing and filing. The position will require the ability to work a flexible schedule including some evening and/or weekend hours.

Qualifications: A Bachelor of Arts Degree, preferably with course work in art history, studio art, museum studies, graphic design, foreign language, photography, or chemistry. The candidate should have experience in handling works of art; in assessing condition of works of art; and in conducting literature searches for art historical or scientific research. Must be skilled in PC usage, such as word processing, image processing, and spreadsheet entry. Must have experience taking quality color or black & white photography. Woodworking skills are preferred as well as experience operating power tools and for mat cutting and woodworking equipment. Other demonstrable abilities include: strong problem solving skills; management of overlapping, complicated projects; ability to work independently; ability to learn new tasks; and ability to communicate and interact well with the public, other professionals and departments. A valid driver's license is required as well as the ability to wear a respirator. An equivalent combination of training and experience indicating possession of the preceding knowledge and abilities may substitute for the education qualification.

Hiring Range: $22,500 to $24,995, plus an excellent benefits package and relocation expenses. Faculty rank and salary will be determined based on qualifications and experience.

A Virginia State application for Employment (www.dhrm.state.va.us), cover letter, resume, and a list of three or more references must be received no later than 5 p.m., Wednesday, October 31, 2001 by the Virginia Museum of Fine Arts, Human Resources, 2800 Grove Avenue, Richmond, VA 23221-2466 or by fax (804) 340-1635. A security background check will be required. The American Association of Museums accredits the Virginia Museum of Fine Arts. EOE/AA

Virginia Museum of Fine Arts
Paul Mellon Conservation Technician

The Virginia Museum of Fine Arts seeks an assistant conservation technician for the Paul Mellon collection and related collections. The
Positions, Internships, and Fellowships

Positions, Internships, and Fellowships

paintings, works of art on paper, photographs, books and historic and reproduction frames for an estimated 10 year project. Other duties include the examination and monitoring of works of art requested for loan; assisting with conservation research; photographic and written documentation; technical investigations with x-ray, infrared, and ultraviolet equipment; preparing artist and chemical materials; matting and framing for exhibitions; preparing book cradles, and rehousing groups of works of art for storage. The technician will be responsible for project management and interdepartmental coordination, office and laboratory management, administrative support and substantial clerical duties to include typing and filing. The position will require the ability to work a flexible schedule including some evening and/or weekend hours.

Qualifications: A Bachelor of Arts Degree, preferably with course work in art history, studio art, museum studies, graphic design, foreign language, photography, or chemistry. Must also have 3 years of experience working in a Museum Conservation Department or equivalent experience. Must have: experience in handling works of art; experience performing condition assessments and surveys; knowledge regarding museum packing/crating and exhibition installation; experience carrying out treatments under supervision; and experience in matting, mounting, and performing minor frame treatments. Publishing experience is preferred. The candidate should have experience in conducting literature searches for art historical or scientific research. Must be skilled in PC usage, such as word processing, image processing, and spreadsheet entry. Must have experience taking quality color or black & white photography. Other demonstrable abilities include: strong problem solving skills; management of overlapping, complicated projects; ability to work independently; ability to learn new tasks; ability to communicate and interact well with the public, other professionals and departments. A valid drivers' license is required as well as the ability to wear a respirator. An equivalent combination of training and experience indicating possession of the preceding knowledge and abilities may substitute for the education qualification.

Hiring Range: up to $42,481 annually. Position does not include benefits. Will pay for relocation expenses. Faculty rank and salary will be determined based on qualifications and experience.

A Virginia State application for Employment (www.dhrm.state.va.us), cover letter, résumé, and a list of three or more references must be received no later than 5 p.m., Wednesday, October 31, 2001 by the Virginia Museum of Fine Arts, Human Resources, 2800 Grove Avenue, Richmond, VA 23221-2466 or by fax (804) 340-1635. A security background check will be required. The American Association of Museums accredits the Virginia Museum of Fine Arts. EOE/AA

California State Department of Parks and Recreation Object Conservators

The California State Department of Parks and Recreation will be contracting for conservation services for historic horse-drawn vehicles, mining equipment, and industrial artifacts throughout California in the upcoming year. Conservators must adhere to the code of ethics of AIC. For further information, call. Email resumes and cover letters to Additional information is available at http://www seoconservator.com.

Contact
Mary Seng

if you would like to submit a position, internship or fellowship meeting for the November issue of AIC News. The deadline for advertising submissions is October 15.

Schwartz Electro-Optics (SEO)

Schwartz Electro-Optics (SEO) is the maker of the SEO Conservator™, the first affordable, easy-to-use and safe laser for restoring painted works of art. In preparation for its upcoming product launch, SEO seeks a conservator in a sporadic, part-time capacity to lead product demonstrations and train new users.

Applicants should have great communication skills, teaching ability, and be comfortable leading product demonstrations to the world’s foremost conservators. An MS or BS in Art Conservation or Physics is preferred with a minimum of five years conservation experience.

Play an integral role in one of the most revolutionary advances to the science of conservation and get paid to do so!

Email resumes and cover letters to. Additional information is available at http://www seoconservator.com.
30th AIC Annual Meeting
Miami, Florida
June 6-11, 2002

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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Contemporary Murals: Outside the Box

WILLIAM J. SHANK

An innocent-looking, almost white wall sits quietly on a sun-blasted, south-facing building in a warehouse neighborhood where San Francisco’s largely Latino Mission District creeps toward the foot of Potrero Hill.

There is nothing remarkable about the southern wall of the windowless building except for its large size (about 60 x 60 feet). But if you look closely, you will notice a rectangle of faded color here, and some splotches of dripped colors there, apparently made by someone hurling a paint-filled balloon at the white wall. The Lilli Ann Building, built as a home to a dairy, and currently a four-story office building, holds a secret.

Until 1998, a brightly hued, abstract, geometric mural by Chicano artist Chuy Campusano, filled this wall. Then suddenly...it was gone! The building had changed hands, and the owners took steps to seal out moisture that was creeping into the interior through the painted wall. Their mistake was using an opaque layer of sealant, which turned the once-colorful wall white.

Hysteria ensued. Death threats were made against the building’s owners. The family of the deceased artist sued the owners of the building but encouraged local supporters to cease the vandalism which had begun since the mural was covered over. An option of transferring the aged paint film, in a variation on Italian strappo, from a wall that consisted of hundreds of cinderblocks, mortar, save cultural property. I have asked three conservators, who have indeed had more than a glimpse of this disaster, to share their first-hand observations, both personal and professional. They represent many of our colleagues who offered assistance, in a myriad of ways, during the first weeks of the response. Their comments share some common threads created by feelings of shock and unimaginable sorrow, as well as concern. They also share a good deal of optimism and strength. Like Orwell, they too have seen the human spirit rise to the occasion and face the tragedy with courage and with the ability to organize, respond, and repair.

First we hear from Alan Farancz, an AIC member who has often been contracted by FEMA to respond to and evaluate disasters and emergencies. He was ready to be called for service again and, as you will read, com-

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The Trade Center and Pentagon Attacks: AIC Members’ Words from Ground Zero

JERRY PODANY

“When you have had a glimpse of such a disaster as this...the result is not necessarily disillusionment and cynicism. Curiously enough, the whole experience has left me with not less but more belief in the decency of human beings.”

George Orwell, Homage to Catalonia, 1938

Over the weeks that have passed since the September 11 attacks on the World Trade Center in New York and the Pentagon outside of Washington, D.C., much has been written describing both the tragedy of the events as well as the heroism of those involved in the response. We all share the enormous sorrow for the loss of life and stand speechless in the face of so much senseless destruction, perhaps especially those who spend so much of their lives working to
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and cement patches, was explored. The family eventually settled for monetary compensation, and the wall remains blank.

The principles of conservation treatments of twentieth-century murals are among the few areas where ethics are not specifically addressed by our profession, and there are many questions to be answered. When called upon to address the condition problems of a deteriorating secco mural, the average conservator will apply the standard principles of conservation to his or her task: documentation, reversibility, and design compensation restricted to areas of loss. But is this approach always, or even usually, appropriate?

Several managers of public art collections were interviewed about the special case of outdoor murals. From their point of view, painted walls should by-and-large be considered temporary artworks. Some city collections have quantified the number of years that a mural should be expected to last (10–15 years, for example). This number is then written into the contract with the artist at the time that the mural is created, or sometimes it is verbally understood. The Director of the Public Art Commission in Los Angeles, Felicia Filer, told me that for community-based murals, a policy has recently been instituted that calls for a reunion of all concerned parties every five years. “At the end of five years, the community and property owner have a chance to come back again and agree about [the mural’s] condition, see if it’s stable, and decide if they’d like to have it up for another five years. As opposed to the expectation that it will be up in perpetuity.”

In spite of this hard line about the limited life span of outdoor murals, there is almost universal hesitation when the time comes to state that all murals should fall into this somewhat disposable category. Debra Lehane, the director of the Civic Art Collection of the San Francisco Arts Commission thought that “some” of the murals probably merited being saved, but that a decision would have to be made by a committee in order to make that sort of determination. Financial considerations play a large part in the discussion. Maintenance of outdoor murals in a city like San Francisco, which is chock-a-block with such paintings, simply cannot be supported by the city government, Lehane said. Artists now sign an agreement with the building owner agreeing to the maintenance of the mural (e.g., graffiti removal), and they also agree to a five-year life expectancy. And beyond that time frame? “Face reality, guys; it’s nature. Mother Nature is going to win one way or another.” She advises muralists that if they want to preserve their artwork, they should consider painting it on a surface that can be removed from a building.

One of the team of conservators who has carried out a survey of the murals owned by the City of Los...
Angeles agrees. “I subscribe to that notion,” Chris Stavroudis said. “Unless the community feels that a mural is a masterwork that should be restored, there are interesting alternatives. The community can recreate it and alter it.” Then he states the obvious preservation problem. “You don’t have the option of putting it into dark storage and looking at it only once every five years. And in that sense, murals are different. They are also different from their equally vulnerable cousins, outdoor sculptures, which often have, as Stavroudis puts it, “renewable surfaces.”

At the Department of Cultural Affairs in Los Angeles, Roella Louie, former director of public arts, grants and planning (who has now moved on to be deputy director of the work force development division) goes on record as saying, “Remind folks that murals are temporary.” Like Lehane, she cites limited resources to deal with the problems of unprotected, outdoor paintings. “The government does not have the financial resources to even maintain a city art collection, much less a city wide mural collection.” And for those that do not survive the ravages of time, and the southern California sunshine? “If an artist feels that a certain piece is his best work,” Louie suggests, “there are means of archiving that are user friendly, such as computer images or a virtual library.”

The tricky sociological matter—even if an authoritative body decides that it is time to do away with a mural—is that a highly visible work of art on constant public display develops a life, and sometimes a cult, of its own. Even if adequate notice is posted, as is required by law, the destruction of any sort of art in the public eye can have violent repercussions when the artist, or the community, objects. And in America, such conflicts are all too often settled in court rather than through mediation.

There is legislation in effect that affords limited protection to the artist in such cases. The Visual Artists Rights Act of 1990, among other things, “prevents any intentional distortion, mutilation, or other modification of [an art] work which would be prejudicial to [the artist’s] honor or reputation.” The Act grants to artists certain “moral” or “aesthetic” rights in the integrity of their work; such rights are somewhat foreign to traditional American jurisprudence. Some states also have laws to protect artists’ integrity rights. California law, for example, requires that the artist or the community be given an opportunity to “remove” a threatened mural. But in the case of paint applied directly onto an architectural surface, this is often an unlikely solution, and certainly an expensive one. James Knopf, the attorney who defended the owners of the Lilli Ann Building, states that it is still a new area of law. It raises novel issues, he said, “not only of art law, but also implicates many areas of law from intellectual property rights to landowners’ rights to title insurance coverage issues.”

At Cultural Affairs in Los Angeles, Filer said that her office got so many calls from the public about peeling paint on aging murals from the late sixties and early seventies, that funding was identified for a large-scale condition survey, which was eventually undertaken by Stavroudis, Leslie Rainer, Donna Williams, and Aneta Zebala. Filer, like Lehane in San Francisco, said that the first step is, “a condition assessment by a conservator, without the artist. As part of our contract with the artist, we stipulate that the department has the right to determine, after we consult with a conservator, whether changes will be made to address deterioration.” After that, she notes, “if the work requires repairs or restoration, the department contracts with a conservator, and we ask that the conservator work with the artist.” Since the inception of the public art program, Filer said, “the contract stipulates that the artwork should have a lifespan of twenty-five years.”

Of the several dozen in the Los Angeles survey, about ten have been restored. Efforts to restore outdoor murals have taken on creative twists, including experimentation with easily removable wax coatings for graffiti abatement, as well as educating those who commission murals about creating physical barriers, and starting the mural, for instance, several feet above ground level, Stavroudis told me. Among the most interesting treatment stories from Los Angeles are those of collaborations between conservator and muralist.

CONTINUED ON PAGE 6
munity needs also became immediate and appropriate concerns. He reports from his studio near the World Trade Center site:

I have been living ten blocks from the World Trade Center for the past twenty-seven years, in a landmark, ten-story 1887 building. At 8:10 a.m. on September 11, I arrived at my studio on 36th Street and 9th Avenue. John Lippert, associate conservator, was already at work. At 8:50 John’s wife called to tell us that a plane had hit one of the World Trade Towers; we turned on the radio and an old black and white TV to see the news. John left at 10:10 and biked to his house in Brooklyn after his wife called about debris falling after the first tower collapsed. I called my building to see if things were okay. I told my wife to check the basic precautions: electrical, gas, and water. In the middle of the conversation the phone went dead.

My wife and I left the studio at 10:45. She walked to 65th Street to get our thirteen-year-old son who is in high school, and I walked downtown to my building. There were hundreds of people walking uptown, I found that I was the only person going downtown. As I crossed Canal Street I saw somewhat disoriented individuals covered in white dust. I reached the building at 11:30, checked the building, and informed people how to turn off gas lines if the service was cut off. I then went to a friend’s restaurant three blocks north and began checking on parents and their children who go to schools in the area that were evacuated. At 12:15 p.m. a fire department emergency medical service truck pulled up across the street from the restaurant—it was covered with white dust and sheets of paper. The driver got out, who was covered in white dust as well. He asked for some water and to use the phone. After his call, he walked away. I crossed the street and shut off the truck’s engine. Within a few hours police sealed off lower Manhattan below Canal Street; no pedestrian or vehicular traffic without ID was allowed. Even today (October 3), all vehicles entering the zone are checked.

On Friday the 14th I took my son and some 13 or 14 of his friends to load food trucks. I am proud of him. He went again on Saturday. I rode over to my fire house, “Ghosts Busters Firehouse,” to see if they needed anything. They asked for ground coffee. We got them ten pounds. On Sunday the 16th the area was closed to all pedestrians as well as vehicular traffic; it has an strange emptiness to it.

I have been a subcontractor to a contractor assigned by FEMA to deal with disasters for the past eleven years. I e-mailed FEMA as well as someone in the contracted firm to get an update and find out.

"Because microclimates cannot be created in traditional museum casework, a specially designed, well-sealed, climate-controlled case must be constructed." * 

* National Park Service, Division of Conservation, Exhibit Conservation Guidelines, 1999
Leslie Rainier told me tales of working side by side with the artists who created the works, saying that “one artist wanted to do his own retouching, but he got bored in no time. What he did was interesting. He went around and did all of the greens where they had gone bad, and he did a great job. The greens were back, and it was nice to look at. He went farther than I would have, but it didn’t look outrageously different.” And do the artists usually want to be involved in problem solving beyond the visual concerns? “It comes in mostly in the inpainting,” Rainier said. “During the rest of the treatment they stand aside and say, ‘You’re really going to attach that, and not scrape it and start over?’ But when it comes to color and image and design they want to have a hand. We’re compromising. It may not be the absolutely, best solution, but it’s what works for all of us.”

While such collaborations have a track record of success, serious conflicts still occur. Famed artist Judy Baca has been adamant about restoring her own artworks, as with the case of her Los Angeles mural, “The Great Wall,” the most recent example. Her desire to give continuity to this half-mile-long painting, executed between the late 1970s and the early 1980s, is universally applauded, as is her use of community groups and at-risk youth to participate in the creation of new additions to the work. “The Great Wall, Baca told me, “is the fulfillment of my own life’s work. It was a collaborative process to create an inter racial monument. These works are created in a way profoundly different from individually authored works, and yet, The Great Wall is [also] the significant work of an individual artist.” And now that the mural is a quarter-century old? “I advocate that it be restored in the way that it was made. The methodology needs to be replicated in order to restore the piece.” Baca is the co-founder of SPARC (Social and Public Art Resource Center), the non-profit organization whose mission since 1976 has been not only to...
create, but also to maintain city owned murals throughout Los Angeles. The artist is bitter about the decision of Cultural Affairs to transfer the responsibility for mural restoration from SPARC to professional conservators. "My problem is that I have not met many paintings conservators with as deep an experience as I have. I would make a case that conservators are not qualified to do this kind of work without the input of an organization like SPARC that is in touch with the community."

