

AIC NEWS

January 2002

Vol. 27, No. 1

30th Anniversary

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The Book and Paper Group: Two Decades Young

LESLIE PAISLEY

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

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

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

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

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Preserving AIC's Past

HILARY A. KAPLAN

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

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

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

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

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AIC NEWS

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

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

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

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

**Deadline for March Editorial Submissions:
February 1, 2002**

We reserve the right to edit for brevity and clarity.

Advertising

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

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

All ads should be submitted to Mary E. Seng at

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THE PAST

Organization

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

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

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



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

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

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

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

Publications

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

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

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

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

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

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

Research

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

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

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

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

THE PRESENT

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

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

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

CONTINUED ON PAGE 7

PRESERVING AIC'S PAST CONTINUED FROM PAGE 1

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

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

our professional organization.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Volunteer Wanted

The By-Laws Committee seeks a volunteer member, who may be an associate, professional associate, or fellow. Please send inquiries about the position to Sarah Stauderman, chair, [REDACTED] or [REDACTED]. The By-Laws Committee is currently reviewing questions from the AIC Board about the nominating procedures and practices for the AIC Nominating Committee.

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

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

—Hilary A. Kaplan, Secretary, AIC Board, Georgia Department of Archives and History, 330 Capitol Ave., Atlanta, Ga. 30334; [REDACTED]; fax: [REDACTED]; hkaplan@sos.state.ga.us

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

THE FUTURE

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

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

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

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

NOTE

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

—Leslie Paisley, Conservator of Paper, Department Head, Williamstown Art Conservation Center, 225 South St., Williamstown, Mass. 01267; [REDACTED]; fax: [REDACTED]



From the Executive Director

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

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

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

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

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

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

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

AIC News

Continuing Education Survey Summary

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

Who We Are

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

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

Professional Development Activities and Costs

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

uing education programs and events.

Continuing Education Formats

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

Topics of Interest

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

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

What Do We Do Now?

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

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

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

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

A big thank you to all who participated!

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

Activities of the Qualifications Task Force Update

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

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

We believe that we have already made progress. Members of

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

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

—Roy Perkinson, Chair, Qualifications Task Force, Museum of Fine Arts, [REDACTED], Boston, Mass. 02115; [REDACTED]

Annual Meeting

News

Celebrate the 30th AIC Annual Meeting

Imagine sunshine and ocean

Angels Alert

Plans are underway for the Angels Project in Miami.

Contact Craig Deller at [REDACTED] or [REDACTED] for more information.

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

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

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

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



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

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

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

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

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

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

—Pam Young, AIC Vice President, [REDACTED]

~ Attention Conservation Suppliers ~

Spread the word...

Exhibiting at AIC's Annual Meeting is a great way to meet your best customers
—Conservation Professionals

Exhibit Booth space is assigned in the order that reservations are received, so act now to reserve the best location for your booth.

Key Dates:

Annual Meeting: June 6-11, 2002
Exhibit Hall Set-up: Friday, June 7
Exhibit Hall Open: Saturday June 8,
& Sunday, June 9

To learn more about exhibiting, please contact:

Mary E. Seng
AIC Meetings & Marketing Manager
[REDACTED]
202/452-9545, ext. 16

...about your product or service

FAIC News

Carolyn Horton Fund Award Applications

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

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

Second Round of FAIC Awards

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

Congratulations to the award recipients from the Sep-

tember 15, 2001, review of applications:

Workshop Development Awards:

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

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

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

Professional Development Scholarships:

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

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

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

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

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

CONTINUED ON PAGE 13

AIC Board Elections 2002



Slate of AIC Board Candidates Offered by the AIC Nominating Committee

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

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

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

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

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

Nominations must be in writing and accompanied by:

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

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

prior to the AIC Annual Meeting).

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

Call for Nominations for Candidates for the AIC Nominating Committee

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

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

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

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

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

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

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

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

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

Angels and Lecture Awards:

There were no Angels or Lecture awards this round.

Deadline for New FAIC Awards

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

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

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

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

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

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

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

FAIC Emergency Response Workshops Completed

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

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

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

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

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

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

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

Latin American and Caribbean Scholarship Program

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

Call for Posters

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

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

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

Contact Tony Rajer, chair, by e-mail at [redacted]; [redacted]; fax: [redacted]; contact Helen Mar Parkin, co-chair, at [redacted], Arlington, TX 76006.

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

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

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

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

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

—Mary Wood Lee, Project Manager, [redacted]
West Cornwall, Conn. 06796; phone and fax: [redacted];
e-mail: [redacted]

People

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

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

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

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

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

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

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

Katharine (Katy) Untch has accepted a position as project specialist in the education department at the Getty Conservation Institute. She can be reached at [REDACTED] or at [REDACTED].

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

In Memoriam

Carolyn Price Horton, 1909–2001

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

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

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

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

AIC Names 2001 Professional Associate and Fellow Members

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

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



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

Scott Haskins
Rebecca Rushfield
Thornton Rockwells

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

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

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

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

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

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

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

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

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

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

—Betsy Palmer Eldridge, [REDACTED]
Crescent, Toronto, ON M4W 3A3,
Canada; [REDACTED], fax: [REDACTED]
[REDACTED]

David Earle Findley

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

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

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

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

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

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

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

Allied Organization News

Heritage Preservation Annual Meeting in Miami in June

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

Best Practices for General Conservation Assessments Scheduled for Miami

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

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

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

American Chemical Society Announces 50-Year Members

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

Letter to the Editor

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

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

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

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

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

AIC/FAIC Award Deadlines

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

February 1

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

February 15

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

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

Niccolo Caldararo
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Response:

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

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

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

Suzanne Deal Booth, [REDACTED], Los Angeles, Calif. 90049-2725; [REDACTED]

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EO—Ethnographic Objects NS—Natural Science OB—Objects PH—Photographic Materials
PT—Paintings SC—Sculpture TX—Textiles WA—Wooden Artifacts

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Note: Corrections are the result of AIC database problems. If you have any changes to your listing, please notify AIC by e-mail at info@aic-fatc.org.

AM—Architectural Materials AO—Archaeological Objects BP—Book and Paper
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PT—Paintings SC—Sculpture TX—Textiles WA—Wooden Artifacts

▲—Fellow ▼—Professional Associate ◆—Honorary Member ■—Student

Conference Report

Past Practice, Future Prospects

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

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

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

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

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

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Health and Safety News

HEPA HEPA HEPA

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

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

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

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

cadmiums.

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

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

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

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

Corrections

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

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

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

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

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

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

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

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

—Chris Stavroudis, *Paintings Conservator, Member of AIC Health & Safety Committee*, [REDACTED] Los Angeles, Calif. 90069-2904; [REDACTED]

H & S Committee Participates in Mailing

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

—Members of the Health and Safety Committee

Grants, Awards, and Fellowships

US/ICOMOS 2002 International Summer Intern Program in Historic Preservation

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

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

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

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

Museum Loan Network

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

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

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

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

Cynthia Woods Mitchell Fund

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

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

American Association for State and Local History

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

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

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

New Materials and Research

POLYOLEFIN FOAMS

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

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

Polyethylene, Polypropylene, and Polyolefins

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

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

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

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

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

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

Open-Celled and Closed-Celled Foams

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

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

Polyolefin Foam Manufacture

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

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

Physical and Chemical Blowing Agents

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

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

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

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

permeation rate of air.

While adequate for foams with density greater than about 2 lbs./ft³ (e.g., Ethafoam 220), for isobutane in polyolefins, the permeation rate is so high, and the solubility is so low, such that it is difficult to produce dimensionally stable polyethylene foam planks with density of 1.5 lbs./ft³ or less. Production of low density foams requires changes in the foam formulation such as different polymer resin, crosslinking, or use of permeability control agents.

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

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

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

reactive.

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

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

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

Additives In Foams

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

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

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

Nucleation Agents

Nucleation agents are particles that

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

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

Worth Noting

Conservation and preservation professionals are being recruited for FEMA's Cultural Heritage Roster for post-disaster assistance teams and mitigation research. Contact Eric Letvin at [REDACTED] or [REDACTED] for information on how to sign up.

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

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

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

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

Permeability Control Agents

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

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

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

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

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

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

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

Pigments, Colorant, and Fillers

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

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

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

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

Antioxidants and Stabilizers

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

Flame and Fire Retardants

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

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

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

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

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

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

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

If your museum has had difficulty transporting objects in the passenger compartment or as cargo on commercial air carriers, please send the information to Eileen Goldspiel, AAM Government and Public Affairs; e-mail: [REDACTED]

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

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

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

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

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

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

For additional information about the Heritage Health Index, or to be added to our mailing list, please contact Kristen Overbeck at [REDACTED] or [REDACTED].

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

capacity to profoundly expand the vision of traditional institutions. For more information, go to www.ims.gov/conference/agenda.htm.

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

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

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not be used for conservation purposes.

Antistatic Agents

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

Foam Perforation

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

Crosslinked Polyolefin Foams

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

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

Compared to uncrosslinked polyolefin foams, crosslinked foams have

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

There are three common methods of crosslinking polyethylene:

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

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

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

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

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

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

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

Conservation Implications

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

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

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

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

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

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

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

References

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

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

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

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

—R. Scott Williams, Senior Conservation Scientist (Chemist),
Canadian Conservation Institute, 1030 Innes Rd., Ottawa, Ontario
K1A 0M5, Canada; (613) 998-3721; fax: (613) 998-4721;
e-mail: [REDACTED]

Foam Manufacturers

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

Cellect LLC

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

Ssp (Bun)-Crosslinked Polyethylene Foams

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

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

Dow Chemical Company

www.ethafoam.com
www.dow.com/perffoam/index.htm
www.dow.com/perffoam/tech/data.htm

ETHAFOAM low density polyethylene foam

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

PROPEL a ultra-low density, thermoformable polypropylene foam

FP International

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

CUSHION-LITE polyethylene foam roll stock

Pactiv Corporation

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

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

Jiffycel polyethylene foam plank

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

Propafoam polypropylene foam sheet

Pal Group

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

Foampak: low density polyethylene foam roll stock

Sealed Air Corporation

Park 80 East
Saddle Brook, N.J. 07663
www.sealedair.com
www.sealedair.com/products/protective/default.htm

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

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

Voltek, division of Sekisui

www.voltek.com

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

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

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

Zotefoams Inc. (U.S.)

www.zotefoams-usa.com/products3.asp

Zotefoams PLC (UK) (formerly BXL Plastics)

www.zotefoams.com/uk/company.asp
www.zotefoams.com

(The UK site has most technical information, especially at www.zotefoams.com/uk/technical/site/Frameset_technical.htm)

Plastazote: crosslinked polyethylene foam

Evazote: crosslinked ethylene copolymer foam (with vinyl acetate)

Supazote: crosslinked ethylene copolymer foam

Propozote: close-cell 100% polypropylene copolymer foam

Recent Publications

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

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

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

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

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

The Paper Conservator, The Journal of the Institute of Paper

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

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

Specialty Groups



Architecture

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

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

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

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



Book and Paper

REPORT FROM THE EDUCATION AND PROGRAMS COMMITTEE

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

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

to working with a wide range of BPG members.

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

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

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

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

—Submitted by D. van der Reyden, Chair

Specialty Groups

FALL MAILING: The fall mailing went out to BPG members the second week of November. Due to the recent events, there may be some postal delays. If you do not receive your mailing, however, please notify Fern Bleckner at [REDACTED] or call her at [REDACTED]

—Leslie Paisley, Chair; Williamstown Art Conservation Center, 225 South St., Williamstown, Mass. 01267; [REDACTED]; [REDACTED]



CIPP

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

to receive their introduction to CIPP packet should contact the CIPP director responsible for membership: Randy Ash, [REDACTED]

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

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

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

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

2002 CONFERENCE IN MIAMI: In the last few

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

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

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

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



Objects

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

Specialty Groups

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

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

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

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

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

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

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



Painting

2002 CONFERENCE IN MIAMI: The PSG will meet in Miami, Sunday, June 9, and Monday, June 10. If you would like to address the group about a

treatment, research, or philosophical idea, please contact me at the address below.

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

funds.

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

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

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

Specialty Groups

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

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

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



Photographic Materials

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

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

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

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

for more information on this program, or to submit tips, at

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

—Thomas M. Edmondson, PMG Chair, *Heugh-Edmondson Conservation*, P.O. Box 10408, Kansas City, Mo. 64171-0408;



Textiles

2002 CONFERENCE IN MIAMI:

Plans for the 2002 AIC meeting in Miami are coming together. I am pleased to report that we have had a good response to our joint TSG/OSG call for papers. Of the ten abstracts received, six are from members of OSG and four from TSG. There is still room in the session for several more submissions and I hope to receive additional abstracts from the Textile Specialty Group so that we can put together a full day of papers. Unfortunately as of this writing there has been only one submission to Kathy Francis on a textile subject. This is our last call for abstracts. It is important for our group to be well represented at this session if we are to maintain our visibility as a distinct specialty group. If you have been sitting on the fence about presenting a paper, please consider it now. Papers can be of any length between ten and thirty minutes.