Is there any role for a conservator in the restoration of a community mural? Baca says yes. "The conservators need to be there to help us, to give us the information, to say, 'you can move paint layers here and deal with delamination there.'" There are bubbles under the paint in certain areas of The Great Wall, for instance, that have filled with debris from the deteriorating wall behind it. "That part will have to be done by a conservator, but the cleaning will be done with kids."

Roella Louie said, "Judy Baca's wish to continue to paint and expand The Great Wall is a wonderful thing. But that's what it is: the artist's repainting, as opposed to restoring. It isn't done in keeping with conservators standards. The two different worlds need to be joined." Her successor at L.A. Cultural Affairs, Filer adds, "Hopefully conservators can put guidelines in place to help us make decisions in the future. They'll begin to help us by giving us dialog with the artist. Parameters have not been agreed to in the past."

Susan Cervantes, the director of Pecita Eyes Mural Arts and Visitors Center, a twenty-four-year-old, non-profit community arts organization in San Francisco's Mission district, laughed out loud when asked if she had ever considered hiring conservators to restore needy murals. "We can't afford conservators! They're way out of our league." She continued, "If artists have the chance to do the [restoration] work in their lifetime, then that's the best. We contact the actual artist first and assist in terms of cleaning and preparing the wall." Is it okay if the design changes from the original during the course of repainting it? "A mural by Michael Rio was restored twice, but the artist didn't want to do it. So the community changed it, and the first time it lost some figures. The second time it got brighter, and it lost all of its subtle gray tones. But the artist gave them license to do whatever they wanted. Nobody complained. The community is just glad to see it brightened up and cared for. It still has the same message it conveyed originally." Like many others, Cervantes is concerned that property owners are educated about their role in the mural community, "as caretakers of works of art. I've worked with wonderful owners who see it as a gift and an asset to their property, rather than taking away property values. Some murals have disappeared under unfortunate circumstances. That comes from people not respecting the artwork."

The Executive Director of California Lawyers for the Arts Alma Robinson told me that dialog is the ounce of prevention that is called for. Robinson said, "Property owners should be in touch with the muralists and keep an open line of communication." The worst case scenario, according to Robinson, is for an artist to be the last one to learn that his or her work has disappeared. Robinson added, "It would be helpful to have a protocol [from conservators]."

Creative thinking, outside the box of the AIC Code of Ethics, is called for in the case of these special artworks. Is it appropriate for an artist to make decisions about the future of his or her mural alone? Perhaps, and perhaps not. In the case of the disappeared Lilli Ann painting, the most reasonable solution would have been to recreate the well-documented mural by the artist's surviving collaborators, rather than attempting to save the original paint layer. As the matter was resolved, the mural itself was the loser. This sort of highly publicized conflict certainly discourages other building owners from welcoming such public works of art on their walls. There is some good news: Susan Cervantes indicated that the heirs of the artist have set aside a fund to recreate the mural on a similar scale to the original, once an appropriate wall in San Francisco is located.
...when my services would be needed. It must be remembered that FEMA's first priorities are people and infrastructure, and that art works are further down the list.

As a consultant to the MTA (Metropolitan Transportation Authority) my recommendations for the removal of dust and dirt were on file and were carried out to remove all of the particulate matter that was spread by the collapse of the buildings and the fire. It is my understanding from sources investigating the air quality and the particulate matter that the dust may contain asbestos as well as other material from the rugs, ceiling tiles, electrical, and phone coverings. Conservators who retrieve works of art should be very cautious in removing this particulate matter. The use of appropriate filtration is a must and appropriate dust masks are also important.

If I am mobilized by FEMA I will give a further update, but for now, we who live in the zone have all basically dealt with it on a day-to-day basis. In many ways, we are all faring better than those who watched it on TV or read about it. Perhaps we are too busy to accept the full implications as yet. Or perhaps we realize them more directly. There are still some 3,000 people who can't go home.

Norman Weiss, architectural conservator and professor at Columbia University, gives us a report on the status of the area's built heritage and some of the monuments most affected by the attacks. He and George Wheeler, scientist from the Metropolitan Museum of Art, and Glenn Bornazian, an architectural conservator in private practice, have been working long hours to provide appropriate advice and develop plans of response since the disaster occurred:

New York's architectural conservation community has organized response to the World Trade Center disaster. Preservation engineers from a number of firms, including LZA/Thornton-Tomasetti and Robert Silman Associates, have accomplished a structural survey in the area, where there are numerous historic buildings. Among the high-rise structures that were seriously damaged is 90 West Street (C. Gilbert 1907), located immediately to the south of the WTC complex.

Just to the east of WTC building 5 is St. Paul's Chapel (1764-68). Remarkably, it seems to have survived well, although it is coated with a fine dust consisting primarily of glass fiber and gypsum. Removal of this material from the gravestones and monuments in St. Paul's historic churchyard has been evaluated by conservators from Integrated Conservation Resources, in cooperation with a volunteer team from the Metropolitan Museum of Art. Mapping of the churchyard, to record the cleaning work, has been started by technical staff of the Historic House Trust. There will also be some repair work, although there was surprisingly little mechanical damage, despite the falling of WTC building cladding into the churchyard, with some pieces of twisted metal as long as twelve feet. Trinity Parish's other great building, Trinity Church (R. Upjohn 1840-46), appears to have suffered only minor damage to stained glass, but as (along with the stones of its important churchyard) coated with dust. Washing and poultice experiments by ICR are in progress at Trinity.

The World Monuments Fund has organized a consortium that includes the National Trust for Historic Preservation, Preservation League of NY State, Municipal Art Society, and NY Landmarks Conservancy. Information about the Fund's efforts is available at its website—www.wmf.org—where contact phone numbers are given for more current details. A principal goal of the consortium is a comprehensive preservation-oriented study of the disaster area. Meetings with NYC Landmarks Commission and the NY Chapter of AIA have taken place; WMF staff members have begun to work with Columbia University and ESRI, Inc., a firm that is providing GIS mapping of the disaster area for NYC's Office of Emergency Management and FEMA.

Finally, we hear from Karen Yager, who, within the first 24 hours of the attack, managed to be among the many citizens to donate blood. She then put her skills to work keeping those who were responding safe from harm. As of October 5, when this column was being written, she continued, as did others, a grueling schedule of helping where she could and making a difference to many lives in the immediate area. Just recently for example, she and Connie Silver completed an informal survey of the landmark buildings at the periphery of the WTC site:

The day of the attack, I went to St. Luke's Hospital to give blood and was fortunate enough to be early, before the need was filled. Like so many people, it took a while for the scope of the tragedy to sink in. The next day I went to the Chelsea piers, which I had been using as a staging and medical rescue area, and I told them I wanted to help, in any way I could. Since I have a degree in occupational and environmental health, I quickly found myself doing respirator fitting and continued to do that until the FEMA teams came in. I worked with those who had volunteered as rescuers and I will never forget their dedication and courage.

I will also never forget the incredible response. A call went out for people to bring whatever they thought was appropriate: bandages, sheets, clothing, dust masks, respirators. People were bringing all of this and more. Some were providing massages and physical therapy to rescuers. It was incredible. I remained at this task for three days and will remember it all my life.

Weeks have passed and it remains a trying time. Sometimes people seem to be walking around like zombies; there is a horrible sense of walking in and around a tomb. There are so many people still waiting; waiting to hear news of people they knew and loved, which is such a part of the hideous pallor that surrounds us.

Everyone has a strong need to connect. There is so much frustration, concern, and compassion...and overall sadness. People have called from all over the country, offering everything and anything they can. Those of us here who are most directly affected understand and very much appreciate the concern and the need to help. Knowing of that concern is a help in itself. I have been working at a warehouse in the Bronx and the trip there and back can be long and sometimes frustrating since there are roadblocks at very single bridge, car checks, etc. But what I am finding—at least so far—is that everyone is trying to help ease the situation. People are talking to one another, having been pulled together by a tragedy. And that's important; people need...
to remain connected.

What is the status of what I have seen? A lot of people are displaced. Artists have lost their places to work. Since escorts are needed in many areas (large areas remain a crime scene), it is difficult to remove personal belongings and collections. Ash, soot, and debris are everywhere and have gotten into everything. People said it was like being in a tornado. Still, the ash is dry and into everything. People said it was like there seems to be no sense of great urgency. However, the simple and routine—like vacuuming—does not apply in many cases and there is clearly a lot of work to be done in the near future. At present I am working with the New York Foundation for the Arts and other federal arts groups, and have been in touch with the World Monuments Fund and Landmarks Commission and Municipal Arts Society, as well as the New York Regional Association (NY Conservation Guild) and the New York Arts Coalition, to try to bring some help and information to those who need it. FEMA has said (as of the date of this interview) that no more volunteers are needed, at least for now. Conservators have been on the scene to let people know about conservation.

There are times right now when it seems that everyone is on hold. What can you do... right now? Call people you know and tell them you care, even if you have not spoken to them in years. Believe me, it means a lot. And be generous to calls for donations; that is what is needed the most.

AIC Board member Jane Klinger has been in touch with several members of the military regarding the Pentagon site. At the moment there are conflicting reports regarding the damage to a library and several exhibits within the building. Access to the Pentagon site is highly restricted since it is viewed as a crime scene.

What we have heard from our colleagues is only part of a response to this disaster that has been nothing short of incredible. Organizations all over the country have been both generous and timely in their offer for help and effective response. Here are just a few:

- The American Industrial Hygiene Association (AIHA) has established a hotline for New York businesses and residents to refer them to industrial hygienists on a pro-bono basis for indoor and outdoor air-quality issues.
- FEMA, by all reports, has been on the scene to assist in a myriad of ways, including in the loss of cultural property and in preventing further damage. Working quickly and efficiently, FEMA ensured that cultural institutions and historic sites that were eligible for funds received assistance in claims.
- The AAM opened a “NYC Disaster Response Information and Resources” segment on its web page on Sept 13.

This provided status information on museums in affected areas, contact information for museums, resources offered by the museum community, and links to disaster recovery information (including that which has recently been made more easily available on the AIC web page). An area where expressions of support and sympathy are voiced is also part of the information.

- Heritage Preservation issued a news release with guidelines for dealing with soot and dust removal, now available on its web page. HP called an informal meeting of the National Emergency Response Task Force on Sept 18. AIC members should be proud that much of what is being distributed comes from members and their expertise.
- NYU offered working space for the affected museums, including the Museum of the American Indian.

As of this writing, the priority at the sites of the attacks continues to be the recovery of victims, and access remains difficult. AIC is working toward assisting the local conservation groups and individual conservators in bringing needed information to those affected. There is little doubt in my mind that members will have many chances in the future to be part of this effort, and I know the response will be immediate and generous, proving further the indefatigable spirit which we all bring to such troubled times.

—Jerry Podany, AIC President
J. Paul Getty Museum
(310) 440-7049
jpodany@getty.edu

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Program Chair Search
The position of Program Chair for the 2004 AIC Annual Meeting is open. If you are interested or have suggestions on the general session content, please contact Pam Young:

Pam Young
Conservation Department
Colonial Williamsburg Foundation
181 Main Street
Williamsburg, VA 23185-1776
(757) 565-8761; fax: (757) 565-8907
pyoung@cwf.org

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AIC News

Review of June IAG Meeting

Much discussion at the Internal Advisory Group meeting, held on June 2, was devoted to developing strategy for dealing with SCRME. Suggestions were made by those in attendance about enlisting support from conservation’s professional allies in the museum, library, archives, and historic preservation communities.

As always, the face-to-face meeting of the IAG provided opportunities to highlight activities outlined in their written reports, and certification prompted animated and supportive discussion. Marta de La Torre, Getty Conservation Institute, gave an update on changes to AATA. She will keep the profession current on plans to bring AATA into an electronic format and, as always, encourages the submission of abstracts to this highly useful database.

Kathy Gillis reported on the “wildly successful” furniture study tour to France where our reception by French conservators was reportedly phenomenal. The AIC Board regards this tour as an example of how SGs can work with the AIC/FAIC Board to do projects that benefit not only members of the AIC, but the conservation profession as a whole. The Board is eager to work with other SGs as resources become available through the expansion of the AIC/FAIC professional development initiatives.

The IAG affords AIC’s leadership opportunities to communicate with one another, as well as bring concerns to the AIC Board. Members of the IAG applauded the continuation of these valuable meetings twice per year, at the annual meeting and winter meeting held in Washington. The next IAG meeting will take place February 9, 2002, in Washington, DC.

—Hilary A. Kaplan, AIC/FAIC Secretary

FAIC News

WAG Visit to France

Rewarding

The Wooden Artifacts Group organized a visit to France in May to study the furniture and influence of France on American furniture making and design, funded by The Andrew W. Mellon Foundation and the tour participants. The trip created a significant opportunity to extend the education of WAG members. Conservators conceived the trip to include visits to conservation/restoration studios as well as museums. The group observed firsthand many traditional craft techniques that the French have preserved virtually intact, and made contacts with French conservators, curators, and craftsman. The trip also provided an opportunity to forge a dialogue between the often separate disciplines of conservation and furniture construction.

In the fall of 1999, the author wrote a letter to the AIC Board asking if it would support a formal proposal to a foundation to help finance a study trip. The idea was presented enthusiastically to the AIC Board by Katy Untch, director of education and training. The Board approved the idea. An organizing committee was established, including Kathy Z. Gillis, Jeff Moore, and the author to represent WAG interests and to provide input on what the members might want to see in France. The committee then worked with Penny Jones, AIC executive director, and Beth Kline, former assistant director, to flesh out the ideas.

At the same time, Brian Considine of the J. Paul Getty Museum and Paul Miller of The Preservation Society of Newport County agreed to develop itineraries based on their extensive experiences and contacts in France. The collaboration created a dynamic that was fascinating and satisfying. The synthesis of these discussions eventually became a grant proposal to The Andrew W. Mellon Foundation, which generously provided $2,600 to each of fifteen participants, and $3,000 for two students. Each participant was required to raise an additional $1,425 for the trip. Depending on the tastes of the participant, the total cost for each was approximately $2,500 for the 18-day trip.

The organizers formed a selection committee to choose the participants. The committee, consisting of Considine, Miller, and the author, as well as Jonathan Thornton and Charles Hummel, featured a balanced group of professionals which represented the interests of conservators, curators, and students. By including curators and furniture makers in our canvassing, the committee advanced the AIC goal for outreach and publicity, and the WAG goal of opening dialogue between those who study, conserve, and create furniture.

In an effort to ensure that the group was balanced, WAG reserved a specific number of spaces for conservators, curators, students, and furniture makers. Marketing to furniture makers was challenging for conservators, but this category was the most competitive.
and there was a high ratio of rejections to applicants. In addition, there was an unexpected interest from nonmuseum colleagues who wished to participate in activities with conservators. Many furniture makers do a certain amount of repair and restoration in their businesses. It is important that WAG include them in activities and even recruit members to expose them to the AIC Code of Ethics and Standards of Practice.

The itinerary included more than forty different venues in Paris and eight other French cities. The breadth and range of furniture, museums, craftsman's studios, and restoration ateliers was astounding. Much of the credit goes to Considine and Miller for their enthusiasm and willingness to share their affiliations with some of the finest facilities in Paris. Their many years of work with French colleagues and resources created some unbelievable visits. In addition, traveling with twenty-one people, visiting three to four venues a day, was intense intellectually and physically. The logistics coordinator, Leslie Rainer, was sure to find the most efficient and comfortable way to fit it all in. She did a superb job.

Combining the wonders of Paris with the provincial delights of Gironde, the Auvergne, and the Atlantic coast, travelers saw an extensive range of French furniture. In palaces for example, they viewed royal commodes by Jean-Henri Reisener, cabinetmaker to Marie-Antoinette; in Parisian hotels, suites of chairs by Georges Jacob; along the Atlantic coast, bourgeois armoires de la Bordeais; and in the Auvergne, intact farmhouses that have barely changed since the middle of the 19th century. Our conversations included meetings with conservators who work in isolated, sole proprietor shops, as well as with administrators in Paris who determine museum policies.