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

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

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

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

UPCOMING CONFERENCE: "Strengthening the

Specialty Groups

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

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

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

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

—Christine Giuntini, TSG Chair; The Department of the Arts of Africa, Oceania and the Americas, Metropolitan Museum of Art, 1000 fifth Avenue, New York, NY 10028; Fax: (212) 396-5039; ██████████



Wooden Artifacts

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

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

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

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

—Chris Shelton, WAG Chair; ██████████ Houston, Texas
77265; ██████████; fax: ██████████

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

Courses, Conferences, and Seminars

CALL FOR PAPERS

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

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

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

Edinburgh, Scotland—Contact: Nicola Galloway, Conservation & Analytical Research, national Museums of Scotland, Chambers Street, Edinburgh, EH1 1JF;

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

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

GENERAL

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

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

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

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

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

Los Angeles, CA—Contact: Gary Mattison, www.irug.org

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

College Park, MD—\$75 registration fee. Contact: Eleanor Torain, Conference Coordinator, etorain@nara.gov, www.nara.gov/arch/techinfo/preservation/conferen/2002.html

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

Greensboro, NC—Contact: Kate Singley, kate.singley@serca.org

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

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

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

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

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

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

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

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

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

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

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

Kingston, Ontario, Canada—Contact: Amanda Gray, Conference Chair, amanda.gray@cccp.ca, Kingston, Ontario, K7K 7A8, Canada; amanda.gray@cccp.ca; Fax: amanda.gray@cccp.ca

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

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

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

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

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

Paris, France—Contact: infocolloque2002@freesurf.fr

Courses, Conferences, and Seminars

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

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

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

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

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

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

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

Halkida, Evia Island, Greece—Conference is in English. Contact: Mihail Larentzakis-Lascaris, [REDACTED], [REDACTED] Halkida, Greece; phone and fax: [REDACTED]

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

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

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

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

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

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

ARCHITECTURE

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

Pleasanton, CA—\$700 registration fee; \$650 Early registration before January 14. Contact: Kelley B. Hise at [REDACTED], or Pam Hogue at [REDACTED]; www.aerias.org

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

New York, NY—\$495 tuition. Contact: [REDACTED], Suite 1505, New York, NY 10023; [REDACTED] 1; Fax: [REDACTED]

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

St. Petersburg, Russia—Contact: Alevtina N. Telisheva, [REDACTED], [REDACTED], St. Petersburg 193036, Russia; phone and fax: [REDACTED]

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

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

BOOK & PAPER

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

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

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

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

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

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

July 22–27, 2002. Papermaking Workshop.

Coldigioco, Italy—Contact: Melissa at [REDACTED] or Stacey at [REDACTED] 3; info@papermaking.org

Courses, Conferences, and Seminars

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

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

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

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

ELECTRONIC MEDIA

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

Los Angeles, CA—Contact: Gary Mattison, [REDACTED]; www.irug.org

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

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

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

Lexington, MA—Museum of Our National Heritage. Contact: Ginny Hughes, ghughes@nedcc.org

OBJECTS

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

Philadelphia, PA—Contact: Andrea Kirsh, [REDACTED], Eugene, OR 97401; [REDACTED].

PAINTINGS

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

New Haven, CT—Contact: Michelle Bouchard, [REDACTED]; conservation.symposium@yale.edu

TEXTILES

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

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

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

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

COURSE OFFERINGS

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

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

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

Nationwide—Contact: Tara White, [REDACTED]; white@aslh.org; www.aslh.org

Campbell Center for Historic Preservation Studies.

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

Centre for Photographic Conservation Courses.

UK—Contact: Angela Moor, [REDACTED]; [REDACTED] Fax: [REDACTED]; [REDACTED]; www.cpc.moor.dial.pipex.com

Centro del Bel Libro.

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

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

Contact: Shelley Sass, Program Coordinator, [REDACTED]

Courses, Conferences, and Seminars

ICCROM Training Information.

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

Institute for Paper Conservation Courses and Workshops.

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

International Academic Projects—Short Courses.

Contact: Jim Black, [REDACTED], London W1T 5HJ; [REDACTED]; Fax: [REDACTED]; jb@academicprojects.co.uk; www.academicprojects.co.uk

Smithsonian Center for Materials Research and Education, Smithsonian Institution.

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

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

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

Multimodal Hazardous Materials Transportation Training Seminar.

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

West Dean College Courses.

West Dean, Chichester,

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

The Laboratory Safety Institute Seminars and Workshops.

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

AIC Kicks Off Professional Development Programs

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

For further details and registration materials, please see the AIC website, or contact Eric Pourchot at [REDACTED]

[REDACTED], ext. [REDACTED], or [REDACTED]

Q:

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Positions, Internships, and Fellowships

ASSISTANT/ASSOCIATE OBJECTS CONSERVATOR

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

AMON CARTER MUSEUM PHOTOGRAPH CONSERVATOR

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

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

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

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

THE ART INSTITUTE OF CHICAGO MELLON FELLOWSHIPS IN CONSERVATION

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

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

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

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

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

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

Positions, Internships, and Fellowships

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

ART RESTORATION, INC. OBJECTS CONSERVATOR— METAL AND STONE

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

CALIFORNIA DEPARTMENT OF PARKS AND RECREATION CONSERVATORS

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

Resources Division, California Department of Parks and Recreation, P.O. Box 942896, Sacramento, Calif. 94296-0001, ATTN: Paulette Hennem, Curator II. For further information, call: [REDACTED] or e mail: [REDACTED] Materials must be received by January 31, 2002.

CONSERVATION CENTER FOR ART AND HISTORIC ARTIFACTS INTERNSHIP IN BOOK CONSERVATION

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

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

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

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

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

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

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

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

Positions, Internships, and Fellowships

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

Qualifications:

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

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

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

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

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

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

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

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

NATIONAL GALLERY OF ART INTERNSHIP IN PAINTING CONSERVATION

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

Application deadline is February 15, 2002.

NATIONAL GALLERY OF CANADA RESEARCH FELLOWSHIPS 2002-2003

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

Positions, Internships, and Fellowships

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

THE SAINT LOUIS ART MUSEUM KRESS FELLOWSHIP IN OBJECTS CONSERVATION

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

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

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

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

Sandra Tudos, Human Resources
Department

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

The Saint Louis Art Museum is an
Equal Opportunity Employer.

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

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

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

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

Applicant Qualifications

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

Application Procedure

Interested candidates must submit the following materials in English:

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

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

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

Positions, Internships, and Fellowships

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

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

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

THE WALTERS ART MUSEUM MELLON FELLOWSHIP IN PAINTINGS CONSERVATION

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

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

tions is March 30, 2002.

WILLIAMSTOWN ART CONSERVATION CENTER ADVANCED AND THIRD YEAR INTERNSHIPS

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

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

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

WILLIAMSTOWN ART CONSERVATION CENTER FRAME CONSERVATOR

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

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

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

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

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

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

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

Preview Schedule:

Thursday, June 6:

Workshops/Tours

Friday, June 7:

General Session, Opening
Reception at Vizcaya

Saturday, June 8:

General Session, Issues
Session, Business Meeting,
Exhibit Hall

Sunday, June 9:

Specialty Group Sessions,
Exhibit Hall, Reception &
Awards Banquet

Monday, June 10:

Specialty Group Sessions

Tuesday, June 11:

Workshops/Tours

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

•••

\$135 single/double, plus tax

•••

Registration materials will be mailed in February 2002

THE AMERICAN INSTITUTE
FOR CONSERVATION OF
HISTORIC & ARTISTIC WORKS

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WASHINGTON, D.C. 20006

AIC

PERIODICAL

A 30th Anniversary

Issues in the Conservation of Contemporary Photographs: The Case of Diasec or Face-Mounting

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SYLVIE PÉNICHON AND MARTIN JÜRGENS

Over the past decade, face-mounted photographs have become extremely popular with fine art photographers, especially in Europe. The process consists of permanently adhering a clear sheet of poly (methyl methacrylate) (PMMA) to the surface of the print with either a double-sided, pressure-sensitive adhesive or a silicone rubber and primer system. This mounting technique has been used in commercial applications for posters and signage for almost thirty years and was first adopted by German fine art photographers in the mid 1980s. Face-mounting a photograph to a sheet of PMMA presents numerous advantages. It provides the photograph with a rigid support and a glaz-

ing at the same time, thus lowering the cost of production. It also protects the photograph from air-borne pollution, fingerprints and ultra-violet (UV) radiation, if the PMMA contains UV inhibitors. The aesthetic aspects of such mounting are also important. The intimate contact between the PMMA and the gelatin gives the print a "wet" look that is visually pleasing.

The success of last spring's exhibition of works by Andreas Gursky at the Museum of Modern Art in New York and the high prices fetched by face-mounted prints in recent auctions have demonstrated the appeal of this presentation technique. Inevitably, these photographs are making their way into museum collections, and although no apparent prob-

CONTINUED ON PAGE 3

AIC Takes a Position on Conservation in Collecting Institutions

JERRY PODANY

In early 2000 I asked four senior conservators in the field to draft an expectations paper on conservation and preservation within collecting institutions. The draft was submitted to the AAM for inclusion in the literature and guidelines provided as part of the Museum Accreditation Program. Together, Betsy Palmer Eldridge (book conservator), Pamela Hatchfield (objects conservator), Lucy Commoner (textile conservator), and Jay Krueger (paintings conservator) drafted the document. Expectation papers are sent to museums applying for accreditation. They outline AAM's expectations in a variety of areas of concern. Although we have not been successful in having the document included

in the Expectations Series, I feel strongly that the document is much needed and will have significant influence in the field. As a result, the decision has been made to create an AIC Position Paper on Conservation and Preservation in Collecting Institutions. This is not intended to be a long and detailed document, rather it is meant to capture the essential reasons why the inclusion and support of conservation within collecting institutions is an integral part of the stewardship responsibility of any collecting institution. By distributing this paper broadly among museums, libraries, archives, and historical sites and collections, we hope to address the ever-increasing conservation needs of collections across the United States; encourage a stronger commitment to conservation within cultural institu-

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AIC NEWS

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

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

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

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

**Deadline for May Editorial Submissions:
April 1, 2002**

We reserve the right to edit for brevity and clarity.

Advertising

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

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

All ads should be submitted to Mary E. Seng at

AIC News Staff

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lems have been noted yet regarding the chemical stability of the mounting process, questions have arisen about their long-term stability and some research is needed. A joint study at the Art Institute of Chicago and at Queen's University in Canada investigated the history, technology, structure, and materials used in this mounting process. The first part of the study was presented at the winter meeting of the Photographic Materials Group in Houston last year.

Diasec

The idea of face-mounting photographs likely originated from Switzerland, in the early 1970s, when Heinz Sovilla-Brulhart patented a mounting technique for photographs. His original concept consisted of placing the prints between two sheets of glass or PMMA, then removing the air in the sandwich and sealing the edges (Swiss

patent n° 489 040). The process, however, presented some problems due to the formation of Newton rings on the surface of the print. In a new patent (Swiss patent n° 483 658), Sovilla offered a solution by spraying a thin varnish over the print, prior to its insertion between the plates. While the minute droplets of varnish impeded the formation of the unwanted Newton rings, the prohibitive cost of the two sheets of PMMA used in the mounting process led Sovilla to the idea of face-mounting the prints using an acrylic pressure-sensitive adhesive (Swiss patent n° 534 901). Finally, after learning about experiments on Plexiglas at the Röhm plant in Germany, he decided to adopt a moisture-curing silicone rubber system as his adhesive. The new process was patented in 1972 (Swiss patent n° 527 263), and the company Diasec Sovilla SA was formed.

The Diasec process is proprietary and license contracts with strict regulations have been sold to a small

number of mounting studios throughout the world. A total of ten licensed mounting studios are found in Austria, Belgium, England, France, Germany, Holland, Israel, Italy, and Switzerland. In December 1992, Heinz Sovilla-Brulhart died, and his widow and son took over sales of the license, production, and distribution of the special primer, the solution that enhances adhesion between the silicone rubber, the acrylic sheet, and the emulsion. The ingredients of the primer are the main secret of the Diasec process, and Mrs. Sovilla referred to the recipe as her "Coca-Cola formula." The silicone rubber is not provided, but the licensees are encouraged to purchase the "ideal" product produced by an undisclosed German company.

With the increased popularity of face-mounting, a number of unlicensed photographic printing and mounting studios have begun to offer virtually the same process with silicone rubber systems from different manufacturers. One should be aware

that the term "Diasec" is being freely used to describe face-mounted photographs, even if a Diasec licensee has not mounted them, and that the materials used may vary greatly among the unlicensed studios. Acrylic-based pressure-sensitive adhesives are also used to face-mount photographs. The pressure-sensitive films usually have a clear plastic carrier between two layers of adhesive, but unsupported films of adhesive are also available. The results are visually indistinguishable from prints face-mounted with silicone rubber.

Mounting Process

Mounting is done on a large, double-cylinder press. The primer is first applied to the surfaces of both the PMMA and the photograph, and the solvents are allowed to evaporate. On large prints, the primer is only applied to the border areas for economical reasons. The print is placed face down onto the PMMA, and one of the edges

of both materials are taped together to form a hinge. With the taped edge abutting against the slit between the cylinders, the print is lifted up and draped over the top cylinder. Silicone rubber is dispensed uniformly at the nib to form a line across the PMMA. The package is then automatically pulled through the electric press, whereby the print is firmly pressed onto the PMMA, and the silicone rubber is evenly and thinly squeezed out between the two materials to form a film. Should the line of silicone at the nib become too thin, extra sealant may be dispensed. The silicone rubber is then left to cure for 48 hours.

Materials

Part of the study consisted of basic elemental analysis of different silicone systems employed to face-mount photographs. This revealed that the silicone rubber commonly used in the process is a one-part room temperature vulcanizing (RTV) material, usu-

ally available as an uncured polymeric compound in an airtight container. Formulations typically follow the composition of GE Silicones sealant SCS 1200 (as furnished by the manufacturer) and include a polymeric backbone (60–80%), a cross-linking agent (1–5%), a reinforcing filler (10–30%), and processing aids (1–5%). Upon application of the rubber between the photograph and the PMMA, the main component, poly(dimethyl siloxane), cures rapidly with the help of the moisture contained in the gelatin and perhaps in the PMMA, thereby releasing acetic acid. There is minimal or no shrinkage in this process. The cured material is a rubbery, permanently flexible, chemically stable and inert substance that can withstand great changes in temperature and relative humidity and ages without yellowing. Sealants used in face-mounting photographs have no incorporated pigmentation and are

CONTINUED ON PAGE 7

tions; and help define the appropriate conservation resources to support the preservation and proper long-term care of collections.

We have had input from a number of directors across the United States, most of whom care for small- to medium-size collections, and are looking forward to input from the AAM's Registrars Committee. Now we are asking for your input on this latest draft. The document is written as an ideal and we realize that not all institutions will be able to meet these suggestions. Nonetheless, it can serve as a guide. We also realize that the position paper will never be everything to everyone, but we hope it will become a springboard for further initiatives, constructive dialogue, and direct collaboration among all the professions whose responsibility it is to manage and care for our rich cultural heritage.

Please send your comments to me in care of the AIC office. I'm eager to hear from you. Once the document is ready to distribute we will be looking for conservators willing to publish and review additional information that addresses the role conservators play in advising collecting institutions on cost-effective ways of meeting the challenges of preservation. Of particular interest will be those challenges faced by small museums, historical societies, libraries, and other collections struggling in these hard economic times. Above all we want to be effective advocates for preservation and raise the awareness of our colleagues. We are here to help and we have an important role in effectively meeting the challenges of saving our cultural treasures.

The American Institute for Conservation of Historic and Artistic Works: Draft Position Paper on "Conservation and Preservation in Collecting Institutions"

What is AIC's position on conservation and preservation in collecting institutions?

Every institution has a responsibility to safeguard the collections that are entrusted to it and to strive to incorporate preservation and conservation awareness into all appropriate facets of the institution's activities. Through the accurate assessment of a collection's condition, thorough and comprehensive planning, and the assignment of financial resources appropriate to an institution's circumstances, the institution establishes a commitment to the long-term preservation of its collections.

Why are sound conservation policies and practices important?

In any collecting institution the collections are of pri-

mary importance as they are intrinsic to the meaning of the institution and define its unique identity. Preservation of collections is fundamental to the mission of a collecting institution and this should be reflected in all planning and decision-making processes. The responsible care of collections requires sound conservation policies and practices based on a thorough understanding of the range of materials in the collection and the physical needs of different types of objects.

How does an institution exhibit preservation awareness and well-integrated conservation policies?

- Preservation and conservation of the collections is clearly articulated and supported in the institution's mission statement.
- A conservation plan and clearly articulated policies, developed in consultation with conservation professionals, that specifically address the safe and responsible care and use of collections.
- The incorporation of conservation issues and concerns into ongoing institution-wide planning and decision-making processes as well as expansion and new construction plans. This should be accomplished in consultation with conservation professionals.
- A conservation staff if resources allow, or well established relationships with consulting conservation professionals who have expertise in specific material types on issues appropriate to the collections.
- An emergency preparedness and response plan that is regularly reviewed and updated by conservation professionals and other appropriate staff.
- Conservation or preservation grants (as well as other forms of support) that have been routinely sought for projects beyond the museum's resources.
- An annual budget appropriation, appropriate to the size of the institution, for preservation and conservation of the collection.

How does preservation awareness influence activities within an institution?

Every level of the institution's governing authority and staff benefit from an awareness of their role in preserving the collections in their care. Evidence of this commitment will be manifest in daily involvement with the care and use of collections. A collecting institution that is focused on preservation issues will:

- Monitor and maintain environmental conditions within currently accepted parameters in all exhibitions, storage, and study areas. Environmental concerns include temperature and relative humidity, light levels and exposure times for light sensitive materials, airborne particulates and pollutants, and monitoring for evidence of mold or insect infestation.
- Periodically conduct general and object specific condition assessments of the collection. Whenever possible this should

be done in consultation with a conservation professional.

- Maintain secure and well-managed storage areas and use appropriate materials to house all collection objects in consultation with conservation professionals.
- Provide training on the proper care and handling of collection materials for all appropriate staff members and volunteers with the input of conservation professionals. Additional opportunities for professional development are advisable.
- Comply with currently accepted exhibition and loan policies and practices to ensure the safety of objects on exhibition and during transit. Areas of particular importance are the documentation of condition for all objects before, during, and after the loan period; the use of stable materials and finishes for exhibit construction; adequate security and stable environmental conditions during transit and while on exhibition; and sound packing procedures and materials.

Does your institution need help in developing a conservation plan, in assessing its conservation practices and policies, or in locating conservation resources?

The American Institute for Conservation of Historic and Artistic Works (AIC) is the national membership organization of conservation professionals dedicated to preserving art and historic artifacts of our cultural heritage for future generations. AIC advances the practice and promotes the importance of the preservation of cultural property by establishing and upholding professional standards, and coordinating the exchange of knowledge, research, and publications related to conservation and preservation. The AIC holds annual meetings with over 70 educational sessions, workshops and tours related to conservation; publishes a peer reviewed journal (JAIC) three times yearly; and publishes informative brochures on a wide range of topics related to conserving cultural heritage. The AIC hosts a free Guide to

Conservation Services with information on how to select a conservator and a list of conservation professionals (or specialists) across the country. The AIC website at <http://aic.stanford.edu> contains vital and continually updated information on conservation topics and issues.

American Institute for Conservation of Historic & Artistic Works
1717 K St., NW, Suite 200
Washington, D.C. 20006
(202) 452-9545
(202) 452-9328 fax
e mail: info@aic-faic.org
<http://aic.stanford.edu>

Heritage Preservation works with the nation's leading museums, libraries and archives, historic preservation organizations, and historical societies to ensure the preservation of our cultural heritage by providing information, programs, and publications regarding the proper care and maintenance of sites and collections. The Conservation Assessment Program provides non-competitive grants to small and mid-sized museums and historic sites to allow a team of professional conservators to conduct a general conservation assessment of their facilities and collections. For information on this IMLS funded program and other collections care resources contact:

Heritage Preservation
1730 K Street, NW, Suite 566
Washington, D.C. / 20006
(202) 634-1422
(202) 634-1435 fax
<http://info@heritagepreservation.org>

—Jerry Podany, AIC President, J. Paul Getty Museum,
(310) 440-7049, jpodany@getty.edu

AIC Special Invitation

On Saturday, June 8, 8-8:45 a.m., the AIC Board and Membership Committee will host a breakfast for those who have been AIC members for 30 years and for those members who are attending their first AIC Annual Meeting. We will recognize the contributions of thirty-year members and try to help make the first Annual Meeting more beneficial and helpful for new members. Thirty-year members and new members should look for more details about this breakfast at the AIC registration booth in Miami.



thus colorless and transparent.

Most silicone rubbers are used in conjunction with a primer that is designed to enhance the adhesion between the rubber and the materials to which it is applied. The primer interacts both chemically and physically with the substrate, enhancing the efficiency of bonding. Each system utilizes a specific primer or set of primers that has been chosen for a particular sealant. Primers used in the face-mounting of photographs contain organo-functional silicones or silane compounds that are delivered in an organic solvent mixture.

The reflective index of PMMA (approximately 1.49), its high light transmission capability (92%), and its relative light weight and flexibility make it the material of choice for face-mounting photographs. Many different qualities of PMMA are available. The material can vary in purity, molecular weight, polymer arrangement and additive content (including UV light absorbers and plasticizers). Sheets may also be coated for extra resistance to surface abrasion or to reduce static. Differences in physical properties and internal stress levels of PMMA result from the two main methods of manufacture, casting, or extrusion. Cast sheets have higher molecular weight and higher strength than extruded ones. The latter are also more susceptible to crazing by solvents and adhesives. PMMA is very susceptible to abrasion, causing dulling and loss of translucency, and it may yellow slightly upon prolonged intense exposure to UV light.

Deterioration/Damage

Mounting technicians in different labs have noted that an overall shift in color toward magenta can sometimes occur within 48 hours of the mounting, especially during the summer, when relative humidity is high. They suspect that poor processing of the photograph may be the cause of such degradation. However, the problem may derive instead from the penetra-

tion of the solvents in the primer into the swollen gelatin. Consequently, the upper layer of cyan dyes is destroyed and the color balance shifts to a reddish tone described as the "red print" effect in Kodak technical literature. Butanol and ethyl acetate, which are both found in the composition of some of the primers examined, are capable of penetrating moist gelatin.

Other possible chemical deterioration in the long-term includes dye fading due to the off-gassing of acetic acid by the silicone rubber when curing. Crazing of the PMMA may also be encountered since potentially harmful solvents, such as isopropanol, methanol, acetone, toluene, and ethyl acetate, were found in the composition of the primers.

However, most of the damage that has been observed in collections so far is physical in nature and was inflicted

during handling or transportation. The most common problem involves abrasion of the surface of the PMMA, but direct damage to the photograph from the back has also been reported. Because the glazing and the photograph are irretrievably joined together and cannot be separated, both sides of the piece require special attention. An abraded PMMA cannot be replaced, and the success of scratch reduction with fine polishing products or filling materials is limited. Eventual repairs on the print itself have to be done from the back and results are hardly satisfying. Face-mounted photographs are usually large and heavy objects, which makes their safe handling more difficult. Early examples of face-mounted photographs were placed in a simple stretcher structure without any backing protection and require extra care. However, bare

References for Further Information

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backs can be protected by covering them with sheets of a rigid material such as clear corrugated polypropylene. This procedure does not affect the visual aspect of the print on the front.

Cleaning the dust that accumulates on the surface of the PMMA due to the build up of static is another cause of concern to the caretaker. Not only is PMMA likely to craze when exposed to certain solvents and their vapors, it is also a porous material susceptible to solvents that may eventually reach the photograph and damage it. One should avoid the use of proprietary cleaners, especially those containing alcohol and ammonia, to clean the PMMA on face-mounted photographs. A damp chamois cloth, previously washed to eliminate greasy residues, and distilled water are recommended.

With the increase of traveling exhibitions and loans between museums, works of art are likely to travel a lot and one can only emphasize the extreme fragility of face-mounted photographs. Many problems may be eliminated by raising the awareness of the personnel in charge of packing, handling, installing, and ultimately caring for these works. The survey of production methods and materials showed that a variety of PMMA, adhesives, and photographic processes are used to produce face-mounted photographs. Conservators and curators are encouraged to gather from the artist as much information as possible regarding the materials employed for each work. Properties and characteristics of individual materials have been outlined, but it is difficult to predict how these materials will interact in the long term without further testing and research. The production of increasingly larger works has brought a series of new problems that need to be addressed by our field. Many artists are turning to conservators for advice on appropriate materials and mounting techniques as well as answers about how these might affect the long-term stability of their work. Curators and collectors want to be reassured of the relative permanence of the works they buy. Although there are certainly no straight answers to all these questions, it is important that conservators be prepared and learn as much as possible about these new techniques and materials.

—Sylvie Pénichon, Conservator of
Photographs, [REDACTED],
[REDACTED]

—Martin Jürgens, Conservator of
Photographs, Hamburg, Germany,
[REDACTED]

AIC News

AIC Professional Development Events Are Off and Running!

- The “Mastering Inpainting” Workshop scheduled for Oakland, California, for April 17–20 received many more registrations than could be accommodated. The workshop will be repeated in Washington, D.C., November 5–8, 2002, and more dates and locations are being planned for 2003.
 - Seven workshops are scheduled for June 6–11, 2002, in conjunction with the AIC 30th Annual Meeting in Miami.
 - “Enzymes for Conservators” will be offered in Washington, D.C., July 23–25 (see page 16).
 - “Spot Testing” will be offered by the Campbell Center, with a discount for AIC members, in October.
 - Other workshops will be scheduled on a continuous basis throughout the year and throughout the country.
- Are you wondering how to keep up with all the activities? Check the new “Professional Development” section of the AIC website for the latest updates and registration forms (<http://aic.stanford.edu/profdev>).