The general perception in the United States is that the French are reluctant to accept American standards of conservation. However, our visits and conversations with many individuals revealed that there is a pervasive interest in preserving original crafts that is considered as important as preserving the objects themselves. Accordingly, schools like Ecole Boulle produce highly skilled furniture makers capable of copying museum masterpieces. When antique furniture reaches their bench for restoration, they have a deeper understanding of the historic materials and techniques that went into the production, as compared to many American conservators. Does this validate their methods of restoration? They seem to have a thorough knowledge of how it was done originally, so why not do it the same way to more accurately portray original intent? By restoring the varnish or missing elements with traditional materials, they not only preserve the object; they preserve the talent that made it. Consequently, some skills are perpetuated in an unbroken chain lasting for generations. The preservation of the process and associated skills is perhaps to the French more valuable than the objects themselves.

Our French colleagues welcomed the group with champagne receptions and lavish meals. From the prestigious Ateliers Prellé in Lyon to a village ferme in the Cantel, they were received with gracious hospitality and enthusiasm. Prellé for example, entertained with lunch for their staff and WAG, and the next day repeated it to reiterate the message. It did not matter if it was a holiday or late at night, the French did all they could to make the group, which was very grateful, feel welcome. At J. Georges, S.A., (a veneer supplier) three generations of the family came in, on their holiday, not only to show their operation, but also to offer homemade cakes and wine (at 10:00 A.M.). Chantal Spillemaecker at the Musee Dauphinois in Grenoble raised money from local sources to treat WAG to both a lunch on an alpine lakeside terrace, as well as a full dinner at Chateau Sassenage.

In many ways, the trip was a retreat for American furniture conservators, enabling WAG to compare notes and practices in our institutions and studios in ways that are seldom possible at such venues as professional meetings. In addition, it allowed attendees to discover that there are many similarities between the two countries in our attitudes towards furniture. They networked and saw some fabulous furniture, but what happens next? Certainly one of the goals is to deepen our connections with French conservators, curators, and restorers and to encourage them to visit our shops and institutions. They were impressed with the idea of the trip, and it is WAG's hope they will be able to organize their own to the United States.

Note: We would be grateful for visits with smaller groups and will gladly welcome visits from any of our French colleagues. In addition, within the American conservation community, it is important to share the experiences. Each participant will contribute to a special edition of the WAG Postprints, and many will be lecturing throughout the country. Another trip to France is being discussed so more WAG members and furniture makers can be part of the experience. It was immensely satisfying for WAG to do something that was significant on both an international and national scale. We are grateful to The Andrew W. Mellon Foundation, the staff and board of AIC, and all the WAG members that worked with us for their encouragement and support in making this type of cross-cultural conservation experience a reality.

—David Bayne, Furniture Conservator, New York Office of Parks, Recreation, and Historic Preservation, Peebles Island, Waterford, NY 12188; (518) 237-8643, x3244

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Professional Development Survey Update

Many thanks to all the members who responded to the professional development survey this summer. We received 767 responses, a 34% response rate. Our consulting firm indicated that this is a fairly high percentage of returns compared with most surveys, and that all portions of the membership are well represented.

The survey will be extremely useful in planning future professional education programs. Analysis of the data is still underway, so look for more details in upcoming issues of AIC News.

Congratulations to the two winners of free registration for the Miami annual meeting:
Anne Mason and
Roberta Pilette

People

Stephen Bonadies has been promoted to Cincinnati Art Museum Deputy Director and Cecile Mear has been promoted to Conservator of Works of Art on Paper for the Cincinnati Art Museum.

Melanie Clifton-Harvey has joined the staff of Museum Textile Services, Tewksbury, MA. She specializes in architectural environments and was most recently employed by Canterbury Shaker Village in Canterbury, NH. She can be contacted at Tewksbury, MA 01876.

Patricia Ewer celebrated the one-year anniversary of her private practice, Textile Objects Conservation. The company would like to thank its AIC colleagues and friends for their advice and support in its endeavor.

Donna Farrell, senior objects conservator at the Upper Midwest Conservation Association, has made a name change to Donna Haberman.

Flavia Perugini recently accepted the position of Collections Staff Conservator at George Washington’s Mount Vernon: Estate and Gardens. Perugini received a degree in Architecture from the Universities of Firenze and Pescara in Italy, and a degree in Conservation and Restoration from London Guildhall University.

The Conservation Department of Buffalo State College is pleased to announce the ten students admitted into the 2001 entering class: Cary Beattie, Natasha Cochran, Julia Day, Megan Emery, Rachel Freeman, Judith Jungels, Kimberly Machovec-Smith, Conor McMahon, Paulette Reading, and Denise Stockman.

Department third-year students, their majors, and the supervisors and sites of their 2001–2002 12-month internships are Dena Cirpil, objects, Betsy Seifert, Maryland Archaeological Conservation Laboratory; Pati Favero, paintings, Stephen Bonadies, Cincinnati Art Museum; Scott Homolka, paper, Nancy Ash, Philadelphia Museum of Art; Monika Jankowiak, objects, Valentine Talland, Isabella Stewart Gardner Museum; Nicole Miller, books and paper, Maria Fredericks, Columbia University Libraries; Teresa Myers, objects, Claire Munzenrider, Museum of New Mexico; Ewa Paul, paper, Janet Ruggles, Balboa Art Conservation Center; Katrina Posner, objects, Lisa Bruno, Brooklyn Museum of Art; Julie Reid, paintings, Eric Gordon, The Walters Art Museum; Tom Snyder, objects, Carey Howlett, Colonial Williamsburg Foundation.

The New York University Conservation Center announces the following new students have been accepted to begin their studies in the academic year 2001–2002: Melanie Brussat, Joanne Klaar, Nina Owczarek, Sylvia Schweri, Wanji Seo, and Gawain Weaver.


The Winterthur/University of Delaware Program in Art Conservation announces the students admitted into the 2001 entering class: Mary Catherine Betz, Victoria Book, Sara Creange, Susan Dionisio, Margaret Kipling, Yadin Larchette, Jennifer Jae Mentzer, Christina Milton, Anne Peranteau, and Laura Wahl. Contact the Art Conservation Department at...
Health and Safety News

There has been recent concern from conservators about appropriate respirator use and filter choice in light of potential treatment needs of collections affected by the September 11 disaster in New York and Washington. As always, choice of an appropriate respirator and filter is dependent upon medical fitness, ambient oxygen levels, and composition and concentration of the contaminants.

Conservators should work with local health and safety experts to assess the risk associated with specific projects and select appropriate respirators, personal protective equipment, and cleaning equipment/techniques based on a case-by-case basis. The New York Committee for Occupational Safety and Health (NYCOSH) has issued guidance for personnel working in the vicinity of the terrorist attacks, which can be found at its website, www.nycosh.org.

In addition, The American Industrial Hygiene Association (AIHA), in response to a request from OSHA, has established a hotline for New York City businesses and residents, to refer them to industrial hygienists who (working on a pro bono basis) can advise them on indoor air-quality issues. The hotline number is [Redacted] The full press release, and details of other AIHA volunteer relief efforts, can be found at www.aiha.org/GovernmentAffairs-PR/html/prnycassist.htm.

We encourage you to refer to the following articles published in AIC News for further guidance:


Also please refer to the technical guide for further sources of information:


Also see http://aic.stanford.edu/disaster/index.html for more information.

—Compiled by Members of the AIC Health and Safety Committee

Grants, Awards, and Fellowships

Heritage Preservation Conservation Assessment Program

The Conservation Assessment Program (CAP) announces that 147 grants were made in 2001 to museums in 41 states and the District of Columbia. Since 1990, CAP has awarded grants to 1,848 museums in all 50 states, the District of Columbia, U.S. Virgin Islands, U.S. Mariana Islands, and Puerto Rico. CAP is funded by the Institute of Museum and Library Services (IMLS) and administered by Heritage Preservation.

The 2002 CAP application is now available with a return postmark deadline of December 1, 2001. This first-come, first-served grant provides funds for small museums to hire a professional conservator to assess their collections. For museums with buildings more than 50 years old, additional funds are provided for an architectural assessment as well. To request a CAP application or if you are interested in being approved as a CAP assessor, contact Kristen Hoffmann at [Redacted] or visit our website to download an application at www.heritagepreservation.org.

Overview of IMLS National Award

IMLS’ National Award for Museum and Library Service honors outstanding museums and libraries that demonstrate an ongoing institutional commitment to public service. Recipients exhibit innovative approaches to public service, reaching beyond the expected levels of community outreach and core programs generally associated with libraries and museums.

The National Award for Museum Service was established in 1994 and the National Award for Library Service in 2000. This year marks the first in which the two awards will be presented together.

Contact IMLS at 1100 Pennsylvania Ave. NW, Washington, DC; (202) 606-8339, or www.imls.gov.

The Center for Advanced Study in the Visual Arts

The Center for Advanced Study in the Visual Arts, a part of the National Gallery of Art, announces its program for Paul Mellon and Ailsa Mellon Bruce visiting senior fellowships.

Applications will be considered for study in the history, theory, and criticism of the visual arts (painting, sculpture, architecture, landscape architecture, urbanism, prints and drawings, film, photography, decorative arts, industrial design, and other arts) of any geographical area and period.

Separate application forms are required for visiting senior fellowships and associate appointments. Deadlines are as follows:

**Award period:** September 1, 2002–February 28, 2003; Deadline: March 21, 2002

**Award period:** March 1, 2003–August 31, 2003; Deadline: September 21, 2003

For more information, contact the Center for Advanced Study in the Visual Arts, National Gallery of Art, Sixth Street and Constitution Avenue, NW, Washington, DC 20565; (202) 842-6482; fax: (202) 842-6733; e-mail: advstudy@nga.gov; www.nga.gov/resources/casva.htm.
Save Outdoor Sculpture!

Save Outdoor Sculpture! is surveying more than 400 permanent outdoor sculptures commissioned by NEA, Art in Public Places (between 1967 and 1992), through fall 2002. Seventy-five grants will be distributed to fund an on-site condition assessment by a conservation professional. All remaining sculptures will be surveyed using the self-assessment form from the Inventory of American Sculpture. The results of the survey will be provided to the Inventory at the Smithsonian American Art Museum.

To learn more about this program, contact Adrianne Stone at astore@n. g

Worth Noting

The Heritage Health Index, which will, for the first time, measure the condition of the nation's collections, is being launched by Heritage Preservation, Inc. The survey is being developed in partnership with the Institute of Museum and Library Services and with major funding from the Getty Grant Program.

Through the Heritage Health Index, the condition of collections in the nation's museums, libraries, archives, and historical societies will be measured every four years. At present, no national survey is conducted regularly to produce credible statistics regarding the condition of the nation's artistic, historical, and scientific collections.

Prominent conservation professionals and national organizations have endorsed the Heritage Health Index project and will participate in its development and implementation. With their input, and that of survey specialists, a survey will be developed that will yield an accurate measurement of the condition of U.S. collections. This data is critical to:

- Facilitate consensus-building and long-range planning within the fields of preservation and conservation and in collecting institutions;
- Make a persuasive case for critically needed resources to policymakers, trustees, and prospective donors;
- Assist administrators in making wise allocations of resources;
- Help those who manage funding programs determine what are the areas of greatest need;
- Educate the public at large.

The Getty Grant Program of the J. Paul Getty Trust in Los Angeles has provided financial support for the development of the Heritage Health Index. The Grant Program provides critical support to institutions and individuals throughout the world in fields that are aligned most closely with the Trust's strategic priorities. It therefore funds a diverse range of projects that promote learning and scholarship about the history of visual arts and the conservation of cultural heritage, and it consistently searches for collaborative efforts that set high standards and make significant contributions.

For additional information on the Heritage Health Index, contact Kristen Overbeck, Heritage Preservation, 1730 K Street, NW, Suite 566, Washington, DC 20006; (202) 634-0033; koverbeck@heritagepreservation.org; or www.heritagepreservation.org.

Protection for Cemeteries: A proposed new law that will govern archaeology and cemeteries was recently introduced to the South Carolina Senate by Senator Dick Elliott. The bill was introduced on behalf of Native American constituents who pointed out that North Carolina had legislation protecting graves and that South Carolina should, as well. The bill will likely be addressed in January 2002 when the legislature is in session.

SOS! Traveling Sculpture Exhibition: With support from the National Endowment for the Humanities, SOS! is developing a traveling exhibition tentatively titled, Preserving Memory: Americans and Their Public Sculpture, available for loan after June 2002. Through images and text on lightweight, flexible banners, the exhibition will examine the motivations, conflicts, and collaborations that create sculpture and show how public sculp-

PREVIEW SCHEDULE OF THE 30TH AIC ANNUAL MEETING
MIAMI, FLORIDA

Renaissance Miami Biscayne Bay Hotel
$135 single/double
June 6-11, 2002

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
From Cradle to Grave: Waste Management for Conservators

A Special Insert Contributed by

Michael White
Judith J. Bischoff
Chris Stavroudis
Lisa Goldberg

The Health and Safety Committee

November 2001

3/1
The moment you open and use a can of solvent you are a waste generator. Conservation laboratories might only produce 10–15 gallons of waste each year and private conservators only one quart, but the improper disposal of even small quantities may cause health, safety, and legal problems.

Although conservators are well aware of the dangers involved in working with chemicals on a daily basis and articles have been written suggesting methods for proper storage, most conservators do not know how to go about safely disposing of these chemicals after having used them. Some of these materials are highly toxic and many are incompatible when mixed together.

Proper disposal requires knowledge of federal and state regulations applying to the disposal of hazardous materials. It is incumbent upon conservators to contact their state and local officials to determine exactly what regulations apply in their instance, because the conservator, as a waste stream generator, bears the responsibility for ensuring that their waste is dealt with in a safe and environmentally sound manner. The regulations can be quite complicated; thus, this article is just a brief introduction into the issues of handling hazardous waste, and serves as a brief guide for the conservator.

The most important regulation governing hazardous waste is the Resource Conservation and Recovery Act (RCRA), whose primary goals are "to protect human health and the environment from the potential hazards of waste disposal, to conserve energy and natural resources, to reduce the amount of waste generated, and to ensure that wastes are managed in an environmentally sound manner." The basic tenet of this regulation is a "cradle-to-grave" tracking system, meaning that hazardous waste generators (users of hazardous materials who generate hazardous waste) must track waste from the moment it enters the site as a hazardous material to the eventual treatment or disposal of that material. This regulation requires hazardous waste generators to bear the responsibility of dealing with hazardous materials in a responsible way. Interesting to note is that the responsibility of hazardous waste may go beyond the grave, making the waste generator responsible (in part) for the waste handler's actions. Thus, if the handler does a poor job and pollutes the environment, the generator may be responsible for cleanup.

AN OVERVIEW OF PERTINENT REGULATIONS

Congress has been concerned with the waste issue as far back as 1965 when it passed the Solid Waste Disposal Act. In 1976, Congress remodeled the Solid Waste Disposal Act, which dealt with nonhazardous waste, into RCRA. These environmental acts were then turned into federal regulations called the Code of Federal Regulations (CFRs) by the Environmental Protection Agency (EPA). All environmental regulations are found in the 40 CFRs. For the most part, the RCRA regulations are found in 40 CFR, Parts 260 through 282.

In 1980, EPA issued regulations detailing the responsibilities for hazardous waste generators, transporters, and management facilities. Among these regulations were two broad exclusions: households and small businesses that generated less than 1,000 kilograms per month of hazardous waste. Amendments to RCRA in 1980 created three classes of generators, depending upon the amount of waste that one would produce per month. Please note that this discussion does not include "acutely hazardous waste" (see acutely hazardous list, under RCRA 40 CFR 261). Smaller quantities of "acutely hazardous waste" change the category for the generator. The three generator classes are:

1. large-quantity generators (LQG) that generate greater than 1,000 kilograms of hazardous waste per month
2. small-quantity generators (SQG) that generate between 100 and 1,000 kilograms of hazardous waste per month
3. very-small-quantity generators or conditionally small-quantity generators (CESQG) that generate less than 100 kilograms of hazardous waste per month.

Congress gave EPA the discretion as to whether they should issue regulations for the very-small-quantity generators. CESQGs are exempted from full regulation. This means they must follow only some of the regulations. The section defining the smallest amount of waste generated is of most concern to conservators and can be found in 40 CFR, Part 261.5, "Special requirements for hazardous waste generated by conditionally exempt small-quantity generators."

The regulation, 40 CFR Part 261.5, is divided into ten paragraphs labeled (a) through (j). Paragraph (a) gives the definition of the conditionally exempt small-quantity generator (CESQG) that describes the amount of waste generated as less than 100 kilograms of hazardous waste in a month. Paragraph (b) gives the exemptions for the CESQG. Paragraphs (c) and (d) spell out the rules that a generator needs to follow when determining how much hazardous waste they generate in a month. Paragraphs (e) and (f) indicate the increasing restrictions on CESQGs that generate acutely hazardous waste. A generator is allowed to generate one kilogram of acutely hazardous waste in a month. If any more is generated, it becomes a SQG and subject to more stringent regulations. Paragraph (g) is a very important section and spells out the CESQG's requirements for handling its hazardous waste. Paragraphs (h) through (j) give rules for mixing hazardous waste with nonhazardous waste.