Belated Birthday Celebration



Kathryn Olivia Scott celebrated her 90th birthday last September. In November, a belated luncheon party was held in her honor at the Carlyle Hotel and Restaurant by her friends and former students. Before her retirement from textile conservation, Kathryn Scott educated many of the textile conservators now working in the U.S., by teaching at the Conservation Center, Institute of Fine Arts in New York, by supervising apprenticeships, and by example. Her innovative methods, insight, and enthusiasm continue to help conservators around the world. Her charm and cheerful character are undiminished.

—Rebecca Rushfield and Mary Ballard

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Annual Meeting News

The general session program on Public Art is now set for the Annual Meeting in Miami. We received abstracts covering a vast territory, from the nuts and bolts of conservation to conceptual challenges and conflicts in the public landscape. The keynote speaker will be Joseph L. Sax, internationally distinguished professor, Clinton counselor on policy for the Department of Interior, and most recently the author of the thought-provoking *Playing Darts with a Rembrandt*.

The advisory committee selected papers on larger issues that challenge traditional notions of conservation in the public environment. Their subject matter expands beyond traditional forms of public art, to include paintings, sculpture, new media art, historic structures, and archaeological sites. Three themes evolved during our discussions that became the three groups of papers to be presented:

1. Laying Claim to Public Space/the Negotiation of Artists Rights
2. Cultural Regeneration and Community Engagement in the Conservation/Preservation Process
3. Collaborative Challenges of Conservation in the Public Sphere

Vito Acconci accepted our offer to present the public lecture. Acconci is one of the most familiar names in public art, and will certainly provide a thoughtful and articulate presentation. His provocative body of work deals with space and the interaction and movement within it. Public interaction has always been central to his work, which is a key theme among the papers in the general session. He was asked to address how public interaction informs and affects the long-term preservation of his installations.

In addition to the public lecture and general session papers, there will be a tour and follow-up discussion on conserving selected public works in Miami. The tour is being organized by Bill Iverson of Miami-Dade Art in Public Places. More information will be provided in the registration brochure.

Reference List

Several people inquired about readings in public art that are relevant to topics addressed in the session. Compiling a short reference list proved difficult, since the papers cover a wide territory. Assuming that readers of *AIC News* are aware of technical literature on public art conservation, we selected several books that address larger cultural and legal issues. For those interested, we also suggest reading back issues of *Public Art Review* (www.forecastart.org/par.htm).

Cruikshank, J. L., and P. Korza. 1988. *Going public: A field guide to developments in art in public places*. Amherst: Arts Extension Service Division of Continuing Education, University of Massachusetts.

Lacy, S., ed. 1995. *Mapping the terrain: new genre public art*. Seattle: Bay Press.

Doss, E. 1995. *Spirit poles and flying pigs: Public art and cultural democracy in American communities*. Washington, D.C.: Smithsonian Press.

Jordan, S., L. Parr, R. Porter, and G. Storey. 1987. *Public art public controversy: The tilted arc on trial*. New York: American Council for the Arts.

Finkelpearl, T. 2000. *Dialogues in public art*. Cambridge, Mass.: MIT Press.

We wish to thank all those who submitted abstracts, and the advisory committee for its work in selecting the papers: Christine Giuntini, T.K. McClintock, Rebecca Rushfield, Sarah Stauderman, Thomas Taylor, and Pam Young.

—Al Albano and Glenn Wharton, General Session Co-Chairs

—Albert Albano, Intermuseum Conservation Assn., [REDACTED],

—Glenn Wharton, [REDACTED], [REDACTED]



Art deco architecture on every street corner? Of course, it's Miami!

Image provided by Greater Miami Convention & Visitors Bureau (www.tropicoolmiami.com)

FAIC News

Kress Conservation Publication Fellowships

The 2002 Samuel H. Kress Conservation Publication Fellows have been announced, and the recipients are Valentine Walsh, Harold Mailand, Julie Reilly, and Jane Merritt.

Valentine Walsh's project, preparing a dictionary of historical pigments, is entitled, "The Pigment Compendium." The manuscript research relies extensively on primary documentary sources as well as more recent research. It is expected to be a significant research tool for the identification of pigments used in cultural property, and hopefully a reference work for art historians to aid in their research. It will also allow conservators, scientists, and art historians to communicate more readily.

The working title for **Harold Mailand's** manuscript is "While Not in Use: Traditions in Preserving Textiles and Costumes." It will be a comprehensive overview of manufacturing procedures that have influenced the ability of the object to survive, traditional preservation practices in various parts of the world, and a focus on the post-WWII development of the modern field of textile conservation. This text/reference book pulls together what seems to be disparate information and sources such as folk traditions, commercial processes, and contemporary professional practices.

Jointly, **Julie Reilly and Jane Merritt** will prepare a manuscript whose working title is "Keepers of the House." It

will focus on the special conservation issues relating to collections in historic house museums and will educate conservators and others to the unique needs of a historic structure and its collections. Since conservators play a critical role in historic house preservation as consultants, educators, and staff, this manuscript, when published, will hopefully become a standard reference for conservators and will guide historic house administrators in their preservation decision making.

Applications for the 2003 Samuel H. Kress Publication Fellowships will be sent to all Professional Associate and Fellow members of AIC this summer, with a due date of November 1, 2002. FAIC is extremely grateful to the Kress Foundation for its continued support of this significant fellowship that supports the goal of improving the quality and quantity of publications in the field of conservation by encouraging conservation professionals to prepare publishable manuscripts. The following Kress Fellowship manuscripts were recently published: Michele Derrick, *Infrared Spectroscopy in Conservation Science* (Getty Conservation Institute 1999); Pamela Hatchfield, *Pollutants in the Museum Environment* (working title) (Archetype, scheduled 2002); Nancy Odegaard, *Material Characterization Tests for Objects of Art and Archeology* (Archetype 2000); and Marianne Webb, *Lacquer: Technology and Conservation* (Butterworth-Heinemann 2000).

—Elizabeth F. "Penny" Jones, AIC/FAIC Executive Director

AIC/HP Awards for Outstanding Commitment to the Preservation and Care of Collections

Shelley Sass presented the AIC/HP award to Rev. Peter Laaron, Judson Memorial Church, New York, N.Y., during its annual Celebration of the City service. The church is located on the south edge of Washington Square and plays a key role in the architectural splendor of the historic Greenwich Village. The beautifully restored exterior and in-progress interior restoration complement the many activities of this church for the performing arts. The well-attended service included a superb performance of Scenes from the City by the CAT Youth Theater Group that "set the stage" for Associate Minister Karen H. Senecal's meditation, We Reap What We Sow, poetically exploring the importance of the common everyday events that define the city New Yorkers embrace.



TK

People

William P. Brown has been appointed to the position of chief conservator of the North Carolina Museum of Art. Brown has been with the museum since 1988. **Noelle Ocon** has been promoted to associate conservator after serving the museum since 1997 as an assistant conservator.

The **Master of Art Conservation Program at Queen's University, Kingston, Ontario**, is pleased to announce the first-year class for 2001: Sean Habgood, Sheilah MacKinnon, Janis Mandrus, Linda Owen, Eloise Paquette, Ekaterina Pasnak, Marie-Chantale Poisson, Amber Smith, Shelley Smith, Amber Tarnowski, Marie-Eve Thibeault and Morgan Zinsmeister.

Midwest Conservation Services, Inc., has moved. New contact information is 10160 Queensway, Unit 4, Chagrin Falls, Ohio 44023; (440) 543-2202; fax: (440) 543-2231. The company also announces the addition of **Tracy Sisson**, objects conservator. Sisson graduated from the Institute of Archaeology, University College, London, with a degree in archeological conservation. She completed fellowships at the Museum of Fine Arts, Boston, and the Straus Center for Objects Conservation at Harvard University.

James Squires and Yasuko Ogino have relocated

from Williamstown, Massachusetts, to open the paintings and frames department of the Atlanta Art Conservation Center in Atlanta, Georgia. AACC is a new regional facility operated in collaboration with the High Museum of Art by the Williamstown Art Conservation Center under the direction of Thomas Branchick. Contact info:

██████████ or ██████████
██████████

The Missouri State Archives announces that **Sara J. Holmes** has joined the staff as paper conservator. She is working in the Archives' project office in St. Louis, focusing on early 19th-century records from the St. Louis Circuit Court, a collection that has received Official Project designation in the Save America's Treasures Program. She has completed her coursework for a certificate in conservation from the Graduate School of Library and Information Science of the University of Texas at Austin, and will graduate in summer 2002. She previously received a Master's degree in history from the University of New Orleans and worked as a reference archivist at the Historic New Orleans Collection. Information: ██████████. ██████████ or ██████████.

Allied Organization News

Heritage Health Index Survey Being Developed

Survey development is underway for the Heritage Health Index, an initiative to measure the condition and needs of the nation's archives, historical societies, libraries, and museums. Heritage Preservation is coordinating the Heritage Health Index in partnership with the Institute of Museum and Library Services, with major funding from the Getty Grant Program.

In addition to providing a national context for institutions to evaluate their progress, the results of the Heritage Health Index will improve long-range planning in preservation and conservation, inform decision makers and funders on the need for additional resources, and educate the public about the critical work collecting institutions do to preserve our nation's heritage.

In an October 2001 meeting, Heritage Preservation received feedback on the project from an Institutional Advisory Group of organizations and federal agencies that advocate for collecting institutions and represent the diverse universe that the Heritage Health Index will include. From February to May 2002, Heritage Preservation will convene nine working groups to discuss the preservation issues the survey should address. Each group is organized by similar materials and formats such as "photographic materials," "natural science specimens," and "moving images and recorded sound." Each group will include seven profession-

als who care for collections, such as administrators, conservators, preservation officers, archivists, curators, librarians, and registrars. Working Group participants will also reflect the diversity in type, size, and geographical location of institutions to be surveyed.

To advise on statistical validity and design of the survey, Heritage Preservation has selected Aeffect, Inc., a research and consulting firm that has worked with IMLS and collecting institutions serving both local and national audiences, including the Norman Rockwell Museum, Museum of Science and Industry, Lake County Discovery Museum, and Shedd Aquarium.

Best Practices for General Conservation Assessments Workshop Registration Open

Best Practices will be presented in conjunction with the AIC Annual Meeting in Miami on June 6, 2002, 1-5 p.m. AIC members can register through AIC's meeting materials. If you are not a member of AIC, please contact Heritage Preservation at (888) 388-6789 to register, or contact the AIC office for membership information.

Best Practices is a workshop given for and by conservators who conduct general conservation assessments. It will provide a venue for collections conservators to explore their favored techniques of conducting site visits, working cooperatively with architectural assessors, and writing effective reports. Other topics will include using technology to expedite site visits and strengthen reports, working with small museums, and communicating with museum staff and volunteers unfamiliar with collections care.

Heritage Preservation Annual Meeting in June

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

Coming in the Spring

The Heritage Emergency National Task Force will publish in May the Spanish-language version of the popular *Emergency Response and Salvage Wheel*. Complimentary copies will be distributed in states and cities with large Spanish-speaking populations. For ordering information, plan to visit the Heritage Preservation booth at the AIC Annual Meeting.

The Task Force is also preparing a report on loss and damage to cultural resources as a result of the September 11 attacks. Based on a survey of collecting institutions in lower Manhattan, and supplemented with information on the Pentagon, outdoor sculpture, and private art collections, the report is scheduled for publication in April. The text will be posted at www.heritagepreservation.org.

The Heritage Emergency National Task Force is the new name for what was previously known as the National Task Force on Emergency Response. The new name clarifies the Task Force mission to safeguard cultural heritage, and it reflects broader goals that include preparedness and mitigation, as well as response. The Heritage Emergency National Task Force is co-sponsored by Heritage Preservation and the Federal Emergency Management Agency. Its members are national organizations and agencies concerned with protecting the nation's heritage.

Grants and Awards

Native American Graves Protection and Repatriation Act (NAGPRA) Grants

The National Park Service's (NPS) National Center for Cultural Resources invites proposals for FY 2002 Native American Graves Protection and Repatriation Act (NAGPRA) grants.

Repatriation Awards can be for any amount up to \$15,000. Applicants are encouraged to design projects that best fit their needs, and applications are especially sought from museums that have not previously been awarded a NAGPRA grant.

For FY02, applicants may wish to consider submitting collaborative documentation and consultation proposals

that address contaminated or potentially contaminated collections. Such proposals could include provisions for testing collections for the presence of pesticides or other contaminants, researching and documenting collections treatment histories, and developing effective consultations techniques for communicating and mitigating health risks associated with contaminated collections.

NAGPRA grants to assist Indian tribes, Alaska Native villages and corporations, and Native Hawaiian organizations to identify, document, and repatriate Native American human remains and cultural items are administered separately. NAGPRA grants are available pending Congressional appropriation of funds.

NAGPRA grants are available to any institution or state or local government agency (including any institution of higher learning) that has possession of, or control over, Native American human remains or cultural items. Eligible institutions must have completed NAGPRA obligations, as detailed by the U.S. Department of Interior or NPS National Center for Cultural Resources.

Repatriation Award proposals will be reviewed upon receipt. There is no specific deadline. The proposal is subject to rejection without review if any required item is missing. Applicants with questions regarding these instructions should contact the NAGPRA staff at (202) 343-1095 or e-mail at NAGPRA.grants@nps.gov.

Note that grant funds will not be available until approximately July 1, 2002. All project activities must take place within the requested time period.

Historic Restoration Projects

The international U.S. preservation land cultural organization, Friends of Vieilles Maisons Francaises (FVMF) has announced it will fund six new historic restoration projects in the United States. Each of the six awarded projects will be in the \$20,000–\$25,000 range. Criteria: the project have a "French" connection or a strong reason why FVMF's mission statement would allow support of the project. Details: Carron Leon, Friends of Vieilles Maisons Francaises, 14 East 60th St., Suite 605, New York, N.Y. 10022; (212) 759-6846.

DivCo Scholarships

The AAM Diversity Coalition (DivCo) is an administrative committee of AAM that embraces and represents the increasingly diverse constituencies that museums serve or seek to serve. The coalition advances this mission through programming, networking, leadership initiatives, and scholarships.

DivCo scholarships are granted to paid, full-time museum professionals or full-time students from diverse backgrounds. In order to qualify for a scholarship to attend the AAM annual meeting or a professional education program, applicants must hold a valid AAM individual membership at the time of application and through the conclusions of the program; represent a diverse constituency at his or her insti-

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tution; be a paid, full-time employee of a museum or a full-time student engaged in a museum-related course of study; and attend the entire program. For guidelines and an application, go to www.aam-us.org/diversity/diverscholar.htm.

Fulbright Offers Lecturing/Research Grants

Fulbright is offering lecturing/research grants in 140 countries for the 2003-2001 academic year. Opportunities are available not only for college and university faculty and administrators, but also for professionals from business and government, as well as artists, journalists, scientists, lawyers, independent scholars and many others. There are awards in 37 different disciplines and professional fields and a variety of subdisciplines, such as gender studies and peace studies.

Traditional Fulbright awards are available from two months to an academic year or longer. Most assignments are in English. Some 80 percent of the awards are for lecturing. Deadlines are: May 1 for Fulbright Distinguished Chair awards in Europe, Canada, and Russia; Aug. 1 for Fulbright traditional lecturing and research grants worldwide; Nov. 1 for the summer German Studies Seminar and for spring/summer seminars in Germany, Korea, and Japan for academic and international education administrators; rolling deadline for Fulbright Senior Specialists Program.

For information, contact the Council for International Exchange of Scholars (CIES) at 3007 Tilden St., NW, Suite 5L, Washington, D.C. 20008-3009; (202) 686-7877; e-mail: apprequest@cies.iese.org; www.cies.org.

Funding Opportunities

The following are summaries of grant programs that

offer conservation funding:

- American Association of Museums, 1575 Eye St., NW, Suite 400, Washington, D.C. 20005; (202) 289-9118; fax: (202) 289-6578; e-mail: map@aam-us.org; www.aam-us.org. Museum Assessment Program: Provides matching funds for a general survey of an institution's collections. The survey looks at all aspects of collections management including registration, legal, safety, and conservation issues. Funding provided through the Institute of Museum and Library Services. **Deadline: March 15, 2002**

- National Endowment for the Humanities, Division of Preservation and Access, 1100 Pennsylvania Ave., NW, Room 411, Washington, D.C. 20506; (202) 606-8570; fax: (202) 606-8639; e-mail: preservation@neh.gov; www.neh.fed.us.

Preservation Assistance Grants: Provides funding for a professional conservator to spend two days on-site evaluating conservation priorities. The report and recommendations produced from this visit can be used toward a second application to the Preservation Assistance grants for specific conservation needs, such as conservation supplies, shelves for storage, etc. **Deadline: April 3, 2002**

- National Historic Publications and Records Commission, 700 Pennsylvania Ave., NW, Washington, D.C. 20408-0001; (202) 501-5610; fax: (202) 501-5601; e-mail: nhprc@arch1.nara.gov; www.nara.gov/nhprc.

Archival Assistance Grants: Funds projects that collect, describe, preserve, and compile document sources significant to the history of the United States. **Deadline: June 1, 2002**

- National Endowment for the Humanities, Division of Preservation and Access, 1100 Pennsylvania Ave., NW, Room 411, Washington, D.C. 20506; (202) 606-8570; fax: (202) 606-8639; e-mail: preservation@neh.gov; www.neh.fed.us.

Preservation and Access Grants: Funds for projects that preserve and increase availability of research, education, and public programs within the humanities. **Deadline: July 1, 2002**

- Getty Grant Program, 1200 Getty Center Dr., Suite 800, Los Angeles, Calif. 90049-1685; (310) 440-7320; fax: (310) 440-7703; www.getty.edu.

Conservation Survey Grants, Conservation Treatment Grants, Conservation Training Grants: Provides funding for the conservation of cultural heritage through a variety of programs. **Deadline: Ongoing**

New Materials and Research

Irradiation of Mail by the U.S. Postal Service

As an aftermath of anthrax contamination of the U.S. mail, the U.S. Postal Service began a program of contracting the electron beam irradiation of mail from selected U.S. Postal facilities in the fall of 2001. The energies needed to provide reliable biocidal action can also cause significant chemical alterations in a host of materials.

The Smithsonian Center for Materials Research and Education has published an online paper on the potential effects of irradiation on research specimens and museums collections, available at www.si.edu/scmre/mail_irradiation.html. The article summarizes the following concerns:

- Living specimens (seeds, cuttings, etc.) will be killed by irradiation.
- Cellulosic materials, especially plant materials and paper, will be seriously affected. There will be a loss of tensile strength with increased brittleness; chain scission and oxidation will accelerate the aging process. Discoloration effects will occur. Ozone formed during irradiation can cause oxidation of mailed materials.
- Proteinaceous materials, while less vulnerable than the cellulosic ones, will still experience physical alterations (embrittlement of skins, loss of fiber strength in wool and hair samples). Discoloration effects are also expected in these materials.
- Samples of genetic interest will be compromised because of the large-scale destruction and alteration of DNA molecules, accompanied by recombinations.
- Dye stuff will fade with resulting color shifts in textiles, stained specimens, and color photographs. The same effect may be seen in the natural colors of specimens.
- Samples intended for thermoluminescence will become useless since the energy dose of irradiation will exceed the natural one by orders of magnitude.
- Glass can undergo blue/purple discoloration and this may affect the research value of mounted slide specimens.
- Magnetic media (floppy disks, zip disks, audio and video tape) will lose significant content. Undeveloped photographic film will be exposed.
- Mineral specimens may develop colors and color alterations.
- Rubber and plastic stoppers of bottles and vials may become embrittled.

SCMRE recommends that mailing vulnerable specimens and collection items, research information on magnetic media, or undeveloped film through the USPS be avoided unless it can be arranged to exempt these mailings from irradiation.

For further information, contact Ann N. Gadi, Technical Information Officer, SCMRE, [REDACTED], ext. [REDACTED]; fax: [REDACTED]; e-mail: Ngadi!@scmre.si.edu

Profile

Rebecca Rushfield

Rebecca Rushfield, a conservation administrator with more than twenty years of experience and contributions to AIC, was named an AIC fellow in December. She holds a B.A. in art history from Queens College of the City of New York and an M.A. in art history and diploma in conservation from New York University's Institute of Fine Arts Con-

servation Center.

Rushfield trained as a textile conservator, interning at the Detroit Institute of Arts and working in New York with Helene Von Rosenstiel (Restorations, Inc). After a short period as a practicing conservator, however, she realized that she could make a greater contribution to the field by working as an administrator, or as she describes it, a "conservation facilitator." The list of projects to which Rushfield has contributed her talents is quite long. Highlights include: Art and Archaeology Technical Abstracts (she was a volunteer abstractor for eight years and has been a paid contributor since 1988), New York State Conservation Consultancy (she arranged seminars on collections care and site surveys for small museums and historic houses throughout New York State), and American Friends of the Israel Museum (she assisted the conservation department with grant proposals and acted as a liaison between conservators in Israel and the United States.)

The history of conservation is a keen interest of Rushfield's and she has devoted a great deal of time compiling archives and bibliographies about conservation-related exhibitions and the "family-tree" of United States textile conservators. She has served as an interviewer for the FAIC Oral History of Conservation Archives. Most notably, she solicited papers, chose moderators, and organized the programs for the "Textile Conservation Symposium in Honor of the 70th Birthday of Kathryn O. Scott (1983) and the "Symposium in Honor of the 80th Birthday of Lawrence J. Majewski (1999)."

Rushfield has served the conservation community in many other ways. She was chair of the Program Committee of AIC, responsible for organizing the 2001 Annual Meeting. She has been chair of the Textile Conservation Group, Inc., since 1997. With others, she has helped to organize conservation sessions at three different College Art Association meetings. She has served on numerous other committees and edited for other organizations and institutions.

It is rare to find an AIC member who has devoted his or her career to furthering the profession in such a broad manner. AIC has benefited greatly from Rushfield's work. The Membership Committee is pleased to welcome Rebecca Rushfield as a fellow of AIC.

January AIC News Corrections

Nominating Committee Correction: A correction to the ballot for the AIC Board: Jane Klinger has been nominated to stand for election as Director, Committee Liaison, to fulfill the remainder of Shelly Sass's vacated term, scheduled to end June 2003. As required by the AIC Bylaws, Section 111.5, Jane Klinger is therefore being nominated for one year of service (2002-2003), rather than a three-year term as noted in a previous Board slate announcement.

Correction: Scott Haskins was inadvertently listed as having achieved Fellow status.

Conference Report

EAS, October 1–2, 2001

The New York Conservation Foundation/Eastern Analytical Symposium Conservation Science Annual was held October 1–2 and convened in Atlantic City, New Jersey, as a mini-conference within the October 1–4 EAS 2001. The first conservation science poster session was held the first day at EAS. The five posters were all remarkably good and drew much positive comment from scientists in many disciplines beyond the study of cultural heritage materials. The focus was on Science in the Conservation of Paper Media, a day of sessions organized by Dianne van der Reyden and Laura Aust. Every paper was excellent, including Eugene Hall's introduction to multi-instrumental analysis of paper documents, Terry Shaeffer's account of monitoring changes in works on paper, and Jon Havermans' discussion of VOC emissions from decacidified paper. October 2 I chaired the annual Young Investigators session, and Chris McGlinchey closed with a session on Science in the Care of Cultural Heritage. Paul Garside's application of diverse techniques to fiber characterization, and Julie Tinklenberg's use of complementary spectral techniques in paint identification were compelling. Jeanette Cardamone of USDA was very instructive on image processing to characterize historic fabrics; her work suggests much broader applications to come. McGlinchey's account of technical and scientific research at MOMA was informative as well.

The program is still accessible on www.NYCF.org, and copies of the abstracts publication may still be available from easinfo@aol.com. This has become one of the more popular events at EAS, and the 2002 Conservation Science Annual's call for papers has just been issued.

Exposure 2001, November 7–10

From November 7–10, Exposure 2001, organized by Jack Ogden of the Institute for Restoration at Hildesheim's regional technical college, drew more than 100 metals conservators, conservation scientists, and conservation students from the European community to the Roemer und Pelizaeus Museum in Hildesheim, Germany. The Institute is considering adding a new program in metals restoration, and this possibility was discussed at some length. Some abstracts are available from Dr. Ogden, [REDACTED]

Invited to speak on the care of outdoor bronzes in North America, I joined Agnes Gail-Ortlik, who presented a paper on conservation of enamels on metal, as well as Susanna Gansicke, and Thomas Chase. Contemporary European approaches and research on outdoor bronze conservation were shared in presentations by Bavarians Anke Doktor and Kirsten Brendel of Munich, Paola Letardi of Genoa, and Annamaria Guisti and Salvatore Siano of Florence.