Individual states can either adopt the federal regulations as they are written in 40 CFR, or can be authorized to run their own RCRA program. States can write their own regulations as long as those regulations are at least as stringent as the federal requirements. It must be noted that it is very difficult to stay current on state requirements. Sources concerning state requirements that were used for this article date back to 1993. Regulations for each state may have changed in the last eight years. Thus, if you are responsible for the waste at your place of work, check with your state's environmental regulatory agency for an update on the regulations that cover conditionally exempt small-quantity generators.

A comparison of the three categories for waste generators and their requirements can be found in Table 1, but some of the most salient differences are described here:

- EPA generator identification numbers are required by LQGs and SQGs. This generator identification number follows the RCRA identification number, which is assigned to each generator. The CESQG generator identification number is usually assigned by the state in which the generator is located.

Table 1: Comparison of Waste Generator Categories

<table>
<thead>
<tr>
<th>Category</th>
<th>Definition</th>
<th>Requirements</th>
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<tbody>
<tr>
<td>LQG</td>
<td>Generate greater than 1,000 kg/month</td>
<td>Must comply with all RCRA requirements, including identification and report.</td>
</tr>
<tr>
<td>SQG</td>
<td>Generate between 100 and 1,000 kg/month</td>
<td>May be exempt from full regulation if they meet certain criteria.</td>
</tr>
<tr>
<td>CESQG</td>
<td>Generate less than 100 kg/month</td>
<td>May be exempt from full regulation if they meet certain criteria.</td>
</tr>
</tbody>
</table>

2 Health and Safety Insert
when shipping, and must travel with the waste. Under federal regulations, CESQGs are not required to provide this manifest when shipping their hazardous waste.

- Permitted or interim status Subtitle C waste management facilities must be used by LQGs or SQGs. The federal government does not require CESQGs to use these Subtitle C waste management facilities.
- Reporting to the EPA on a biannual basis is a requirement for LQGs. Under federal regulations, CESQGs are exempt from this requirement.

For the most part, these exemptions were established so as not to put an undue financial burden on the small business population; however, the CESQG is not exempt from all regulations. Thus we have paragraph (g):

In order for the hazardous waste generated by a conditionally exempt small-quantity generator in quantities of less than 100 kilograms of hazardous waste to be excluded from full regulations under this section, the generator must comply with the following requirements (40 CFR Part 261.5(g)).

There are three requirements that all waste generators must follow:

1. Identify Your Hazardous Waste
Any generator who is responsible for determining if their waste is hazardous according to 40 CFR Part 262.11, must ask three questions:
   (i) Is my waste excluded under 40 CFR 261.4?
   (ii) Is it listed as a hazardous waste in Subpart D of 40 CFR Part 261?
   (iii) Does it show any hazardous characteristics as identified in Subpart C of 40 CFR Part 261?

Many materials used in the conservation studio can be considered hazardous. Common materials such as acetone, alcohol, xylene, adhesives, and their mixtures are all considered hazardous, and the level of hazard can often be found in the materials safety data sheet for the product (MSDS).

Wastes are classified by EPA terminology. Lists of wastes that are hazardous under the Comprehensive Environmental Response, Compensation and Liability Act (CERCLA, the regulations governing the cleanup of hazardous waste sites) can be found in 40 CFR 302. Wastes that are hazardous under RCRA are listed in 40 CFR 261 or are classified as hazardous according to one or more of the following characteristics:
- Ignitability: A material that burns readily (applies to liquids with specific flash points, oxidizers, a material that can cause spontaneous chemical change, or ignitable compressed gases)
- Corrosiveness: An aqueous material of specified acidity or basic nature, or a liquid that can corrode steel at a particular rate
- Reactivity: Explosive, violently, or vigorously active
- Toxicity: A waste that contains one of a specified group of heavy metals, organic toxicants, and pesticides at a particular level (by EPA-approved methods).

There are more than 500 specific hazardous wastes, some of which the conservator is quite familiar, such as asbestos, benzene, arsenic, lead, and mercury. However, a material is not considered a hazardous waste unless it has been designated so by the person or entity holding that material.

2. Comply with Storage Quantity Limits
As seen above, storage quantity limits vary for the type of generator, as well as for the type of chemical waste under consideration. The CESQG may accumulate its hazardous waste on-site indefinitely provided the total amount of waste accumulated does not exceed 1,000 kilograms at any one time. The CESQG must move its hazardous waste to an acceptable waste management facility before it exceeds the 1,000 kilogram limit or face more stringent requirements set for SQGs. Please note that these accumulation rules depend upon state and local regulations (see section on Exceptions by State).

Many hazardous wastes are liquids and are measured in gallons or liters, not pounds. In order to measure the amount of liquid wastes, gallons or liters must be converted to pounds or kilograms. A rough guide is that 30 gallons (about half of a 55-gallon drum) of waste with a density similar to water weighs about 220 pounds (100 kilograms). Of course, small quantities can simply be weighed on a balance.

The generator must keep track of the amount of waste generated each month. There are occasions when the generator may change its generator class depending upon the amount of waste generated for each month. In many cases, small businesses that fall into different generator categories at different times choose to satisfy the more stringent requirements to simplify compliance. Other details such as smaller quantities of “acutely hazardous waste” will place the generator in the next higher category. Thus it is very important to

<table>
<thead>
<tr>
<th>Federal Regulations and Their Acronyms</th>
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<tbody>
<tr>
<td>• Clean Air Act (CAA)</td>
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<tr>
<td>• Clean Water Act (CWA)</td>
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<tr>
<td>• Comprehensive Environmental Response, Compensation, and Liability Act (CERCLA)</td>
</tr>
<tr>
<td>• Department of Transportation (DOT)</td>
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<tr>
<td>• Environmental Protection Agency (EPA)</td>
</tr>
<tr>
<td>• Federal Insecticide, Fungicide and Rodenticide Act (FIFRA)</td>
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<tr>
<td>• Hazardous and Solid Waste Amendments (HSWA)</td>
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<tr>
<td>• Resource Conservation and Recovery Act (RCRA)</td>
</tr>
<tr>
<td>• Superfund Amendments and Reauthorization Act (SARA)</td>
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<td>• Toxic Substances Control Act (TSCA)</td>
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</tbody>
</table>
### Table 1

<table>
<thead>
<tr>
<th>CESQGs</th>
<th>SQGs</th>
<th>LQGs</th>
</tr>
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<tbody>
<tr>
<td>Hazardous Waste Determination: Identify all hazardous wastes generated. Measure the amount of hazardous waste generated per month to determine your generator category.</td>
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<td>Hazardous Waste Determination: Identify all hazardous wastes generated. Measure the amount of hazardous waste generated per month to determine your generator category.</td>
</tr>
<tr>
<td>Comply with Storage Quantity Limits: No more than 2,200 pounds (1,000 kilograms) of hazardous waste on-site at any time.</td>
<td>Comply with Storage Quantity Limits: No more than 13,228 pounds (6,000 kilograms) of hazardous waste on-site for up to 180 days without a permit.</td>
<td>Comply with Storage Quantity Limits: Accumulate waste for no more than 90 days without a permit.</td>
</tr>
<tr>
<td>EPA Identification Number: No federal requirement (check with state requirements)</td>
<td>EPA Identification Number: Obtain a copy of EPA Form 8700-12, fill out the form, and send it to the contact listed with the form. An EPA identification number will be returned to you for your location.</td>
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</tr>
<tr>
<td>Managing Hazardous Waste On-Site: No federal requirement (check with state requirements)</td>
<td>Managing Hazardous Waste On-Site: Accumulate waste in: • Containers; • Tanks; and comply with specified technical standards for each unit type. Comply with Preparedness and Prevention requirements. Prepare safety guidelines for emergencies.</td>
<td>Managing Hazardous Waste On-Site: Accumulate waste in: • Containers; • Drip pads; • Tanks; • Containment buildings; and comply with specified technical standards for each unit type. Comply with Preparedness and Prevention requirements. Prepare written Contingency Plan. Train employees in hazardous waste management and emergency response.</td>
</tr>
<tr>
<td>Recordkeeping and Biennial Report: No federal requirement (check with state requirements)</td>
<td>Recordkeeping and Biennial Report: No federal requirement (check with state requirements)</td>
<td>Recordkeeping and Biennial Report: Retain specified records for three years. Submit biennial report by March 1 of even numbered years covering generator activities for the previous year.</td>
</tr>
<tr>
<td>The Manifest: No federal requirement (check with state requirements) for a manifest. You must ensure proper treatment and disposal of your waste.</td>
<td>The Manifest: Ship waste to hazardous waste treatment, storage, disposal, or recycling facility. Ship hazardous waste off-site using the manifest system (EPA Form 8700-22) or state equivalent.</td>
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</tr>
<tr>
<td>Comply with Land Disposal Restrictions: No federal requirement (check with state requirements)</td>
<td>Comply with Land Disposal Restrictions: If you choose to treat on-site, ensure that wastes meet treatment standards prior to land disposal. Send notifications and certifications to TSDF as required. Maintain waste analysis plan if treating on-site.</td>
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</tr>
<tr>
<td>Export/Import Requirements: No federal requirement (check with state requirements)</td>
<td>Export/Import Requirements: Follow requirements for exports and imports, including notification of intent to export and acknowledgement of consent from receiving country.</td>
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</tr>
</tbody>
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4 HEALTH AND SAFETY INSERT
check the regulations and state contacts for more details that may apply to specific situations.

Measurement of hazardous waste must occur as waste is accumulated, before disposal or recycling. Some examples of wastes that are specifically exempted from counting include:

- all quantities hazardous wastes that are packaged and transported away from your business
- wastes that might be left in the bottom of containers that have been thoroughly emptied through conventional means such as pouring or pumping
- all quantities hazardous wastes that are placed directly in a regulated treatment or disposal unit at your place of business
- wastes that are reclaimed continuously on site without storing prior to reclamation, such as dry-cleaning solvents
- wastes that are discharged directly to publicly owned treatment works (POTWs) without being stored or accumulated first
- wastes that have already been counted once during the calendar month, and are treated on site or reclaimed in some manner, and used again

3. Ensure Proper Treatment

The waste generator must manage their hazardous waste either in an on-site or off-site waste management facility that is permitted or in interim status under the Subtitle C hazardous waste management facility standards; a state permitted, licensed, or registered municipal or industrial solid waste facility; or a facility that beneficially uses, reuses, or legitimately recycles or reclaims waste, or treats waste prior to beneficial use, reuse, or legitimate recycling or reclamation. Requirements for the type of waste management facility vary by generator type and state regulations.

If you treat or dispose of your hazardous waste on-site, your facility must also be

- a state or federally regulated hazardous waste management treatment, storage, or disposal facility
- a facility permitted, licensed, or registered by a state to manage municipal or industrial solid waste.
- facility that uses, reuses, or legitimately recycles the waste (or treats the waste prior to use, reuse, or recycling)
- a universal waste handler or destination facility subject to the universal waste requirements of 40 CFR Part 273 (Universal wastes are wastes such as certain batteries, recalled and collected pesticides, or mercury containing thermostats.)

It is important to call the appropriate state agency to verify that the treatment, storage, and disposal facility (TSDF) you have selected has the necessary permits to ensure that the facility fits into one of the above categories. Such telephone calls should be documented.

Exceptions by States

Again, some states have additional requirements for CESQGs, and a thorough check of state requirements is in order. For example, some states require CESQGs to follow some of the small quantity generators (SQG) requirements such as obtaining an EPA identification number, or compliance with specific with storage standards. Please note that these regulations change regularly and it is best that those responsible for the hazardous waste at each workplace check with each state’s environmental regulatory agency for an update on the regulations that cover CESQGs. The following summarizes those more stringent requirements.

CESQG Generator Size Categories: As noted previously, federal regulations characterize hazardous waste generators of less than 100 kilograms per month as conditionally exempt. Most states use the same exclusion level; however, the District of Columbia, Kansas, Rhode Island and Maine have adopted lower exclusion levels. These state rules have important implications for waste generators. For example, Kansas has established an exclusion level of 25 kg/mo. Thus a generator is considered a CESQG only if it generates less than this amount. Rhode Island and Maine fully regulate all hazardous waste generators and do not provide any conditional exemption. Thus, generators of less than 100 kg/mo must meet state requirements that equal federal requirements for LQGs.

State Hazardous Waste Identification Number: Unlike the federal government, at least eight states require all generators to obtain a state hazardous waste identification number. They are California, Illinois, Louisiana, Maine, Michigan, Minnesota, Rhode Island, and West Virginia. In addition, other states, such as Texas have special rules for industrial CESQG’s. To further complicate matters, sometimes a state requires the generator to use a licensed transporter, and the transporter in turn requires a waste manifest and waste identification number.

State Storage Time Limits and On-site Waste Accumulation Limits: The storage time limit is the maximum amount of time a generator can hold hazardous waste on-site without a storage permit. Federal regulations allow CESQGs to store waste on-site indefinitely, provided that the maximum amount stored does not exceed 1,000 kg at any given time. Once the 1,000 kg limit is exceeded, all waste accumulated is subject to federal requirements for SQGs, which include a maximum storage time limit of 180 days, a maximum on-site accumulation limit of 6,000 kg, and other storage requirements.

Some states have adopted a limited storage time and/or a lower maximum storage limit. For example, five states (California, District of Columbia, Louisiana, Mississippi, and Rhode Island) restrict storage time for all CESQGs. California, Louisiana, and Mississippi each require a maximum storage period of 365 days. Rhode Island restricts the storage period for all generators to a maximum of 90 days (the LQG restriction).

State Licenses Required for Hauling Wastes and Generator Self-Transport Limits: At least eleven states (Arkansas, District of Columbia, Louisiana, Maine, Minnesota, New Hampshire, Ohio, Rhode Island, Texas, West Virginia, and Wisconsin) require all generators of less than 100 kg/mo to use a licensed commercial hazardous waste hauler or to obtain a license if they self-transport the waste. In addition, Michigan and New Jersey require CESQGs to use a licensed hauler or obtain a license only for the transport or self-transport of liquid industrial waste and waste oil, respectively. In Massachusetts, CESQGs who wish to self-transport their waste need only to register with the State. Also, in 1993, twelve states (California, Colorado, Florida, Kentucky, Maryland, Massachusetts, Missouri, Nebraska, New Jersey, New York, South Carolina, and Washington) had limits on the amount of waste that CESQGs may self-transport. Self-transport limits ranged from...
State CESQG Manifest Requirements: Under federal regulations, CESQGs are exempt from using a manifest. But, at least ten states (California, Delaware, Louisiana, Idaho, Maine, Minnesota, New Hampshire, North Dakota, Pennsylvania, and Rhode Island) require all generators of less than 100 kg/mo to use a manifest. Michigan requires a manifest only for liquid industrial waste.

States mandating CESQG Waste Management in a Permitted Subtitle C Treatment, Storage, Disposal Facility (TSDF) only: Federal regulations allow CESQGs to manage their hazardous waste in one of three general types of waste management facilities: (1) Subtitle C TSDFs; (2) municipal or industrial solid waste facilities; or (3) a recycler. At least seventeen states (California, Colorado, Connecticut, Illinois, Kentucky, Louisiana, Maine, Massachusetts, Minnesota, New Hampshire, New Mexico, North Carolina, Ohio, Pennsylvania, Rhode Island, West Virginia, and Wisconsin) require these generators to manage their hazardous waste in a permitted Subtitle C TSDF, thus prohibiting disposal in a municipal or industrial solid waste landfill or other municipal, industrial facility. Also, at least six states (Georgia, Michigan, Nebraska, New Jersey, North Dakota and Tennessee) require CESQGs to manage specifically liquid industrial and ignitable wastes in a permitted Subtitle C TSDF.

State CESQG Reporting Requirements: Federal regulations do not require CESQGs to submit annual or biannual reports. However, at least six states (Arizona, California, Louisiana, Minnesota, Rhode Island, and Washington) have reporting requirements for all generators of less than 100 kg/mo. California and Rhode Island require CESQGs to report every two years. Arkansas, Arizona, Louisiana, Minnesota, and Washington have annual reporting requirements. Texas requires that CESQGs report monthly, but only submit a copy of the manifest if the waste is sent out of state. In addition, there may be other requirements. For example, Nebraska requires that CESQGs who self transport their waste receive DOT training.

Since state requirements are at least as stringent as federal ones, it is incumbent upon the generator to properly check with their state for details needed in proper waste management. (See "State Agencies" on page 8.)

Further information and guidance on classification of waste generators can be found in Hazardous Waste from Small Quantity Generators (1990). Also called the SQG book, this source gives guidance for businesses and governments on the proper management of hazardous waste from small-quantity generators. Hazardous Waste from Conditionally Exempt Small Quantity Generators in the Municipal Solid Waste Stream: A Literature Review (1993) covers several state and local studies that have characterized CESQG waste generation and management practices.