While I missed the opening day focusing on silver, gilt and enamel heritage, the next day Andrew Oddy reviewed the history of the "Oddy test," and Elisabeth Krebs of Vienna, Michael Brand of Hildesheim, and Benoit Mille of Paris presented excellent insights on medieval cathedral bronze. Anrej Sumbera of Prague discussed his recent quite thorough restoration of the medieval shrine of St. Maurus; his documentation on CD-ROM is an amazing resource for any medievalist or goldsmith: [REDACTED] H. Brinch Madsen of Copenhagen brought his wonderful images of "black spots on prehistoric bronzes." His talk and Stuttgart professor Gerhard Eggert's on recent black spots research sparked very lively discussion and formation of an interest group, in care of [REDACTED]

—John Scott, *New York Conservation Foundation*, (212) 714-0620, nyconsnctr@aol.com

IIC CONGRESS 2002

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The **AIC Membership Committee** seeks one new member for a four-year term, beginning June 2002. The Membership Committee is responsible for reviewing applications for Professional Associates 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 January or February) in Washington, DC. The new member must be an AIC Fellow. Please send a letter of interest and résumé to: Deborah Trupin, Membership Committee Chair, c/o AIC, 1717 K St., NW, Suite 200, Washington, D.C. 2000

Enzymes Workshop and Lectures for Conservators

AIC, in partnership with the Smithsonian Center for Materials Research and Education and the Preservation and Conservation Studies Program, Graduate School of Library and Information Science, The University of Texas at Austin, presents a lecture/workshop series on "Enzymes and their Use in Conservation," July 23–25, 2002, at the Smithsonian Center for Materials Research and Education in Suitland, Maryland. The instructor is Hal Erickson of the Preservation and Conservation Studies program of the University of Texas at Austin.

This three-day course is designed to update mid-career conservators on the nature, properties, and use of enzymes used to break down adhesives on paper that have become insoluble because of cross-linking. The course consists of an introductory day of lectures on enzymes, including overviews of prerequisite concepts, followed by two days of morning lectures on specific classes of enzymes, capped by afternoon workshops

focused on testing and optimizing enzyme activity on cross-linked adhesives. Participants will gain an understanding of amylase, protease, lipase, and chitinase enzymes that will aid them in evaluating adhesive residues and matching enzymes to types of adhesives requiring removal, as well as how to select, order, test and use enzymes in treatment.

Hal Erickson is a biophysical chemist specializing in conservation science at the University of Texas at Austin, where he has taught the conservation science curriculum for the last eight years. He has been working with enzymes for fifteen years, including his first research in conservation science ten years ago, which was summarized in the paper, "Usage Recommendations for α -Amylases: Maximizing Enzyme Activity while Minimizing Enzyme-Artifact Binding Residues," (Book and Paper Group Annual 11:24–33). One of his current research areas involves reducing the rather complex subject of protease enzyme usage to the same level of distillation as his earlier work with amylases. The results of this work will be presented for the first time in these

lectures and workshops. Erickson's special conservation science interests are in the areas of enzymes, mass deacidification, novel solvent techniques, and the relationship between fiber morphology and lignocellulosic chemistry in the aging of paper.

The program is part of AIC's new "Current Issues" series of workshops for mid-career conservators. The program is supported by an endowment grant by The Andrew W. Mellon Foundation and by the Foundation of the American Institute for Conservation of Historic & Artistic Works. For AIC members, the fee for the course is \$150; the lecture series with laboratory sessions is \$300. Enrollment is limited to 50 for the lecture series and 12 for the workshops. Early registration is encouraged as space is limited. The registration deadline is June 21, 2002.

Registration forms are available at <http://aic.stanford.edu> or from the AIC office. For further information, please contact: Eric Pourchot, program officer for professional development, at (202) 452-9545, ext. 12, or by e-mail at [REDACTED]

Recent Publications

Pest Management in Museum, Archives and Historic Houses by David Pinniger is a handbook for the conservator and others concerned with the care of collections. The book provides a guide to the identification of insect, rodent, and bird pests with advice on practical steps necessary to control and/or prevent damage to collections. New information about trapping and the detection of pests is given. The use of pesticides is also discussed, including information on their effects to humans and the environment. 2001. 116 pages. \$19.50. Published by Archetype Publications. Available from Cotsen Publications, UCLA, (866) 628-2895, ioapubs@ucla.edu.

House Decoration by Paul Hasluck is a facsimile of the original 1897 edition. It provides the conservator with a valuable background to the types of paints used in England at the time. It also

includes technical information about how they were mixed and applied as well as the composition and origin of the pigments used. 2001. 176 pages. Hardback. £20. Published by and available from Donhead Publishing, Lower Coombe, Donhead St. Mary, Shaftesbury, Dorset, England SP7 9LY, www.donhead.com.

Masterpieces of Marquetry by Pierre Ramond and translated by Brian Consideine is a three-volume work that is the most comprehensive examination to date of the techniques used by marquetiers. The first two volumes present detailed studies of the history of the medium while the third volume presents the masterpieces of some of the greatest cabinetmakers and marquetiers in history. 2001. 496 pages. \$295 (set). Published by and available from Getty Publications, Distribution Center, Department MBMI, P.O. Box 49659, Los Angeles, CA 90049, (800) 223-3431, www.getty.edu.

The Evidence in Hand: Report of the Task Force on the Artifact in Library Collections is a new report from the Council on Library and Information Resources (CLIR) articulating a framework for making and evaluating institutional policies for the retention of published materials as well as archival or unpublished materials in their original form. The Report is in five sections: presentation of the problem and its implications; discussion of the term artifact; examination of the problems associated with particular media, including audiovisual and digital; five case studies; and a summary and recommendations. The Report is available on CLIR's website, www.clir.org/pubs/reports/pub103/pub103.pdf. Print copies will soon be available for ordering through the website.

The Art of the Plasterer by George Bankart is a reprinted facsimile version of the original 1908 publication.

Bankart, an architect who cared passionately about the craft of plastering, traces the history and art of plastering in England, Scotland, and Ireland. The book discusses how plaster materials and methods were developed and used, including stucco-duro, wattle and dab, parge-work, and scratched ornament. The book is lavishly illustrated with photographs and drawings of ceilings and moulding profiles. 2002. 368 pages. Hardback. £65. Published by and available from Donhead Publishing, Lower Coombe, Donhead St. Mary, Shaftesbury, Dorset SP7 9LY, UK, www.donhead.com.

Contributions to Conservation, Research in Conservation at the Netherlands Institute for Cultural Heritage, edited by Japp Mosk and Norman Tennant, presents the latest research in conservation conducted by ICN. The book covers a wide range of materials, including silver, iron-gall complexes on

textiles and paper, synthetic and organic artists pigments, and early plastics. A variety of techniques is also presented, including the removal of lacquers with steam, analytical techniques to investigate archaeological objects, aging of natural resins and the oxidation of paper. Preventive conservation methods covered include the use of acid-sorbents to protect calcareous materials and cellulose-acetate-based materials and the passive monitoring of formaldehyde concentrations. 2001. 140 pages. \$60. Published by and available from James and James, 35-37 William Road, London NW1 3ER, UK, www.jxj.com.

Copper and Bronze in Art, Corrosion, Colorants, Conservation by David A. Scott is an exhaustive review of the literature from the past two centuries that deals with copper and its alloys. The author has taken a different approach by presenting information on

corrosion products and pigments together, as they are often chemically identical. In so doing, this book highlights the interrelationship of these materials and integrates this information across a broad spectrum of interests. The book includes discussions of different environmental conditions to which copper and bronze objects in collections may have been exposed and conservation methods used to treat them. Information on ancient and historical copper working technologies is also given. 2002. 520 pages. \$70. Published by Getty Conservation Institute and available from Getty Publications, Distribution Center, Department MBMI, P.O. Box 49659, Los Angeles, CA 90049, (800)223-3431, www.getty.edu.

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

AIC 2002 Directory Corrections

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■ Duvernois, Isabelle

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P, BP

▲ Freitag, Doris C.
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Andover-Harvard Theological Library
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Cambridge, MA 02138

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Hare, W. Andrew
Washington, DC 20009

▲ Hartmann, E. John
Commonwealth Conservation Center
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Harrisburg, PA 17101

Fax: ehartmann@state.pa.us
PT

▼ McGowan, Gary
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Fax:
BP

▼ O'Loughlin, Elissa
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▼ Rosser, Allyn
Newbury, OH 44065

PT

▼ Steele, Elizabeth
Conservator
The Phillips Collection
Washington, DC 20009

Fax:
PT

Note: Corrections are the result of AIC database problems. If you have any changes to your listing, please notify AIC by e-mail at info@aic-faic.org.

AM—Architectural Materials AO—Archaeological Objects BP—Book and Paper EO—Ethnographic Objects NS—Natural Science OB—Objects PH—Photographic Materials PT—Paintings SC—Sculpture TX—Textiles WA—Wooden Artifacts

▲—Fellow ▼—Professional Associate ◆—Honorary Member ■—Student

Worth Noting

Conservation Exhibition and Publication

The National Polish Artist Association, Torun Chapter, organized a 90-year retrospective exhibition of conservation work carried out by graduates of the University of Nicolaus Copernicus, Torun, Poland. The exhibition was sponsored by The Conservator General, Ministry of Culture, Department of Tourism and Culture of City of Torun, and various conservation-related organizations. One hundred forty participants exhibited posters illustrating their conservation work carried out in Poland and numerous countries in Europe, Australia, North Africa, and USA.

A richly illustrated, 285-page catalog contains color photographs of a variety of the conservation projects performed on murals, stone sculptures, Medieval and Baroque churches, glass and metal objects, oil paintings, paper and leather art and artifacts. The exhibit catalog is available from the Torun-Chapter of the National Artist Association; Torun 87-100, ul Ducha Sw. 8/10/12. This spring, the conservation exhibit will travel to Dresden, Germany, where it will be part of an international trade show.

News from the Federal Institute of Museum and Library Services

The delivery of first-class mail to IMLS has been delayed since mid-October and delays are expected to continue for the foreseeable future. Please consider using alternatives, such as e-mail, fax, or commercial delivery services. If you are concerned about the status of any time-sensitive mail, please contact the relevant staff member (www.imls.gov/about/abt_staf.htm) or program officer (www.imls.gov/grants/index.htm) to ensure your materials arrived.

Special notice to grant applicants: Due to the length and number of copies required for complete submission, grant applications cannot be accepted by fax or e-mail. (MAP applicants are encouraged to call AAM at (202) 289-9118.)

Every attempt is being made to accommodate late-arriving mail. Please e-mail IMLS at info@imls.gov if you have any questions.

History of Museums Discussion Group

A new group is inviting expressions of interest from scholars, museum professionals, and others regarding the creation of an association facilitating research and scholarly discussions on the history of museums, museum display, temporary exhibitions, and related topics. The group is collecting names for a survey of interested parties to plan its next steps. If you would like to contribute your thoughts to this effort, please send your name and postal and/or e-mail address to Jeffrey Abt, Associate Professor, Department of Art and Art History, 150 Art Building, Wayne State University, Detroit, Mich. 48202; j_abt@wayne.edu or Annie V.E. Storr, Consultant, Museum Projects in Public Service, [REDACTED]

[REDACTED], Silver Spring, MD 20910; [REDACTED]

By Royal Appointment: Willard of West Sussex

Congratulations to Willard Developments, based in Chichester, UK, for being awarded the Royal Warrant from January 1, 2002, as a supplier to Her Majesty the Queen. Managing Director Willard, says: "We are honored and delighted to be recognized for our part in helping to conserve the Royal Collection. It has been a privilege to supply equipment over the past 20 years to Friary Court Studio at St. James Palace and Windsor Castle."

Willard, founded in the 1950s, makes a large range of specialized equipment, mostly custom built to client specifications. Willard equipment played a big part in conservation efforts following the disastrous fire at Windsor Castle.

The company now joins approximately 800 companies listed as official suppliers to the Royal Household, a tradition dating back to the 15th Century. Willard will now be allowed to display the Royal Arms, and the words "By Appointment to Her Majesty The Queen" on advertising, vehicles and stationery.

Wallpaper Study

George Washington's Fredericksburg Foundation, with funding from the Barra Foundation, is currently conducting a study of wallpaper and fabric "ghosts," patterns left on the material to which they are attached. Patterns left behind could play an instrumental role in the recreation of accurate wallpaper patterns specific to a building. The study, headed by Chris Ohrstrom of Adelphi Paper Hangings, and Brian Powell of Building Conservation Associates, will seek to understand transfer patterns, how to enhance them, and to develop practical survey methods to search for patterns.

The study is currently seeking information from professionals, institutions, homeowners, and contractors. For more information, contact Matthew Webster, George Washing-

Seeking Members

The Education and Training Committee of the AIC is seeking new members for 2002-2003. The committee is involved with developing continuing professional education programs for the membership and evaluating continuing professional education needs in relationship to certification, as well as other projects. The committee strives to represent all subgroups and is especially interested in new members from architecture, paintings, research and technical studies, and wooden artifacts. If you have ideas about the education and training needs in your specialty and are interested in becoming a member of the Education and Training Committee, contact Erika Lindensmith at [REDACTED], or e-mail: [REDACTED]

ton's Fredericksburg Foundation (Kenmore Plantation),
[REDACTED] ext. [REDACTED], e-mail: webster@gwffoundation.org.

Sculpture Compendium Published

Save Outdoor Sculpture! is proud to announce a new compendium, *Tips, Tales & Testimonies to Save Outdoor Sculpture*. It is 100 pages of anecdotes, documents, references, and other resources gathered from professionals and others engaged in extending the lives of America's sculptures. This compendium combines information previously available in separate fundraising and maintenance kits, and adds advice regarding collection management and interpretation of outdoor sculpture collections. For pricing and order information, visit www.heritagepreservation.org/PUBS/sospubs.htm.