MANAGING HAZARDOUS WASTE

There are three groups or units responsible for managing hazardous waste. They include the laboratory professional (i.e., the conservator), the waste manager, and the waste handling operator. The conservator is involved in planning the use of hazardous materials. (S)He is the decision maker in considering the use of alternative materials that may be less hazardous or in establishing a program of minimization of the amount of hazardous materials kept in stock in the studio.

SOME INFORMATION ON CHEMICAL COMPATIBILITIES WITH REGARD TO WASTE

The materials used by most conservators can be broadly grouped into chemical classes. These classifications are solvents (including paints and varnishes), detergents, acids and alkalies, bleaches, and ethyl ether. As a general rule these classes should not be mixed together in a waste container. The possibility of chemical reaction between incompatible materials is a genuine fire and safety hazard.

Solvents: Solvents, as a class, present a known fire and health hazard and accordingly also present disposal and storage problems. Included in this category are paint, varnish and polymer residues, as well as true solvents like toluene and naphtha. (Diethyl ether is categorized with ether.) Solvent waste should be collected in glass bottles for future removal from the lab. Glass is inert and unlike metal, will not rust through if water is mixed in with the waste.

It must be emphasized that dumping even water soluble solvents down the drain is not an acceptable practice. Flammable vapors can collect in traps and stand pipes creating a fire hazard.

Solvents must be collected separately, and mixtures must be labeled appropriately with all known component parts.

Detergents: Only some detergents can be safely and legally disposed of down the drain without prior treatment. With the exception of triethanolamine, sewage plants are designed to accommodate this waste. Triethanolamine should be disposed of as the waste solvents are. Do not collect this material in a metal can if it has been mixed with water.

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 addition, the following list of web and paper based resources and references can provide further information to augment this article.

Please note that waste containing dissolved heavy metals should not be disposed of in the sewer system under any conditions. Metals such as copper, zinc, lead, cadmium, and mercury are toxic and can kill the bacteria that is introduced at the treatment plant to work on the sewage. This reaction requires the plant to initiate a new treatment cycle.

If neutralization is not possible, the waste must be containerized for removal.

Bleaches: The very mild and dilute bleaches used in conservation treatments should be neutralized before disposal in the

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In a larger conservation laboratory or studio, the conservator may, especially if using large volumes of a hazardous material, recycle or treat hazardous waste. No matter what programs are instituted by the conservator in private practice, as long as hazardous waste is being generated, she or he must handle that hazardous waste. This practice includes proper labeling of the waste and once accumulated, the proper storage of this waste. In larger facilities, there may be a designated manager, but in the private studio, the conservator will often carry out the duties of the waste manager. The conservator in private practice may opt to subcontract this management to a trained individual who can provide oversight, training, auditing, interpretation of regulations, and collect the waste. Waste collection includes the storage, labeling, packaging, manifesting, and removing hazardous waste. The waste handling operator is the person who is familiar with and responsible for making sure that Department of Transportation (DOT) regulations are followed. Waste handling operators must have a permit from RCRA that allows them to transport, treat, store, or dispose of hazardous waste. This is a responsibility that must be contracted to a highly trained professional organization or company.

Self Inspection and Compliance

One of the best ways to ensure compliance with hazardous waste regulations is to set up a visit by an inspector from a state or local hazardous waste agency. These visits can help identify and correct problems. During the visit, one can ask the inspector questions and receive advice on effective ways to manage hazardous waste. The best way to prepare for a visit from an inspector is to conduct your own self-inspection. Self inspection involves a review of one’s own laboratory practices and protocols for waste management. The following steps serve as a guide for this process.

1. Plan Chemical Use

Inventory chemicals present in the laboratory or studio. The inventory should include an estimate of quantities of materials and a confirmation that an MSDS for each material is on hand. In planning upcoming projects, it is important to consider the type and amount of waste they might produce. In addition, think of any methods or techniques that you can employ to limit or reduce your inventory of hazardous materials as well as your future waste accumulation.

- consider use of alternative materials
- order only what you need
- use only what you need
- reuse what you can

2. Inventory Waste and Label It Properly

- All bottles of waste must be properly labeled with any known chemical components and contaminants. Proper labels can be obtained from safety suppliers. Containers should also be dated.
- Used chemicals should not be mixed because they may be incompatible. Mixing complicates reclamation and adds to disposal costs for the conservator.
- Depending upon the generator classification, an EPA generator identification number might be needed. There is no cost to obtain an identification number and the correct forms for this can be obtained directly from the RCRA hotline, (800) 424-9346).

References:

- Ether: Ether, diethyl ether, and ethyl ether all refer to the same material. Petroleum ether (pet ether) is not the same chemical and is handled like the solvents. Ether is terribly dangerous because it is highly flammable and a terrific explosion hazard. Its vapor is heavier than air and creeps along the floor. If it finds an open flame, the fire can flash back to the container. No one should ever smoke or have an open flame near an open can of ether.
- Ether is also a very serious hazard because it reacts with air to form shock sensitive explosive peroxides. For this reason it should always be kept in a metal container which will inhibit the formation of peroxides. Ether must never be stored in glass jars. Bottles of ether contaminated with peroxides have been known to explode from unscrewing the lid.
- As a general rule, ether stored without refrigeration should not be used longer than three months after it is opened. Close attention should be paid to the expiration date on the can. Very old cans of ether often must be disposed of by bomb squads rather than disposal agencies.
- It is not wise to save ether for lengths of time while waiting for a scheduled removal of other waste. Close attention should be paid to the expiration date on the can. Very old cans of ether often must be disposed of by bomb squads rather than disposal agencies.
- PCBs: Another disposal problem nearly unique to the conservator is the handling of small amounts of PCBs (polychlorinated biphenyls), Arochlor mounting medium. It is absolutely illegal to throw Arochlor into the garbage. Even materials contaminated with PCB, a well-documented carcinogen, must never be thrown into the garbage. All materials including contaminated tissues, microscope slides, swabs, and so on, should be segregated and disposed of by a registered contractor.
- 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 materials.
3. Waste Containerization

It is always safest and most cost effective to keep wastes in separate containers. Store waste containers properly by segregating them according to the categories defined by federal regulations. Follow the same compatibility rules in storing waste materials as one would in storing fresh chemicals. Also, see the box, “Some Information on Chemical Compatibilities with Respect to Waste” for specific information on containerization and disposal of particular classes of chemicals.

Ask the contracted waste management company or waste hauler about the type of container they prefer and how it should be labeled. In most cases, reusing the glass bottles in which the chemical was purchased is a convenient solution. This approach postpones the problem of disposing of empty bottles. The original labels should be obliterated or removed and the bottles clearly and properly labeled as waste. Glass or plastic is preferable to metal because small amounts of water in the waste will not cause rusting. An advantage to glass or plastic is that it is transparent and you can see what is inside. Teflon or polyethylene containers are good and are less apt to break than glass. Waste bottles should be kept closed. Either should be kept in a metal container only. Most importantly, make sure that your waste is compatible with the composition of the container.

Ask your waste hauler how they would like your containers packaged. For example, waste containers may be kept in cardboard boxes. For maximum safety these boxes can be lined with polyethylene and filled in with vermiculite around the bottles. This fill is an absorbent material which becomes a contained slush if waste leaks or is spilled. Even though waste has been containerized, incompatible materials must not be put in the same box. As a final precaution, place a small tray under each bottle.

The following is short list of some specific incompatibilities:

- alcohols with strong mineral acids;
- nitric acid with acetic acid, sulfuric acid, alcohols and most organic chemicals;
- ammonia with hypochlorite bleach;
- n-Butylamine with copper and copper alloys;
- n.n-Dimethyl formamide with halogenated hydrocarbons;
- Ethyl acetate with strong alkalies and acids;
- Ethylene dichloride with oxidizing materials;
- Ethylene glycol with sulfuric acid;
- MEK peroxide (hardener for polyester casting resin) with anything flammable;
- 1,1,1-Trichloroethane with caustic soda and caustic potash.

4. Removal

Removal of waste from the site depends upon what arrangements have been made for transport and final disposal. There are two options: the conservation staff can prepare the waste for direct transport to a disposal site, or an intermediate receiver can pack or prepare the waste in some way for transport and/or final disposal. These arrangements depend upon the type and size of the conservation laboratory in question.

Disposal of waste may mean filling out a hazardous waste manifest which indicates what kind of waste is in the container, who produced the waste, the name of the transporter and manner of disposal. By signing these forms the generator, the transporter and the disposal site all share some responsibility for the waste, however the government always views the

Some Examples of Procedures That Are Not Acceptable

- Most chemicals may not be put into the sewage system. Untreated bleaches (oxidizers) can react with organic material in the sewers. Sodium chlorate, for example, when mixed with automobile brake fluid, will burst into flames in 30 seconds. Solvents, heavy metals, poisons, and strong acids and bases can damage a sewer system.

- Most chemical waste may not be disposed of in common garbage. Oxidizers can react with organic waste in the garbage truck and spontaneously combust. Disposing of waste solvents, paints, varnishes, or other chemicals in the back yard or in an empty lot is against federal law.

- Burning waste solvents is also illegal. Some chemical compounds (most notably chlorinated hydrocarbons) form very persistent intermediate products when incinerated. These can compound air pollution problems and can be toxic.

- It is not advisable to allow solvents to evaporate in a vent hood, just to get rid of the solvents. The Clean Air Act covers emission standards and the use of vent or fume hoods. Emission standards are beyond the scope of this article, but suffice to say that they will be more highly regulated in the future. In recent R.C.R.A regulations, Subpart CC deals with the venting of volatile organic chemicals from waste areas. Evaporation of waste solvents is only acceptable if a special permit is written and accepted by the government to allow solvents to evaporate from a fume hood.

- “Dilution is not the Solution to Pollution” (WAAC 1984). The law says that chemicals must be handled as though they retain their original strength. Some classes of chemicals may be neutralized and then disposed of down the drain with large amounts of water. Only persons familiar with the chemistry of neutralization reaction should attempt to neutralize their waste. In addition, federal, state and local laws will dictate the pH at which solutions may safely enter the local water system.

- Swabs, rags, wipes, or other chemically soaked substrates are considered hazardous waste. By law, they cannot be disposed of as regular or household trash. Such materials should be containerized to prevent solvent evaporation.
waste as belonging to the generator ("cradle"). This manifest tracks the chain of custody for hazardous waste shipments. Although CESDQs are not required to fill out a manifest, state regulations and local regulations may be more stringent.

Information about where to find a waste hauler, an intermediate receiver and a final disposal site will be specific to each county and state. Contact local waste haulers, waste management companies, or other small waste generators, health services department, or local fire stations to ask how disposal is handled in your community. Organizations which function under the auspices of state or federal agencies should be able to give some guidance. Smaller or non-affiliated conservation laboratories can contact waste management companies and haulers. Larger companies and haulers may find it too expensive or cumbersome to handle the typically small quantities that conservation laboratories generate, but sometimes arrangements can be made if the containers are properly labeled and if it is understood how the to fill out the manifest forms which record the disposal. If it is not possible to locate a company which can handle small quantities, contact nearby organizations that generate small quantities of varied waste to find out how they manage their waste. Note that generator may not piggyback waste into the waste stream of a local institution unless the work is performed on site at that institution. Any waste company or hauler must be registered with the state and the EPA.

6. Resources for Further Information

There are may resources available to the conservator for hazardous waste management. These include the state EPA office, local fire department, the AIC Health and Safety Committee, the local health department, the local sewage disposal system or waste management company, the Internet, local library, safety catalogs or even the client's safety officer. In addition, the following list of web and paper based resources and references can provide further information to augment this article.

---Michael White, General Partner and Training Director, HGW and Associates, LCC, 12832 Broken Saddle Rd., Farragut, TN 37932; (865) 671-3689, WhiteMG@igwllc.com
Judith J. Bishoff, Ph.D., Conservation Scientist and Department Safety Officer, National Park Service, Department of Conservation, P.O. Box 50, Harpers Ferry, WV, 25425-0050; (304) 535-6146, Judith_Bishoff@nps.gov
Chris Stavroudis, Paintings Conservator, 1272 N. Flores St., CA 90069-2904; cstavrou@ix.netcom.com
Lisa Goldberg, AIC News Editor, Chair AIC Health and Safety Committee, 261 Wall St., Corning, NY, 14830; (607) 937-3394, goldkiss@exotripe.net

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References and Resources


ACS. 1993. Less is better—lab laboratory chemical management for waste reduction: Department of government relations and science policy. ACS, Washington, D.C.


Websites

1. www.epa.gov
2. www.epa.gov/epaoswer/general/risk/risk.htm
4. www.osha.gov
5. www.epa.gov/epaoswer/hazwaste/sqg/index.htm. This page has several helpful links for the Small Quantity Generator. Found on this page are two links that can be helpful to any of us who generate hazardous waste:
   • http://www.epa.gov/epaoswer/hazwaste/sqg/sqghand.htm. This page has links to several formats of an EPA handbook, Understanding the Hazardous Waste.

State Agencies

Alabama
Land Division
Alabama Department of Environmental Management
334 271–7730

Alaska
Division of Air and Water
Hazardous Waste Section
Alaska Department of Environmental Conservation
907 465–5158

American Samoa
American Samoa Environmental Protection Agency
Government of American Samoa
Overseas Operator: 684 663–2304

Arizona
Hazardous Waste Compliance Unit
Arizona Department of Environmental Quality
602 207–4108

Arkansas
Hazardous Waste Division
Arkansas Department of Pollution Control and Ecology
501 562–6533

California
Hazardous Waste Management Program
Department of Toxic Substances Control
916 324–1781; 800 61–TOXIC (CA only)

10 Health and Safety Insert
Colorado
Hazardous Materials and Waste Management Division
Colorado Department of Health
303 692-3320

Commonwealth of Northern Mariana Islands
Division of Environmental Quality
Department of Public Health and Environmental Services
Overseas Operator: 670 234-6114
Cable Address: Gov. NMI Saipan

Connecticut
Bureau of Waste Management
Department of Environmental Protection
203 424-3023

Delaware
Hazardous Waste Management Branch
Department of Natural Resources and Environmental Control
302 739-3689

District of Columbia
Hazardous Waste Management Branch
Pesticides and Hazardous Materials Division
Environmental Regulatory Administration
202 645-6080

Florida
Bureau of Solid and Hazardous Waste
MS 4560
Division of Waste Management
Department of Environmental Protection
904 488-0300

Georgia
Hazardous Waste Management Branch
Environmental Protection Division
Department of Natural Resources
404 656-7802

Guam
Solid and Hazardous Waste Management Program
Guam Environmental Protection Agency
Overseas Operator: 671 646-8863

Hawaii
Solid and Hazardous Waste Branch
Office of Solid Waste Management
Department of Health
808 586-4226

Idaho
Hazardous Materials Bureau
Division of Environmental Quality
Department of Health and Welfare
208 334-5808

Illinois
Division of Land Pollution Control
Illinois Environmental Protection Agency
217 785-8604

Indiana
Hazardous Waste Management Branch
Office of Solid and Hazardous Waste
Indiana Department of Environmental Management
317 232-4417

Iowa
Environmental Protection Division
Department of Natural Resources
515 281-4968

Kansas
Bureau of Waste Management
Department of Health and Environment
913 296-1608

Kentucky
Hazardous Waste Branch
Division of Waste Management
Department of Environmental Protection
502 564-6716

Louisiana
Office of Solid and Hazardous Waste
Office of Hazardous Waste Division
Louisiana Department of Environmental Quality
504 765-0249

Maine
Division of Waste Management
Department of Environmental Protection
207 287-2651

Massachusetts
Division of Hazardous Waste
Massachusetts Department of Environmental Protection
617 292-3574

Michigan
Hazardous Waste Permit Section
Waste Management Division
Department of Natural Resources
517 373-0530

Minnesota
Hazardous Waste Division
Minnesota Pollution Control Agency
612 297-8512

Mississippi
Hazardous Waste Management Program
Division of Environmental Protection
Department of Environmental Quality
601 961-5052

Missouri
Division of Environmental Protection
Office of Pollution Control
Department of Natural Resources
314 751-3176

Montana
Solid and Hazardous Waste Bureau
Department of Health and Environmental Sciences
406 444-1430

Nebraska
Air and Waste Management Division
Department of Environmental Quality
402 471-4217

New Hampshire
Waste Management Bureau
Office of Environmental Protection
Department of Environmental Services
603 271-2942

New Jersey
Bureau of Advisement and Manifest
Department of Environmental Protection
609 292-8341

New York
Division of Environmental Facilities
Department of Environmental Conservation
800 332-5395