SOS! Plays Detective

Documentation on 100 sculptures has been submitted to SOS! as part of a nationwide survey of more than 430 outdoor sculptures funded by the National Endowment for the Arts, Works of Art in Public Places program between 1967 and 1992. These additional records build on 160 sculptures surveyed by SOS! volunteers during the 1990s and listed on the Smithsonian American Art Museum's Inventory of American Sculpture. We are updating each with a current photograph and condition information for those already in the inventory.

Finding the remaining 170 sculptures is easier said than done. Please help SOS! locate the following sculptures and/or their owners:

- *Relay* by Jud Fine, Santa Barbara, Calif.
- *Canal Line Park and Bridge* by Alan Sonfist and George Trakas, Hamden, Conn.
- *Windhover* by Robert Murray, Hinsdale, Ill.
- *Wave of the World Fountain* by Lynda Benglis, New Orleans, La.
- *Wire* by Douglas Hollis, Omaha, Nebr.
- *Pink Nasturtium* by Jacob Grossberg, Annandale-on-Hudson, N.Y.
- *A.W.V* by George Mittendorf, Bronx, N.Y.
- *Untitled* by Mary Miss, Sandusky, Ohio

Survey forms and a comprehensive list of sculptures that still need to be documented can be found at www.heritagepreservation.org.

Through June 2002, surveyed sculptures will be eligible to receive one of 75 SOS! Assessment Awards. The award will allow a conservation professional to conduct a condition assessment of the sculpture in order to propose a plan for its preservation. For more information, contact Adrienne Stone at [REDACTED] or [REDACTED]
[REDACTED]

Call for Angels

The 30th AIC Annual Meeting Angels Project will take place Wednesday, June 5, at the Broward County Historical Commission, in Ft. Lauderdale. The group will examine and rehouse a variety of materials including paintings, photographs, documents, books and maps. Two nights of lodging will be provided as well as local transportation. Look into making your air travel into Fort Lauderdale which has competitive prices. See AIC Miami registration brochure for travel information.

For more information, or to register, please contact Craig Deller at [REDACTED] or e-mail: [REDACTED]

**“Your grandmother was right,
gloves for every occasion.
Think safety in conservation.”**

*A reminder from the AIC Health and Safety
Committee*

Specialty Groups



Architecture

2002 ANNUAL MEETING: Mary Jablonski, ASG program chair, has developed an interesting and diverse group focusing on issues of conservation on a large scale for buildings and monuments

for the Sunday, June 10, ASG session. Included in the day-long session are two local speakers who will give insight on what is occurring in Miami, and possibly Florida. Each speaker is allotted 30 minutes, with a discussion at the end of the morning and afternoon sessions. The annual business meeting of ASG will immediately follow the session.

ASG DINNER: Little Havana is the location of the ASG dinner, Saturday, June 9, 8 p.m. Gregory Saldana, a Miami resident, has selected the location and made reservations. Space is reserved for 30 people (which can be modified if more are interested) at the Cuban restaurant, Versailles. The charge per person is \$25, which should include dinner, sangria, or non-alcohol drinks, tax, and tip. Attendees must register for the event because options off the regular menu or the par fiesta menu need to be decided. The dinner is intended to be a way of introducing new members to the group and catching up with old ones.

IAG MEETING: Joe Sembrat, chair of the ASG, represented our group at the February IAG meeting in Washington. Along with providing an update on the affairs of the specialty group, the meeting served as a forum to raise issues of particular concern to the membership. Although this meeting was held before the publication date of this article, members are encouraged to discuss any these matters with the ASG chair at any time. He can be reached at [REDACTED]

NEWS ITEMS: Any ASG members who would like to contribute information for inclusion in *AIC News* should contact John Carr at the address below.

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



Book and Paper

2002 ANNUAL MEETING: The joint BPG/PMG program is scheduled for June 9 (full day) and the BPG session will continue on June 10 (morning). Sunday's session will start off with a presenta-

tion by Dr. Mike Ware on the history and conservation of

cyanotypes. He will be followed by an exceptional group of presentations on other reprographic processes including the conservation and collections care of these materials. More information about the talks can be obtained on the PMG web pages. After Monday morning's feature talks, there will be two concurrent discussion groups on Cyclododecane and book exhibition issues. The discussion groups were a highlight of last year's meeting and have proven to be a valuable forum for conservator exchange. The discussions are designed to provide an opportunity for conservators to meet informally to share experience, tips, tools, and problems, so come prepared with slides, questions, and treatment experiences. For more information on these sessions contact Erika Mosier, [REDACTED], and she will put you in touch with the moderators. The LCCDG and ACDG discussion group topics will be "Mutilation: Damage, Despair" and "Repair and Humidification and Flattening."

TICKETED EVENTS: Our joint reception with PMG is planned for Saturday evening at the Wolfsonian-Florida International University, A Museum of Modern Art and Design. We hope you'll be able to join us for a festive beginning to our 2002 program. John Krill will present "English Artist's Paper II: What's New" at the luncheon on Sunday June 9. The breakfast business meeting will be on Monday morning (note there is no charge for BPG members).

NEWS FROM THE EDUCATION AND PROGRAMS COMMITTEE (submitted by D. van der Reyden, Chair): The Education and Programs Committee's website should be up by now, so check the BPG home page for more information. The committee held a conference call on December 11 with the BPG chair and all but one committee member participated. A list of topics the committee discussed will be posted on the website.

The E&P Committee continued with deliberations on a survey for educational needs by BPG, and looked at various survey formats. In addition, the E&P chair was asked by the BPG chair to review a draft report, "Suggested Education and Training Requirements for Performing Collections Care Activities," from AIC's Collections Care Task Force. Information in this report, if correlated with that in the AIC Membership Survey 2001, could prove useful to the BPG membership. The task force provided a guide for the amount of training in each knowledge and training area required to gain various levels of proficiency in a task. This information is being correlated to the findings for BPG member respondents to the AIC survey to help the E&P committee formulate recommendations.

PROGRAMS: The E&P representatives have been working very closely with AIC's Program Officer for Professional Development Eric Pourchot, to develop courses on topics requested by BPG members in AIC's survey. Some of the courses in development include tape removal, enzyme

Specialty Groups

use, pigment and ink identification, packing and shipping, and compensation and inpainting. A draft of guide lines for co-sponsorship of AIC and specialty groups for courses, provided by Eric, has also been reviewed.

TASK FORCES: E&P committee members and others agreed to spearhead several task forces. These include the following:

Certification: Glen Ruzicka
Distance Learning : Kathy Ludwig
Funding: Karen Zuckor
Survey: Meg Brown
Symposia: Nancy Purinton
Tours of Labs: Leslie Paisley

—Leslie Paisley, BPG Chair, Williamstown Art Conservation Center, 225 South St., Williamstown, Mass. 01267; Lpaisley@williamstownart.org



CIPP

TELECONFERENCE REPORT: The CIPP board recently conducted its fourth teleconference and has the following information to report to the membership:

ANNUAL CIPP BUSINESS MEETING: At the annual meeting in Miami, we will be breaking with tradition and starting something new. We will conduct our business meeting at breakfast on Sunday, June 9, from 7:30–8:50 a.m., prior to our half-day session. The cost will be \$5 for members and \$10 for nonmembers, so please plan to attend. The CIPP board is hoping that this time slot may prove more convenient than in the evening.

Please note: The agenda for the CIPP annual business meeting will be published in the May *AIC News*. If you have any issues or concerns for discussion at the next CIPP business meeting, please call or e-mail me at [REDACTED].

2002 ANNUAL MEETING: The meeting is planned as a half-day session with plenty of time for discussion. Thanks to the diligence of both CIPP Director Susan Barger and Vice-Chair Anne Zanikos, the program has been finalized. The program will begin at 9 a.m. and continue to around noon. The meeting will focus on “Analysis for Private Conservators” and will feature speakers Nancy Odegaard, Jamie Martin, Duane Chartier, and Susan Barger. High-tech analysis, low-tech analysis, mechanical analysis, examination techniques, and long-range academic-type research will be covered. A panel discussion with audience participation will be included. Plan to attend. It promises to be useful to all.

NEXT BUSINESS BRIEF: As demonstrated on the CIPP list serve, computer software for conservators in private practice is a topic with which many people have a lot

of experience and enjoy sharing the positive and negative experiences. Consequently, Dan Kurtz, one of the CIPP directors, will be focusing on researching and putting together a CIPP *Business Briefs* on word processing and database software for the private conservator in upcoming months. Also to be included is information on software with specific applications for the art conservator in private practice, including the use of the hand-held visor and the creation of web pages. If you have a contribution to this *Business Briefs*, please e-mail Dan at [REDACTED], or [REDACTED]. For those not familiar with *Business Briefs*, it is a short publication envisioned to become a series that will feature topics of interest for the conservator in private practice. To date, there is one publication entitled, “Introduction to Business Insurance (No. 1, Spring 2000).

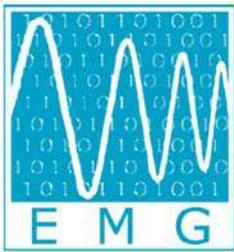
LIST SERVE: The CIPP list serve has been busy as of late, thanks to all who participate and make the discussion so lively and useful. The list serve is available to all CIPP members free of charge. Please remember that signing up is as easy as contacting Jim Moss. The list serve can help you identify other members who may wish to purchase bulk supplies in tandem with you. It can also assist you with selling or purchasing new or used equipment. And, of course, it can simply be used as a forum to discuss materials, techniques, or current research on artists and media. The possibilities are unlimited. If you are still not privy to the discussion on the CIPP list serve, contact Jim Moss at [REDACTED].

BALLOT FOR NEW OFFICERS ON THE CIPP BOARD: The slate for new CIPP board members should have reached CIPP members by now. The current CIPP board would like to profoundly thank all members who are willing to be nominated for the following positions, director, vice-chair, secretary, or treasurer. These positions are highly rewarding: working with other CIPP members; making steady, incremental advances for the membership; and as an added bonus, the AIC Annual Meeting early-bird registration is paid for all CIPP officers. Participation in teleconferences every two months makes for good communication throughout the year between annual conferences. Please fill out the form and return it promptly. The nominating committee—Laurie Booth, Nancy Heugh, and Deb Selden—thanks you.

TELECONFERENCE: The next CIPP teleconference will be held March 17. If you have anything you would like the board to discuss, please contact me prior to that date. As always, we look forward to hearing from our membership.

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

Specialty Groups



EMG

2002 ANNUAL MEETING:

Conservators working in any specialty will want to check out this year's Electronic Media Specialty Group Session. This year the EMG session will be held on Sunday, June 8, 2-6 p.m., and Monday, June 9, 9 a.m.-5 p.m. This year we are very pleased to present a cluster of presentations that further the discussion on digital capture as an alternative to film as conservation documentation. Dan Kushel will share his thoughts on digital formats for conservation documentation and suggest guidelines for use of digital media in this transitional period in which we find ourselves. The use of digital scanning backs will be discussed by industry leaders Mike Collette and Robin Myers. This presentation promises to be filled with very practical information about the use and the capabilities of the scanning back. We'll hear a case study example of more sophisticated applications of 3-D digital capture used in the field at a Mayan archeological site. We'll also have a report on a collaborative initiative between the National Science Foundation and The Andrew W. Mellon Foundation on digital imagery of works of art. While our program this year has true broad appeal, the specific needs of libraries and archives will be highlighted. With that in mind, don't miss the presentation describing the Electronic Records Archive (ERA) program at the National Archives. Adrienne Woods of the ERA will be outlining the features of the archives of the future and describing a couple very specific ERA initiatives. We are also pleased to present two papers from the Preservation and Conservation Studies Program at the Graduate School of Library and Information Studies at the University of Texas. In the first, Karen Pavelka will address the effects of electronic information on the conservation curriculum and training of conservators at the University of Texas. Second, University of Texas student Marlan Green will provide a case study example of this curriculum in action.

On Monday afternoon EMG will conduct an electronic media curriculum symposium to discuss the needs of conservators, curators, librarians, archivists, installation technicians, scholars, and others. An application for funding has been made, but the outcome of the request is pending. If outside funding is secured, 15-20 speakers from all aspects of electronic media will be sought. In addition, the heads of conservation training programs and EMG members will discuss the topic.

—Tim Vitale, Chair, EMG, Preservation Associates, Emeryville and Oakland, CA; [REDACTED]; [REDACTED]
—Jill Sterrett, [REDACTED] fax: [REDACTED]



Objects

NOMINATIONS:

Cricket Harbeck and Laramie Hickey-Friedman of the Nominating Committee will be sending out ballots in April for program chair and treasurer. Look for them in the mail and remember to vote! Contact Cricket or Laramie with any last-minute suggestions for candidates or if you would like to chair the Nominating Committee next year. Cricket can be reached at the Milwaukee Public Museum, [REDACTED]. Laramie can be reached at the Los Angeles County Museum of Art, [REDACTED].

2001 OSG POSTPRINTS: Papers given at the Dallas AIC meeting have been submitted and Ginny Greene is hard at work compiling them for publication. Thank you to all of last year's speakers. It's going to be a great issue!