North Carolina
Hazardous Waste Management Program
Department of Environmental Management
919 781-4666

North Dakota
Hazardous Waste Management Program
North Dakota Department of Health
701 224-1578

Ohio
Hazardous Waste Management Program
Division of Air and Waste Management
Ohio Environmental Protection Agency
614 264-5177

Oklahoma
Hazardous Waste Management Program
Department of Environmental Quality
405 521-3695

Oregon
Hazardous Waste Program
Department of Environmental Quality
503 984-8100

Pennsylvania
Hazardous Waste Management Program
Department of Environmental Protection
717 787-3017

Rhode Island
Hazardous Waste Management Program
Division of Environmental Management
Department of Environmental Management
401 831-4400

South Carolina
Hazardous Waste Management Program
Division of Environmental Management
Department of Environmental Management
803 898-8000

South Dakota
Hazardous Waste Management Program
Division of Environmental Management
Department of Environmental Management
605 773-3192

Tennessee
Division of Solid Waste
Department of Environment
615 741-8761

Texas
Hazardous Waste Management Program
Division of Solid Waste
Department of Environment
512 463-8761

Utah
Hazardous Waste Management Program
Division of Waste Management
Department of Environmental Quality
801 272-3730

Vermont
Hazardous Waste Management Program
Division of Waste Management
Department of Environmental Management
802 828-2418

Virginia
Hazardous Waste Management Program
Division of Waste Management
Department of Environmental Management
804 698-8500

Washington
Hazardous Waste Management Division
Department of Ecology
360 407-4400

West Virginia
Agency for Hazardous Waste Management
Division of Solid Waste Management
Department of Environmental Protection
304 558-0361

Wisconsin
Hazardous Waste Management Program
Department of Natural Resources
608 264-4300

Wyoming
Hazardous Waste Management Program
Division of Environmental Management
Department of Environmental Management
307 777-7500
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<td>New Mexico</td>
<td>Hazardous and Radioactive Waste Bureau Environmental Department 505 827-4308</td>
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<td>New York</td>
<td>Division of Hazardous Substances Regulation Department of Environmental Conservation 518 485-8988</td>
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<td>North Carolina</td>
<td>Hazardous Waste Section Division of Solid Waste Management Department of Environment, Health, and Natural Resources 919 733-2178</td>
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<td>North Dakota</td>
<td>Division of Hazardous Waste Management Department of Health Management and Special Studies 701 328-5166</td>
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<td>Ohio</td>
<td>Division of Hazardous Waste Management Ohio Environmental Protection Agency 614 644-2944</td>
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<td>Oklahoma</td>
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<td>Hazardous Waste Program Waste Management and Cleanup Division Department of Environmental Quality 503 229-5913</td>
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<td>Pennsylvania</td>
<td>Bureau of Waste Management Pennsylvania Department of Environmental Resources 717 787-6239</td>
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<td>Puerto Rico</td>
<td>Environmental Quality Board Office of the Governor Banco Nationale Plaza Building 809 767-8056</td>
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<td>Rhode Island</td>
<td>Division of Waste Management Department of Environmental Management 401 277-2797</td>
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<td>South Carolina</td>
<td>Division of Hazardous and Infectious Waste Management Department of Health and Environmental Control 803 896-4000</td>
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<td>Division of Environmental Regulation Department of Environment and Natural Resources 605 733-3153</td>
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<td>Industrial and Hazardous Waste Division Texas Natural Resources Conservation Commission 512 239-6592</td>
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<td>Hazardous Waste Compliance Section Division of Solid and Hazardous Waste Management Department of Environmental Quality 801 538-6170</td>
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<td>Hazardous Waste Management Division Department of Environmental Conservation Agency of Natural Resources 802 241-3888</td>
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<td>Division of Environmental Protection Department of Planning and Natural Resources 809 773-0565</td>
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<td>Virginia</td>
<td>Office of Waste Resource Management Waste Division 804 527-5145</td>
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<td>Washington</td>
<td>Division of Hazardous Waste and Toxics Program Department of Ecology 206 407-6758</td>
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<td>West Virginia</td>
<td>Hazardous Waste Management Section Division of Environmental Protection Bureau of Environment 304 558-5929</td>
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<td>Wisconsin</td>
<td>Hazardous Waste Management Section Division of Environmental Quality Department of Natural Resources 608 266-2111</td>
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<td>Wyoming</td>
<td>Solid and Hazardous Waste Division State of Wyoming Department of Environmental Regulation 307 777-7752</td>
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12 HEALTH AND SAFETY INSERT
Public programs, and education activities for children in troop meetings and classrooms and on the web—elevate the subject of monuments and sculpture, give it a public forum for discussion, place local sculpture in social and historical contexts, and prompt interest in preservation of local sculpture.

Although no objects will travel with the exhibition, local groups will be encouraged to sponsor auxiliary exhibitions. Libraries might feature books about sculptors and local history depicted in sculpture. Preservation leagues could sponsor walking or bike tours. Art leagues could discuss the process of commissioning public art today. In Athens, Pennsylvania, during conservation of the 1902 statue by G. Brewster, Protection of the Flag, military objects like those depicted in the monument were displayed at a local museum.

The traveling exhibit implementation grant builds on an NEH consultants grant in which scholars, educators, and conservation professionals worked with SOS! staff to develop themes and formats to meet the exhibition's goals. Consultants for the implementation grant are Michele H. Bogart, Edeen J. Martin, Michael W. Panhorst, Thomas J. Schlereth, and Carol B. Stapp. For more information or to discuss booking the exhibition, contact Rose Stapp at [email protected] or [email protected]

Recent Publications

Color Science in the Examination of Museum Objects, Nondestructive Procedures by Ruth Johnston-Feller presents the life work of one of the nation's leading color scientists. Combining basic theoretical concepts with detailed, hands-on guidance for the professional conservator, the author focuses on the application of color science to the solution of practical problems. It provides a comprehensive discussion of the nondestructive spectrophotometric tools and techniques that can be used to understand color and the appearance of materials during the technical examination of works of art. 2001. 385 pages. $80.00. Published by and available from Getty Publications, 1200 Getty Center Drive, Suite 500, Los Angeles, CA 90049, (310) 330-6795, booknews@getty.edu.

Effects of Light on Materials in Collections: Data on Photoflash and Related Sources by Terry Schaeffer provides a survey of the impact of exposure to light on works of art with an emphasis on photoflash and reprographic sources. The book includes descriptions of relevant photophysical and photochemical principles, photometric and radiometric measurement, and the spectral outputs of several light sources. Materials addressed include colorants, natural fibers, pulp, paper, wood, natural and synthetic polymers, fluorescent whiteners, photographic and reprographic materials, and composite materials. 2001. 170 pages. $30.00. Published by and available from Getty Publications, 1200 Getty Center Drive, Suite 500, Los Angeles, CA 90049, (310) 330-6795, booknews@getty.edu.

—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.

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; Fax: (202) 452-9328; Phone: (202) 452-9545, ext. 10.

November 15

Award for Outstanding Commitment to the Preservation and Care of Collections (AIC and HP), Rutherford John Gettens Award for Outstanding Service, Sheldon and Caroline Keck Award—Contact AIC office for applications at info@aic-faic.org; Fax: (202) 452-9328; Phone: (202) 452-9545, ext. 10

December 15

University Products Award For Distinguished Achievement. Contact AIC office for applications at info@aic-faic.org; Fax: (202) 452-9328; Phone: (202) 452-9545, ext. 10.

February 1

Carolyn Horton Fund—Contact the AIC office for applications at 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—Applications are available on the AIC Website, or contact the AIC office at info@aic-faic.org; Fax: (202) 452-9328; Phone: (202) 452-9545, ext. 10.
Architecture

**AIA-HRC MEETING: ASG**
President Joe Sembrat presented a short presentation to the AIA-HRC (American Institute of Architects Historic Resources Group) at its annual AIA-HRC Liaison Group Presentation. The meeting was held at the Holiday Inn Old Town in Alexandria, Virginia, on September 29, 2001. There were approximately 15 other organizations represented at the event and each was given approximately 7 minutes to explain its function and how it can benefit AIA-HRC. Following the presentations there was a luncheon/roundtable discussion between the various organizations and the attendees of the conference. The meeting seemed quite successful and will hopefully encourage more people to join AIA-ASG.

**2002 MIAMI CALL FOR PAPERS: ASG**
Program Chair Mary Jablonski has set the topic for the 2002 conference in Miami, Florida. The topic for the 2002 ASG session will be issues of conservation on a large scale for buildings and monuments. Conservining buildings and monuments is never simple task. The scale of the projects and the environment in which they reside require compromises with some of the basic principles and ethics of AIC. We would like to use the 2002 ASG session to discuss some of these issues and compromises in relation to projects that have been designed or completed.

Topics that should be considered are:
- Designing treatments and making choices on large-scale projects
- Issues of reversibility
- Economic issues with regards to scale and treatments
- Issues with conserving buildings that have a new use
- Standards used for field testing and laboratory testing
- The use of specifications and how to fit them to conservation and restoration projects

For more information, please contact Mary at

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**Book and Paper**

**EDUCATION AND PROGRAMS COMMITTEE: BPG**
BPG is excited that the new committee is up and running. Following are the reasons as outlined by Glen Ruizicka: Educational and program (E&P) opportunities are one of the major reasons people in our field join BPG. E&P of interest to our specialty may attract a more active. While certification is a few years away, BPG will, through its E&P, be able to assist its members to become and to remain certified.

Dianne van der Reyden, chair of the committee, has been researching the existing educational programs offered. There is a need for task force leaders to create a profile of the membership with respect to training and employment, and to identify current and suggested topics of interest. Contact majablonski@aol.com to make suggestions or volunteer.

**FEATURE ARTICLE:** The Book and Paper Group has been asked to author a feature article for the spring issue of the AIC newsletter. Since the BPG is approaching its twentieth anniversary; it seems appropriate for the article to discuss the history of the profession, our role in it as a specialty group, as well as raise issues of archiving our history (possibly on the web) for future generations of conservators. Any interested historians or authors should contact Leslie Paisley at

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**BULK SALE:** Copies (145) of the postprints Conservation of Scrapbooks and Albums are now available to our membership at the bulk sale price of $6/volume plus shipping for orders of 10 or more copies. Please contact Shannon Zachary, or for details and arrangements.

Conservation of Scrapbooks and Albums is the postprints of the 1999 Book and Paper Group/Photographic Materials Group joint session in St. Louis. Individual copies continue to be available through the AIC Washington office at $18 members/$24 nonmembers plus postage; info@aic-haic.org or (202) 452-9545.

**2002 MIAMI CALL FOR PAPERS:** AIC-BPG in Miami will include a joint session between the Book and Paper Group and the Photo Materials Group. The joint session will focus on the interdisciplinary conservation issues of document copying processes, also known as photo reproductions. Many of these processes are commonly used to copy architectural plans, but have also been creatively used by artists. Please submit ideas or abstracts to Erika Mosier, program chair at. The length of the joint session will depend on the number of papers submitted, but feel welcome to submit papers to the general BPG session as well. Presentations should be 20 minutes, although topics and tips of different lengths will be considered. Deadline for submissions is December 1, 2001.

**Discussion Groups:** If time permits, the program committee is willing to consider informal discussion groups on specific topics, similar to those organized last year in Dallas. Please contact Erika Mosier, 2002 program chair with ideas.

**LCCDG 2002:** The topic for the Library Collections Conservation Discussion Group at AIC 2002 in Miami is
“Mutilation, Damage Despair, and Repair.” Input is being solicited from collections conservators who have suggestions and techniques for dealing with odor problems, and handling those sticky bodily fluid issues. We will also seek input from collection management staff who deal with other aspects of mutilation and damage (e.g., Interlibrary Loan staff who struggle to get good copy for replacement of missing or damaged pages and security staff who are charged with preventing in-house mutilation). Our ultimate goal is to initiate discussion about policies and procedures collections conservators have developed for dealing with mutilated items, and how those policies and procedures work or don’t work.

LCCDG participants are encouraged to send or bring slides of their worst or most challenging examples of mutilation problems and/or solutions to stimulate discussion and problem solving. Contact Meg Brown, Collections Conservator, Watson Library, University of Kansas or Ethel Hellman, Collections Conservator for Widener Library, Harvard University.

—Leslie Paisley, BPG Chair; Williamstown Art Conservation Center, 225 South Street, Williamstown, MA 01267. Note corrected e-mail address: lpaisley@williamstownart.org

CIPP

2002 MIAMI CALL FOR PAPERS: As I write this column, the CIPP Board recently finished its second teleconference call and I am happy to report that Susan Barger, program director, and Anne Zanikos, vice-chair, have been busy developing plans for a half-day session in Miami. CIPP will have a half-day session on analysis and the conservator in private practice. Nancy Odegaard will discuss low-tech solutions; Jamie Martin will talk about his more high-tech approach; and Susan Barger will present a researcher’s point of view, as one who does analysis on an occasional basis, but has spent more time doing long-term research for conservation. A panel discussion will explore some of the issues private conservators face in dealing with scientists, such as costs, protocols, evaluation of results, etc. There will be more details as we near the actual conference date.

THE 2001 BUSINESS MEETING MINUTES: The minutes have been transcribed in a tome of 30 pages and I am in the process of distilling down so that they can be mailed out and voted on at the 2002 business meeting. We may even be putting them on our CIPP list serve. For those of you not yet online, please contact Jim Moss at:

THE LIST SERVE: Jim Moss has reported that members have not been diligent about updating e-mail addresses.

He has received a lot of bounced back e-mails. Please keep him informed of any changes to your e-mail address.

NOMINATIONS: In 2002, we will need four new members to step forth onto the board and fill the positions of vice-chair, treasurer, secretary, as well as one director. If anyone is interested these positions, please e-mail me and I will be more than happy to send out a job description. Also if and when members of the nominating committee contact you about serving, I hope that you will give it some serious thought. Members of the nominating committee include Nancy Heugh, Laurie Booth, and Deb Selden.

SEPTEMBER 11, 2001: In the devastating wake of recent events in New York City, I would like to include what one of our members, Kate Singley, has reported (which is also on the list serve): “AON, Huntington Block’s parent company, sustained a big loss at the WTC on September 11. AON has established a tax-deductible foundation in Chicago for the families of its employees. I personally felt more of a connection giving to AON than to the Red Cross, since I was on-site working that Tuesday. Taking a tapa cloth off the wall at FDR’s Georgia home in Warm Springs gave the foundation a day’s worth of fees. CIPP conservators insured with Block may want to do the same. We can’t do what we love to do without some sort of coverage. More information can be found on the AON website (www.AON.com) but be prepared: the photo gallery of 100+ people from all levels of the company really breaks your heart....”

HANDBOOK OF BUSINESS BRIEFS: I would like to thank Genevieve Baird for coming forth to head the organization of a Handbook of Business Briefs which will be an invaluable reference guide for anyone in private practice. If anyone would like to help Genevieve, please contact her at:

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

EMG

NEW COMMITTEE: The EMG announces the formation of the Emulation and Migration Committee. It will be chaired by Mitchell Hearns Bishop, a research database editor at the Getty Conservation Institute. Mitchell is also in his second year of graduate studies at the UCLA School of Information Studies, where he comes in contact with additional experts in fields covered by the committee.

The committee will explore the possibilities for, and encourage the development of, emulation software for processor chip code and operating systems. Rather than rely-
ing solely on maintaining old equipment into the future, emulation allows older software to run on modern equipment. Today, there are certain word processing and spreadsheet software that can only run on equipment that is quickly being moved to the scrap heap. An example of today's emulation software is “Virtual PC,” which allows PC-based operating systems and software to be run on the Mac OS 8.x and 9.x platforms.

Migration is the process of moving existing digital data forward to new digital media and assuring that it remains useful in the future. Today, many people managing archives of digital data use the live-migration process. They keep all their data on active hard drives. Assuming that 3 years is the maximum average life of a hard drive, these archivists migrate to new, larger hard drives every 2–2.5 years. Generally, the old data files require only a small portion of the larger hard drive, leaving the remaining space for new data. Many digital archivists also exercise the data files through software they maintain to make sure the files can be active, when needed.

Mitchell plans to populate the committee with a core of EMG members and then expand outside the conservation community by adding experts in the various fields touched by the committee’s charge. The committee will keep EMG members abreast of developments through the EMG website, AIC News, and presentations at EMG meetings. A signiﬁcant portion of the committee’s activities will focus on representing EMG and AIC on standards committees that are creating new, or updating existing digital media standards.

—Tim Vitale, Chair EMG, Preservation Associates, Emeryville and Oakland, CA

Program Chair, Cleveland Museum of Art; (216) 421–7340, x2571; fax: (216) 229–2881; griffin@cma-oh.org.

OSG/TSG JOINT SESSION: The Objects Specialty Group and the Textile Specialty Group are planning to hold a joint session as part of the Textile Specialty Group meeting. The program is tentatively titled, “Composite Artifacts with Textile/Object Components.” Objects that are three dimensional, but have a major textile component, are often treated by both textile and objects conservators. Papers can address topics on the treatment, preservation, or study of composite objects such as is often found with contemporary art, ethnographic objects, costumes, historic objects, and upholstery. If you have a paper you want to present, please contact, Christine Giuntini, TSG Program Chair, Metropolitan Museum of Art; (212) 650–2594; fax: (212) 472–2872; christine.giuntini@metmuseum.org.

NOMINATIONS: Cricket Harbeck, chair of the nominating committee, is seeking nominations for program chair and treasurer. Please feel free to contact Cricket or past officers of OSG if you are interested in running for office. Cricket can be reached at the Milwaukee Public Museum; (414) 278–6967; harbeck@mpm.edu.

OSG PUBLICATIONS COMMITTEE: The OSG publications committee has at least eleven authors who have committed to write papers on aspects of retreatment and revisiting treatments for an upcoming special issue of the JAIC. Specific topics, include factors affecting the efficiency of BTA in the treatment of copper artifacts; stabilization strategies for reconstructed archaeological ceramics; BEVA 371 and its use for skin repairs; identification of potential changes to ethnographic artifacts due to freezing for pest management; silver examination and treatment at the Freer Gallery of Art; an evaluation of past treatments on Renaissance painted Limoges enamels at the Walters Art Museum; past conservation materials and corrosion today in the Agora; past treatment on the Egyptian collection at the Museum of Fine Arts, Boston; conservation assessment of the archaeological collection at Colonial Williamsburg; study of the chemistry and reversibility of animal hide glues; old repairs that should be respected; and revisiting a past treatment of a Sumerian metal masterwork. The OSG publications committee will collect drafts and will review only for clarity and compliance with the JAIC Guidelines. Papers will then be peer reviewed through the normal journal process. The deadline for getting papers to the committee is January 15, 2002. If you have a paper you would like to submit, please contact Ellen Pearlstein, OSG-L: New members to OSG, as well as current members who haven’t yet signed on, are encouraged to sign up for the Objects Specialty Group list serve. It’s easy, informative, and definitely a member perk. To subscribe send the message “subscribe osg-l” to the address majordomo@lists.stanford.edu.

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

2002 MIAMI CALL FOR PAPERS: The 2002 OSG Session in Miami should have a little something for everyone. One half of the program, tentatively titled, “The Conservator as Connoisseur, Scholar, and Detective,” will present papers describing contributions that conservators make to the study of art and material culture. Papers can focus on any type of object, including ethnographic, archeological, historic, and art objects. The second half of the program is tentatively titled, “Considerations of Surface and Aesthetics in the Treatment of Outdoor Sculpture and Monuments.” There are often several competing considerations when dealing with the treatment of outdoor objects. Papers can be on anything from specific treatments to how community involvement affects aesthetic decisions. If you have a paper you want to present on either of these topics, please contact Patricia Griffin, OSG-L: New members to OSG, as well as current members who haven’t yet signed on, are encouraged to sign up for the Objects Specialty Group list serve. It’s easy, informative, and definitely a member perk. To subscribe send the message “subscribe osg-l” to the address majordomo@lists.stanford.edu.

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

2002 MIAMI CALL FOR PAPERS: The 2002 annual meeting will be held in Miami, Florida, June 6–11. The general session will focus on the conservation/preservation of public art, artifacts, and architectural spaces. The organizers hope to continue the topic into the Specialty Group sessions, but PSG presentations need not conform to the general topic. Please submit papers to the chair of Paintings Specialty Group by December 1 for inclusion in the early publicity. Abstracts will be due in early March.

FEATURE ARTICLE: Will Shank of San Francisco, has provided the lead article in this issue, “Contemporary Murals: Outside the Box.” Each specialty group is in charge of providing a lead article each year and I would like to thank Will for his submission that is so timely in light of the theme of next year’s meeting. Hopefully this topic will lead us to a discussion in Miami.

CONSERVATION UPDATE—ART INSTITUTE OF CHICAGO: With the purpose of sharing information among colleagues, Frank Zuccari, executive director of conservation at the Art Institute of Chicago, was interviewed for this month’s column.

Van Gogh & Gauguin: The Studio of the South: Co-organized by the Art Institute (AIC) and the Van Gogh Museum (VGM), Amsterdam, it opened September 22nd in Chicago. The show includes 131 works (107 paintings, 15 works on paper, and 9 sculptures) by the two artists from all periods of their oeuvre, and explores how these two artists influenced and inspired each other. A technical research project was conducted by conservators Kristin Hoermann Lister (AIC) and Cornelia Peres, former head conservator of the VGM, together with AIC curators Douglas Druick and Peter Zegers, to investigate the paintings from the remarkable two-month period in Arles when Van Gogh and Gauguin worked side by side in a shared studio.

Museums around the world cooperated by allowing the conservators to examine their pictures and by providing x-radiographs, and in many instances, samples of canvas and ground for comparison. Inge Fiedler, Art Institute, coordinated analysis of the samples. Through this investigation, a more exact chronology for the paintings was established, a clearer picture of the artists’ technique, materials and interaction was ascertained, and questions of authenticity were answered. The catalogue includes technical discussions of the Arles pictures, as well as an appendix in which the two artists’ experimentation with different canvases and grounds is discussed. Ella Hendriks, conservator at the VGM, also contributed ideas to the appendix. The March 2002 issue of the Van Gogh Museum Journal will include other technical articles.

In addition, a number of works were treated in preparation for the exhibition. Varnishes were removed from Van Gogh’s Berceuse and Self Portrait, and from Gauguin’s Arlesiennes (Mistral), Still Life with Wood Tankard and Metal Pitcher, and The Ancestors of Tehamana. The show closes January 13, 2002 and will travel to Amsterdam where it will be on view February 9–June 2, 2002.

In Other Art Institute News: Work also continues on scholarly catalogs of pictures from the museum’s collection. Cynthia Kuniej Berry is conducting examinations and technical analyses on 107 paintings for a catalog of northern paintings before 1600 (excluding Italian works) authored by Martha Wolff, Curator of European Painting Before 1750. The project follows the publication in recent years of Italian Paintings before 1600 in the Art Institute of Chicago and French and British Paintings from 1600–1800 in the Art Institute of Chicago. This research has been partially funded by the Getty Grant Program and the Barker Welfare Foundation.

The Andrew W. Mellon Foundation has provided major funding support for a newly established position of Senior Conservation Scientist and for the expansion of the department’s analytical facilities.

Infrared Imaging Discussions: The Art Institute Painting Conservation Department held a meeting of 25 conservators with an interest in infrared imaging in June. For this two-day session a number of different camera systems were compared side by side. Those involved in IR research and interested in purchasing a camera were invited. InfraMetric InfraCam, Mitsubishi M600 and M700, ARTIST Camera by Art Innovation, and Phase One Digital Camera were compared. There are plans to develop this information for a larger audience possibly in time for the 2002 annual meeting. Contact Bonnie Rimer for more information.

Photographic Materials

2002 ANNUAL MEETING, MIAMI, BPG/PMG JOINT SESSION: The program for the BPG/PMG joint session at the 2002 AIC Annual Conference in Miami is coming together. We are thrilled to announce that Dr. Mike Ware has accepted our invitation as keynote speaker for the day. Mike will present aspects of his work on the cyanotype. Many of you may already know his excellent book, Cyanotype: The History, Science and Art of Photographic Printing in Prussian Blue. Contact Lee Ann Daffner, program chair, for more information on this program or to submit abstracts or tips.
2003 PMG WINTER MEETING: Although the next PMG winter meeting is not until March 2003 in San Juan, Puerto Rico, I encourage the membership to begin thinking about their plans as soon as possible. We will be taking our expertise to our Latin American neighbors, and the expectations for a grand event are high. Please start looking at upcoming projects to see how any of them might be relevant to issues relating to conservation and preservation of photographic materials in the tropics, as well as significant advances in treatments, storage, and exhibition. Because this venue is special, we would like to present a wide variety of presentations that will be of use to our neighbors. We also anticipate a significant contribution from our colleagues in the Caribbean and South and Central American regions. Jose Orraca is the local arrangements coordinator for the meeting and he has stressed the fact that we will want to make our travel and lodging arrangements as early as possible. We expect to start having these details available in the next few months.

TOPICS: The membership is encouraged to keep in mind that submissions to Topics is not restricted to presented papers. Published information on new advances in research or treatment procedures makes that information more readily available to a wider audience than many presentations. As you develop new projects, please consider whether or not your information can be of value to your colleagues. Sarah Wagner has generously taken the responsibility for coordinating the publication of Topics, and she can be reached at [Email] for more information.

PROFESSIONAL DEVELOPMENT: Pursuant to our Dallas session, the membership is strongly encouraged to submit their thoughts on how PMG can serve them by providing opportunities for continuing professional development and education. Your thoughts are welcome. It is of the utmost importance that we continue to advance our profession through advanced training and an open exchange of ideas. I also encourage our senior level practitioners to seek and accept interns in order to pass along their skills and experience in the treatment of photographs.

MELLON WORKSHOP—SILVER PRINT-OUT MEDIA: A five-day workshop funded by the Andrew W. Mellon Foundation, entitled "Nineteenth Century Silver Print-Out Media," will be held February 4–8, 2002, at the Sherman Fairchild Center for Works on Paper and Photograph Conservation of the Metropolitan Museum of Art. This workshop will cover the technical aspects of creating paper negatives and positive images in salted paper, albumen, gelatin, and collodion printed-out photographic processes. Emphasis will be on the hands-on recreation of these processes under the guidance of Jon Kline, Doug Munson, and Toddy Munson. Practica will be complemented by sessions with scientists, curators, and art historians to examine premier examples of these works from the Metropolitan collection, to understand the image formation, deterioration and possible analysis, and to explore the social implications of photography in the mid-nineteenth century. The workshop is open to recent graduates in photograph conservation and photograph conservation practitioners who have had limited access to equivalent training. Enrollment is very limited. Applications are due November 25. For more information and application guidelines, please contact Debra Hess Norris at [Contact] or Nora Kennedy at [Contact].

—Thomas M. Edmondson, PMG Chair, Heugh-Edmondson Conservation, Kansas City, MO 64171-0408; Textiles

DUES INCREASE: At this year's business meeting, our treasurer, Susan Adler, again pointed out that our fixed annual expenses surpass our specialty group income. Our greatest expenses are the editing, printing, and mailing costs associated with the Postprints and the Catalog, along with fees AIC charges the group for the annual meeting expenses. Even with the generous donation from the Harper's Ferry Regional Textile Group, which supports TSG publications, our small membership has difficulties maintaining the minimum treasury balances recommended by the AIC board. In light of these facts and after much discussion at the annual business meeting, the attending membership voted to increase dues by $5 per year. Therefore, dues for U.S. and Canadian members will become $25 per year with the other mailing categories also increasing by $5. This increase will take effect in 2002.

STITCH DIRECTORY REPRINTING: At our business meeting TSG membership approved a reprinting of 250 copies of The Directory of Hand Stitches Used in Textile Conservation. Former TSG chair, Jenna Kuttruff, is making arrangements with the AIC office for reprinting by an outside source, and the reprinted copies will soon be available. As before, the price will be $15, and they can be purchased through the AIC office.

TEXTILE CONSERVATION CATALOGUE: The editors inform us that the chapter on "Stabilization by Non-adhesive Methods" is now undergoing a final edit. The editors hope to send it out for copy editing and production later this fall. When the chapter is complete it will be mailed to the membership. The editors of this hard-working team are Deborah Trupin, Kathy Francis, Nancy Pollak, and Nancy Love.

With input from as many members as possible, the catalogue will be a complete compilation of current practices. The
Specialty Groups

editors encourage all of us to contact them (they are all listed in the AIC directory) with ideas for submissions and to volunteer to work on and/or review a chapter.

2002 MIAMI CALL FOR PAPERS: A reminder to all TSG members that the deadline for submission of abstracts for presentations at the 2002 Miami conference is November 5. Please see the September 2001 newsletter for details on our plans for the TSG session and joint session with the Objects Specialty Group. Abstracts on purely textile topics should be e-mailed to Kathy Francis or sent to her at The Isabella Stewart Gardner Museum, Two Palace Road, Boston, MA 02115. Kathy has a long involvement with the TSG and she would be happy to discuss any concerns or answer any questions if you want to call her to "test the waters."

Abstracts dealing with composite artifacts that have both textile and object components can be e-mailed to me at . 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 Avenue, New York, NY 10028, or faxed to (212) 396-5039. The deadline for submission is November 5, 2001. Abstracts for either topic should be 300 words or less and succinctly explain the topic.

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

The current TSG 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.

Wooden Artifacts

NEWS FROM FURNITURE IN FRANCE: Recently, the organizers, participants, and the AIC/FAIC staff submitted their final report to the Mellon Foundation on the furniture in France study trip. The long job of disseminating information gained on this trip is beginning in earnest. The participants have scheduled numerous talks and activities. In addition to drafting a story for the AIC newsletter (see story on page 10), David Bayne has also worked with Kathy Gillis and the other participants to create a detailed record of the trip to be included in the postprints. The first of what may be several reciprocal visits will begin soon. Funding from SPNEA and Peebles Island will allow a French conservator to visit for a month.

Many members have expressed an interest in study trips as part of their professional development. We are working on the organizational aspects of future trips, as well as considering other changes, such as the format of funding and the general desire to open the trip to other specialties. While there is a degree of uncertainty concerning travel these days, we must begin discussion and planning of a trip today. If you are interested in going to France and/or helping with organization, please make your voice heard. Contact David Bayne at . Those interested in a study trip to Germany in 2004 should contact Mecca Baumeister at .

2002 ANNUAL MEETING, MIAMI, CALL FOR PAPERS: As most of you know by now, this year's annual meeting will be in Miami, Florida. Contact Arlen Heginbotham, assistant conservator in the decorative arts and sculpture department at the Getty Museum, if you are interested in submitting a paper (or know someone who should be). This year's meeting will also include a tip session. Arlen is looking for a variety of short tips to include in the program. His address in the 2001 directory is out of date. He can be reached at .

—Chris Shelton, WAG Chair; Houston, TX

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

AIC Board Meeting: February 7–8, 2002

IAG Meeting: February 9, 2002

Washington, D.C.
Courses, Conferences, and Seminars

**GENERAL**

Denmark, Copenhagen—Contact: Morten Ryhl-Svendsen, National Museum of Denmark, Conservation Dept., The Laboratory, RO. Box 260, Brede, DK-2800 Kgs. Lyngby, Denmark; +45 33 47 35 35; morten.ryhl-svendsen@natmus.dk

Sydney, Australia—Contact: Sue Mayrhofer, AICCM Secretariat, GPO Box 1638, Canberra ACT 2601, Australia; +61 02 6270 6504; fax: (+61) 02 6273 2358;

“Publishing Without Perishing.”
New York, NY—Conservation Center of the Institute of Fine Arts. Sponsored by the Textile Conservation Group Inc. and FAIC Contact: Rebecca Anne Rushfield at or at

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


Kingston, Ontario, Canada—Contact: Amanda Gray, Conference chair, 74 Kingston, Ontario, K7K 7A8, Canada; fax:

30th AIC Annual Meeting.
Miami, FL—Contact: Mary Seng, AIC, (202) 452-9545, ext. 16 mseng@aic-faic.org

AARAFU 5th International Bilingual Symposium. “Visibility of Restauration Legibility of Works of Art.”
Paris, France—Contact: infocolloque2002@freesurf.fr

“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

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

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

**ARCHITECTURE**

Organized by the Getty Conservation Institute and the Dunhuang Academy. Full conference announcement: www.getty.edu/conservation/

**BOOK & PAPER**

September 1–6, 2002.
Baltimore, MD—Contact: IIC, 6 Buckingham St., London WC2N 6BA, UK; fax +44 20 7976 1564; iicaon@compuserve.com; www.iiconservation.org

**ELECTRONIC MEDIA**

Creating, Managing and Preserving Digital Assets.
Delray Beach, FL—Contact: Juanita Singh, or

Fourth ARSAG International Symposium: Preservation in the Digital Age.”
Paris, France—Contact: Francoise Flieder or Sibylle Monod, ARSAG, 36 rue Geoffroy-Saint-Hilaire, 75005, Paris, France; +33 (1) 4408 6995; fax: +33 (1) 4707 6295; monod@mnhm.fr
Courses, Conferences, and Seminars


PMG

February 4-8, 2002. “Nineteenth Century Silver Print-Out Media.” New York, NY—Contact: Debra Hess Norris at or Nora Kennedy at a

TEXTILES


COURSE OFFERINGS

AASLH Workshop Series, including Collections Management & Practices Series Nationwide—Contact: Tara White, www.aaslh.org

Campbell Center for Historic Preservation Studies Mt. Carroll, IL—Contact: Campbell Center, campbellcenter@internetni.com; www.campbellcenter.org

Centre for Photographic Conservation Courses UK—Contact: Angela Moor, www.cpc.moor.dial.pipex.com

Centro del Bel Libro Ascona, Switzerland—Contact: Centro del Bel Libro, Segreteria, Viale Portone 4, Casella Postale 2600, CH-6501 Bellinzona; +41 91 825 1162; fax: +41 91 825 8586; info@cbl-ascona.ch

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

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

Institute for Paper Conservation Courses UK—Contact: IPC, +44 (0) 188 683 2323; fax: +44 (0) 188 683 3688; information@ipc.org.uk; http://palimpsest.stanford.edu/ipc

International Academic Projects—Short Courses Contact: Jim Black, London W1T 5HJ; jb@academicprojects.co.uk; www.academicprojects.co.uk

Multimodal Hazardous Materials Transportation Training Seminar Various locations and dates. Contact: Suezett Edwards, U.S. Department of Transportation,

SCMRE Education Suitland, MD—Contact: (301) 238-3700; www.scmre.si.edu

Seminars in Historic Preservation and Cultural Resource Management Alexandria, VA—Contact: National Preservation Institute, PO. Box 1702, Alexandria, VA 22313; (703) 765-0100; info@npi.org; www.npi.org

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

West Dean College Courses UK—Contact: College Office, West Dean College, West Dean, Chichester, West Sussex, PO18 ORZ; westdean@pavilion.co.uk; www.westdean.org.uk

Do you have a Course, Conference, or Seminar listing that you would like to include in the January issue of AIC News? Then e-mail it to info@aic-faic.org by December 1! Call (202) 452-9545, ext. 10 for more information.
Positions, Internships, and Fellowships

**INTERNSHIPS AND FELLOWSHIPS**

**THE CONSERVATION CENTER, LOS ANGELES COUNTY MUSEUM OF ART**
**CONSERVATION FELLOWSHIPS 2002-2003**

The Conservation Center at the Los Angeles County Museum of Art will award a total of three Andrew W. Mellon Fellowships in the Conservation Center. The conservation sections of Paintings, Textiles, Paper, Objects, Conservation Research and Laser Conservation Research each invite applicants. The most qualified applicants to three of the six departments will be selected. The fellowships, which are full-time positions for one year, include a stipend of $23,500 ($1,958 per month) plus benefits. A $2,500 travel allowance for study/research will be allocated at the discretion of the department head.

The fellowships will focus on the study, examination, and treatment of works of art in the collections of the Los Angeles County Museum of Art. Successful candidates will gain considerable experience studying and treating works of art in well-equipped, production-oriented conservation and research laboratories. Conservation involvement in rotating exhibitions, special exhibitions and loans will enhance training opportunities. Research projects are encouraged. Participation in informal lectures, symposia, workshops, etc., will contribute to the fellowship program as well as the opportunity to visit and collaborate with nearby cultural institutions.

Fellowship positions will be available beginning October 1, 2002.

**ELIGIBILITY**

Candidates will be considered who have graduated from a recognized conservation training program, with the appropriate specializations, or who have similar training or experience; for the Conservation Research section, a Masters degree in chemistry or materials science, or equivalent training and experience is required.

**APPLICATION PROCEDURE**

Interested candidates must submit the following material:

- A curriculum vitae including basic biographical information, current and permanent addresses and telephone numbers, education, experience and interests.
- Names, addresses and telephone numbers of three references.
- A short statement of the candidate's interest and intent in applying for the fellowship.

The above material should be sent to:
- Mr. Adam Kaplan
- Human Resources
- Los Angeles County Museum of Art
- Wilshire Boulevard
- Los Angeles, CA 90036

Los Angeles County Museum of Art is an Equal Opportunity Employer

**SOLOMON R. GUGGENHEIM MUSEUM LANGLOIS FOUNDATION VARIABLE MEDIA FELLOW**

A fellowship is being offered at the Solomon R. Guggenheim Museum for an in-depth study of the issues surrounding the preservation of ephemeral materials and/or electronic media. The fellow would help coordinate a project funded by the Langlois Foundation that supports the advancement of the Variable Media Initiative, a strategy for preserving the artistic integrity of a work through documentation prior to its obsolescence or deterioration of the primary physical materials.

Responsibilities of the fellow will include: acting as a liaison between the conservation department, curatorial department, and the archives and documentation programs. The fellow will explore, study and collect standards for best practices and preservation of materials that will include, among others, analog and electronic media formats. Working with the conservators to implement the preservation methods and assisting documentation and curatorial to record all concerns. The fellow should have an interest in conservation and documentation practices, as well as a good understanding of the current contemporary art environment. Familiarity with materials and processes—including photography, magnetic and electronic media formats—is preferable. Knowledge of and interest in relational and object-oriented databases is a plus.

The fellow will be supervised by representatives from each department: Curatorial, Conservation, and Archives, Library, & Museum Records. The project is for one year, the hours are flexible and a modest stipend will be offered. Potential candidates should contact Jon Ippolito at  

**TEXTILE CONSERVATION CENTER AT THE AMERICAN TEXTILE HISTORY MUSEUM ASSISTANT CONSERVATOR**

The Textile Conservation Center seeks qualified applicants for the position of Assistant Conservator. Job responsibilities include the examination, treatment, written, photographic, and digital documentation of a full range of textile art, artifacts, and costumes received from important national and regional museums, historical societies, and private collectors. Other responsibilities may include participating in the conservation and preparation of the Museum's in-house permanent collection, exhibit preparation and collections care management for outside clients, assisting in the development of conservation workshops, conducting on-site surveys, collaborating on tapestry projects, and supervising staff. Successful candidates must possess excellent written and verbal communications; strong organi-
Positions, Internships, and Fellowships

zational and interpersonal skills; demonstrated ability to work independently and productively in a team environment on projects to a successful completion.

Candidates should have a graduate degree in conservation or have equivalent combination of training and experience indicating an in-depth knowledge of conservation theory and practice in textile conservation. An additional two to three years supervised conservation experience is required. Competitive salary commensurate with experience plus excellent benefits package, including professional development.


Qualified applicants should send letter summarizing interest, résumé, and three professional references to:
Deirdre Windsor
Director/Chief Conservator
Textile Conservation Center
American Textile History Museum
491 Dutton Street
Lowell, MA 01854
Fax: (978) 441-1412
E-mail: dwindsor@athm.org

FLOATING WORLD GALLERY
JAPANESE WOODBLOCK PRINT CONSERVATOR

We seek a paper conservator to run a private lab specializing in the conservation and restoration of Japanese prints from the 18th century to present. Candidates must have a graduate degree from a recognized conservation training program, or its functional equivalent, and two or more years experience as a paper conservator, and be familiar with the specialized techniques appropriate for the treatment of these objects. Work must comply with the AIC Code of Ethics and Guidelines for Practice.

The position pays up to $40,000 per year, plus benefits, depending on skills and experience. Benefits include health insurance, paid holidays and vacations, bonus, pension, and profit sharing.

Please send résumé to:
William Stein
Chicago, IL 60614
or to

THE GETTY CONSERVATION INSTITUTE
SCIENTIST, SCIENCE DEPARTMENT

The Getty Conservation Institute (GCI), located in Los Angeles, California, and one of the operating programs of the J. Paul Getty Trust, serves the international conservation field by working strategically to advance practice in the profession. Activities include scientific research, education and training, dissemination of information, and carefully selected model field projects, all directed toward unsolved problems in the conservation field. The GCI has the following opportunity available:

Scientist, Science Department,
Getty Conservation Institute

Conducts scientific research and analyses on projects which may require the highest degree of technical skill. Operates and maintains analytical and materials testing equipment. Proposes and designs research projects; may assemble research teams and supervise staff, and/or outside consultants. Writes reports on research and presents results. Tests physical, chemical, and optical properties of conservation materials. Analyzes samples from art objects in collaboration with conservators; specialization in examination of paintings preferred. Graduate degree in chemistry or other natural science, or an equivalent combination of training and experience required. Ph.D. preferred. Knowledge of one or more foreign languages helpful; 5–7 years experience in scientific research. Experience in conservation science required. Excellent written, oral communications, and interpersonal skills; skill in operating personal computer systems.

Please send résumé and cover letter to:
The J. Paul Getty Trust
Attn: Human Resources/KR
1200 Getty Center Drive,
Suite 400
Los Angeles, CA 90049-1681
Fax (310) 440-7720;
E-mail: jobs@getty.edu EOE

SOLOMON R. GUGGENHEIM MUSEUM
ASSOCIATE PAINTINGS CONSERVATOR

The Solomon R. Guggenheim Museum is seeking an Associate Paintings Conservator to join the New York City staff, which services several Guggenheim Museums internationally. Applicants should have a graduate degree in conservation or equivalent training and several years of working experience. Experience working with modern and contemporary paintings would definitely be an advantage. This position involves a wide variety of duties in both exhibition and collection-related work. Duties will include: evaluation of works for loan; the treatment and preparation of works for travel and exhibition; involvement in the study projects presently underway in the Department and seeking funding for future projects; working closely with many of the various Museum departments to fulfill the Museum’s goals.

The successful candidate will work with a team of conservators in a busy laboratory setting and must have an ability to work independently, while communicating well; he or she must be a creative problem solver and a sensitive and skilled practical conservator. A willingness to travel is essential. The position comes with benefits and the salary is commensurate with experience. The successful candidate will report to the Chief Conservator. Please send a statement of interest, curriculum vitae, and references to Paul M. Schwartzbaun, Chief Conservator, Guggenheim Museums/Technical Director, International Projects;
The Menil Collection

CHIEF CONSERVATOR

The Menil Collection seeks a highly experienced conservator to implement and supervise the work of the Conservation Department. One of the most important privately assembled collections of the twentieth century, The Menil Collection houses approximately 15,000 paintings, sculptures, prints, drawings, photographs, and rare books. Masterpieces from antiquity, the Byzantine and medieval worlds, the tribal cultures of Africa, Oceania, and the American Pacific Northwest, and the twentieth century are particularly well represented. In consultation with the Chief Curator, the Chief Conservator will be responsible for the care of all works in the Menil Collection, including the paintings in the Rothko Chapel. He/she will be expected to carry out major treatments in his/her area of expertise, to oversee treatments performed by department conservators and associated specialists, and to administer the Artist Documentation Program, the Visiting Conservators Program, and the Mellon Fellowship in Conservation. The Chief Conservator will also be expected to engage in research and other scholarly pursuits, such as lecturing, publishing, and organizing or participating in seminars and symposia.

Qualifications: The successful candidate must be a graduate of a recognized conservation program or have equivalent experience, must have served 10-15 years as a senior conservator at a major visual arts institution, and will have received recognition for distinction in the field. Excellent communication skills and ability to perform as part of a team are essential. Salary commensurate with experience. Generous benefits. Please send letter of interest, résumé and two or more references to Robert Mussey, Robert Mussey Associates, 1511 Branard, Houston, TX 77006. EOE.

Robert Mussey Associates

FURNITURE CONSERVATOR

Robert Mussey Associates is seeking a full-time furniture conservator to focus on a range of conservation treatments. The lab is a private firm offering a full range of high-quality furniture conservation services, including structure and veneer, gilding, clear finishes, polychromes, upholstery, associated metals and inlays, finish microscopy, wood identification and research. Applicant should preferably be a graduate of a Masters-level conservation training program, with a furniture or objects specialty, or with equivalent experience. Those with significant hands-on treatment experience and at least two years of lab work after graduation preferred. Benefits include holidays, vacation, medical, professional development and profit-sharing. Ability to collaborate with staff in a collegial environment essential. The possibility of equity ownership exists for the right candidate. Please send a letter of interest, résumé and two or more references to Robert Mussey, Robert Mussey Associates, 20136; e-mail: .

The New York Public Library

ASSISTANT CONSERVATOR—SPECIALIST II

The New York Public Library—Barbara L. Goldsmith Conservation Laboratory seeks two (2) Assistant Conservators to perform conservation treatment for a wide range of paper-based artificial formats, including manuscripts, bound artifacts, prints, drawings, photographs, posters, and other artificial materials from all NYPL divisional collections. Duties may include survey operations, aqueous and non-aqueous treatment operations, fabrication of microclimates and other protective enclosures, archival processing, collection repair, encapsulation, and other types of treatment.

NYPL-GCL serves 21 curatorial divisions at four physical sites with collections exceeding 51 million catalogued items in diverse formats. NYPL-GCL is a comprehensive treatment facility offering a wide range of examination and treatment services. Familiarity by candidates with the following equipment is desirable: polarized and transmitted/incident fluorescence high-power and stereo microscopes with analog and digital image acquisition, leaf caster, BetterLight 4x5 digital back, digital multimedia production equipment, near-IR and visible light spectrometers, temperature/humidity chambers, ultrasonic welders for encapsulation, aqueous and non-aqueous deacidification equipment, vertical aqueous treatment system with in-line heating and automated calcination system, automated CAD-based phased boxing machine, automated mat cutting machine, steam pencil, suction tables, environmental dataloggers, and other equipment.

Eligibility requirements include a Master’s degree from an accredited professional conservator training program and professional experience in conservation of paper-based materials, or equivalent training and experience, and a thorough working knowledge of conservation theory and techniques with satisfactory completion of courses in organic, paper, and conservation chemistry. Knowledge of the diverse preservation problems of a large research library or other major cultural institution, and experience in a wide range of conservation treatment operations are highly desirable. Salary is approximately $36,834 per year.

Interested candidates should submit a cover letter and résumé to: Human Resources Department Attn: Allison McMullen The New York Public Library 188 Madison Avenue, 5th Floor New York NY 10016-4514 e-mail: hrd@nypl.org

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Save America's Treasures: 2002 Application Process

The National Park Service is working to give applicants to the SAT program more guidance on their applications, and more time to prepare them. The application form will not be revised extensively for 2002; however, it will contain more information related to collections, and will assure those nonprofit organizations applying on behalf of their collections, artifacts, and artwork, that they are an important part of Save America’s Treasures and eligible for the grants program.

- Late December 2001: Guidelines & applications expected to be available on the NPS website (www2.cr.nps.gov/treasures)

- Mid-March 2002: Deadline for 2002 applications

As the SAT program continues and demonstrates results, it is becoming highly competitive; nearly 400 applications were received for the 2001 grants. The program is committed to developing a strong pool of applicants, so please start early to plan your application.

In 2001, under 20% of the applications came from preservation projects for collections, and about 80% sought funds to preserve structures and buildings. Save America’s Treasures invites applications for a variety of worthy projects with compelling need.

For more information:
General advice on preparing your application:
- Visit the AIC website (http://aic.stanford.edu) and click on “What’s New?”

Buildings and archeological sites:
- National Park Service (call 202-343-9570 and NPS staff will return your call)

Collections and artworks:
- National Endowment for the Arts
  Kim Jefferson, Leadership Specialist (jeffersk@arts.endow.gov)
  Michael McLaughlin, Leadership Coordinator (mclaughm@arts.endow.gov)
Recently completed projects include

- **Art Institute of Chicago**
  - Restoration/Conservation of 40' diameter Tiffany Stained Glass Dome
  - Archbishop Quigley Preparatory Seminary, Chicago, IL
  - Conservation/Restoration of 20' diameter stained glass Rose Window
  - Bank One Plaza, Chicago, IL
  - Restoration of Marc Chagall Mosaic Title "FOUR SEASONS"
  - Veterans Memorial Hall, City Hall, Cedar Rapids, Iowa
  - Restoration/Conservation of Grant Wood Window
  - Smith Museum of Stained Glass, Navy Pier, Chicago, IL
  - Restoration/Conservation and installation of all stained glass windows
  - Ringling Museum "Ca Da Zan" Sarasota, FL
  - Restoration/Conservation of stained glass laylight

- **Smith Museum of Stained Glass, Navy Pier, Chicago, IL**
  - Restoration/Conservation and installation of all stained glass windows

- **Art Institute of Chicago, Fullerton Hall**
  - Tiffany Stained Glass Dome Conservation

- **Veterans Memorial Hall, City Hall, Cedar Rapids, Iowa**
  - Conservation/Restoration of Grant Wood Window

- **San Diego, CA**
  - Restoration/Conservation of stained glass windows

- **Chicago IL**
  - Restoration/Conservation and installation of all stained glass windows

- **Sarasota, FL**
  - Ringling Museum "Ca Da Zan"

- **Agropoli, Italy**
  - Restoration/Conservation of stained glass laylight