2002 ANNUAL MEETING: Chair Patricia Griffin has planned a session for Miami that is packed with presentations. The morning session of the OSG program will consider surface and aesthetics in the treatment of outdoor sculpture. Papers will address contemporary patination, repatination issues, paint systems, as well as the history of outdoor sculpture treatments. A box lunch discussion will follow. The afternoon session will be devoted to the conservator as connoisseur, scholar, and detective. Presentations will be given on the antiquities trade, Roman wall paintings, Zapotec Urns, Islamic tiles, and more. See the full schedule in the registration materials. Looking forward to seeing all of you there!

2002 JOINT OSG/TSG SESSION: Christine Giuntini, chair of the Textile Specialty Group, and Patricia Griffin, OSG chair, have organized a one-day joint session dealing with composite artifacts that have both textile and object components. Papers will be presented on archeological textiles, costumes, wall coverings, the Wright Brothers 1905 Flyer, ethnographic objects, and leather upholstery. The full schedule is found in the registration brochure.

OSG WEB PAGE: We are looking for volunteers to assist with OSG's web page. Interested? Please contact Emily Kaplan at National Museum of the American Indian, [REDACTED]

—Lisa Bruno, OSG Chair, Brooklyn Museum of Art, [REDACTED]
[REDACTED]; lisa.bruno@brooklynmuseum.org

Specialty Groups



Painting

2002 ANNUAL MEETING:

The specialty groups meet on Sunday and Monday, June 9–10. Our session will include talks on artist's technique, painting treatments, research on cleaning of paintings and swelling of oil paint, digital imaging, a panel discussion on structural treatment philosophies, and an interactive video. The paintings lunch (ticket required) on Sunday will be combined with the return of the original tips session. Jim Bernstein and Steven Prins are coordinating "Celebrity Tips." If you would like to present, please contact Jim at [REDACTED] or [REDACTED]. At the end of our session on Monday we have organized a bus trip to Little Havana for lunch, followed by a short presentation at the Miami Dade Public Library about the Ed Ruscha paintings commissioned for the building. This will be a fun, social event (ticket required; please sign up when you register). Attendance is limited.

BUSINESS MEETING/ELECTION: We will elect a new vice-chair in Miami. Current Vice-Chair Heather Galloway will move to the chair position. The vice-chair will be responsible for compiling the *Postprints* from the 2002 meeting and planning the 2004 meeting in Portland, Oregon, the following year. The new vice-chair should be able to attend the 2003 and 2004 meetings. Charlotte Seifen will continue as secretary/treasurer for one more year (a two-year term). Please consider running for this challenging, fulfilling position.

BUSINESS MEETING/OFFICERS: Presently, one person, the chair, plans our annual meeting. This is a tremendous responsibility and the present officers feel that there is a great deal of "reinventing the wheel" with each change of administration. At the business meeting we will discuss adding a position of program chair, chair emeritus, advisor, or director to share PSG responsibilities. This requires a change to our by-laws and must be approved by the AIC Board.

In preparation for the discussion, we have been examining the many ways that the ten specialty groups share their responsibilities. (See page AIC-3 of the AIC Directory for a listing of specialty group officers). For example, CIPP has seven elected officers. The positions of chair, vice-chair, secretary, and treasurer are similar to those in PSG. In addition, CIPP has 3 directors who serve three-year staggered terms so one new director is elected each year. The newest director is in charge of planning the annual meeting and has the help of two of the seasoned directors who have planned a meeting in the past. The officers communicate through six teleconferences throughout the year. CIPP pays early bird registration for each of the officers who attend the annual meeting. The benefits of this structure are more continuity in the planning each year, better communication, and meet-

ings planned further in advance. (CIPP has planned its 2003 program and has begun on 2004). PSG would benefit in these same ways from adding an additional officer.

NEWS FROM THE AIC BOARD/EDUCATION OFFICER: John Burke, director, specialty groups, reports that "the AIC has recently received a Mellon endowment for educational purposes. Eric Pourchot, AIC program officer, professional development, has been working diligently with Katharine Untch and the rest of the board and staff to set up a program for professional development. The question of where our (now fortified, but still limited) resources should be targeted is still being formulated." The board will coordinate with the specialty groups for workshops and other educational offerings. Toward this end, PSG has appointed Robert Proctor as PSG education liaison to help plan workshops for our membership.

WEBSITE: We are making a push to establish a PSG website in 2002–2003. Janet Hessling and Isabelle Tokumaru have agreed to work with the AIC office to get us started. This website could be used for a PSG chat line, job postings, workshop announcements, and any other items of interest to painting conservators.

QUESTIONS: Please contact your chair or vice-chair if you have questions or suggestions.

—Jill Whitten, 2001–2002 Chair, Whitten & Proctor Fine Art Conservation, phone/fax [REDACTED], wplineart@main.com



Photographic Materials

2002 ANNUAL CONFERENCE, BPG/PMG JOINT SESSION:

The joint PMG/BPG session is scheduled for June 9 (full day) and the BPG session will continue on June 10 (morning).

Sunday's session will start with a special presentation by Dr. Mike Ware on the history and conservation of cyanotypes. He will be followed by an exceptional lineup of presentations on other reprographic processes topics, including the conservation and collection care of these special materials. The list of titles and presenters will appear in the next newsletter. Ticketed event: Our joint reception with BPG is planned for Saturday evening, June 8, at the Wolfsonian-Florida International University, a Museum of Modern Art and Design. We hope you'll be able to join us for a festive beginning to our 2002 program. —Lee Ann Daffner, PMG Program Chair, [REDACTED]

TOPICS: In an effort to make back issues of *Topics* more accessible to new members of PMG, we are pleased to announce that entire sets may be purchased at a 25% discount off the normal price. For student members of PMG, entire sets may be purchased at a 50% discount. Contact Sarah Wagner, PMG publications coordinator, at [REDACTED].

Specialty Groups

for more information.

PMG WEBSITE: The PMG page was one of the very first SG pages to be developed, but since its inception in 1997 it has primarily served as a placeholder by asserting and securing a web presence for PMG. Presently there is content about future and past meetings, and a searchable table of contents for past issues of *Topics in Photographic Preservation*. The site's low profile is the result of the fact that past PMG leadership, as well as the membership itself, has never engaged in a methodical examination of the opportunities and challenges inherent in an expanded web presence. The web has matured as a communication medium and there are now numerous examples of the types of content and methods of presentation that perform well (i.e., the online version of past *JAIC* articles), as well as design and maintenance costs and time requirements that are more predictable. As AIC endeavors to rework its own website to reflect contemporary web design, and meet the needs of the membership and general public, it is apparent that the time is ripe for PMG to assess its future on the web. At the request of the PMG chair, current PMG webmaster Paul Messier has generously agreed to work with the PMG executive board/officers and has developed a draft agenda for this process. Over the next few months the officers will review and refine the proposed draft agenda. This agenda will be introduced for comment and open discussion at the PMG business meeting in Miami, and the membership is strongly encouraged to attend the meeting and be prepared to participate in this very important dialogue. Copies of the agenda will be available at the business meeting, but for those who want more time to study the issues, contact the PMG chair prior to the AIC Annual Meeting.

—Thomas M. Edmondson, PMG Chair, Heugh-Edmondson Conservation, [REDACTED], Kansas City, MO 64171-0408; [REDACTED]



RATS

2002 ANNUAL MEETING:

The Research and Technical Studies (RATS) subgroup is looking forward to an exciting workshop in Miami. RATS is sponsoring a one-day meeting (Tuesday, June 11) to be given by James Martin, Orion Analytical, entitled "Scientific Analysis of Historic and Artistic Works." The short course will cover the capabilities and requirements of techniques employed in systematic examination and analysis of historic and artistic works and products used in their care. Participants will learn a common language and use analytical models to develop an understanding of the inter-relationship of techniques and their application to studies of the following: artists' materials and techniques; authenticity and dating;

commercial conservation materials; and health risk evaluation. The course will involve lecture, slide presentations, small group exercises, and reference tables.

The RATS group is also holding a short evening session that will encompass one review paper and one new developments paper. The review paper will be presented by Steve Weintraub of Art Preservation Services. It is titled, "Everything You Ever Wanted To Know about Silica Gel but Were Afraid To Ask." The new developments paper will be presented by Laramie Hickey-Freidman, a Mellon Fellow at the Los Angeles County Museum of Art. It is titled, "Critical Approach to UV Examination: Uses and Limitations." Following the papers, RATS will hold a short business meeting.

RATS WEBSITE: Jeff Maish, the RATS unofficial webmaster, has done a tremendous job with the development of the RATS website. We are currently in the process of adding information about the upcoming short course and presentation at the 2002 AIC meeting. Also in an effort to maintain the currency of the site, we ask that all RATS members send citations for their recent presentations and publications to Jeff at [REDACTED], and these will be added to the pages.

—Michele Derrick, [REDACTED]



Textiles

2001 ANNUAL MEETING: The joint OSG-TSG program for the Miami Annual Meeting is being finalized as this column is being written. This session will take place on Sunday, June 9.

The OSG co-chair, Pat Griffin, and I have put together 13 presentations, which should prove to be a full day of speakers. Our business meeting is scheduled to immediately follow the joint session. Kathy Francis has organized our annual TSG off-site dinner to take place Saturday, June 8, in the evening. We will all be dining at Lombardi's Ristorante, an Italian bistro located in Bayside Market Place, from 7:45–10 p.m. Our dinner is scheduled to be served on the patio, which overlooks the bay. We encourage all TSG attendees to sign up on the registration form.

TSG-ANNOUNCE: Rebecca Rushfield has been working with Walter Henry to set up a one-way distribution list exclusively for TSG members. It is our hope that by the time you receive this newsletter, those of you with an e-mail address listed in the AIC Directory will have also received our introductory e-letter. Members without e-mail will continue to receive TSG announcements by mail. Any TSG member with an e-mail address is eligible to be a part of this list. Since we will likely have glitches to work out, I am asking for your understanding while we set things up.

Specialty Groups

If you have an e-mail address and have not received a posting from TSG Announce, I will post the directions for subscribing to the list in the May newsletter.

WORKING GROUP ON SPECIALTY GROUP PUBLICATIONS: Our current *Postprints* editor, Jane Merritt, has generously volunteered to be part of a newly formed subcommittee, which is part of the AIC Publications Committee, chaired by Walter Henry. Our current secretary and past *Postprints* editor, Beth McLaughlin, has also kindly volunteered to participate on this committee with Jane and Walter. The purpose of the working group is to ensure specialty group participation in the development of AIC publications policies. TSG members who have ideas or concerns regarding AIC publications should contact either Jane or Beth.

THE CURRENT BOARD MEMBERS: Christine Giuntini, chair; Kathy Francis, vice chair; Susan Adler, treasurer; Beth McLaughlin, secretary. You may contact 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

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

Courses, Conferences, and Seminars

GENERAL

March 18–19. Writing Grants for Conservation Projects. Sponsored by the Upper Midwest Conservation Association.

Minneapolis, MN—Contact: Melinda Markel, Field Services Coordinator; [REDACTED]

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

College Park, MD—\$75 registration fee. Contact: Eleanor Torain, Conference Coordinator, [REDACTED], [REDACTED], College Park, MD 20740; [REDACTED]; Fax: [REDACTED]
www.nara.gov/arch/techinfo/preserv a/conferen/2002.html

March 23–24. SERCA Annual Meeting.

Greensboro, NC—Contact: Kate Sینگley; [REDACTED]

April 17–20. US/ICOMOS International Symposium: “Heritage Preservation as a Tool for Social Change.”

Santa Fe, NM—Contact: Amanda Crocker, Cornerstones Community Partnerships, 227 Otero St., Santa Fe, NM 87501; [REDACTED]; contact@cstones.org

May 2002. Writing Grants for Conservation Projects.

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

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

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

May 12–16. 2002 AAM Annual Meeting.

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

May 13–17. Recent Archaeological Prospection Advances for Non-Destructive Investigations in the 21st Century.

Vancouver, WA—\$475; Contact: National Park Service, Midwest Archaeological Center, Attention: Steven De Vore, Federal Bldg., Room 474, 100 Centennial Mall North, Lincoln, NE 68508-3873

May 20–24. “History and Use of Pigments and Inks.”

Shepherdstown, WV—\$255 for AIC members, \$300 for non-AIC members. Contact: Nancy Purinton, [REDACTED]

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

Kingston, Ontario, Canada—Contact: Amanda Gray, Conference chair, [REDACTED], [REDACTED], Kingston, Ontario, K7K 7A8, Canada; [REDACTED]; Fax: [REDACTED]

May 23. Conservation of Pre-historic Art.

Paris, France—Contact: SFIIC, 29 rue de Paris, F-77420, Champs-Sur-Marne, France; [REDACTED]; Fax: [REDACTED]; [REDACTED]

June 6–11. The 30th AIC Annual Meeting.

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

June 13–15. ARAAFU 5th International Bilingual Symposium. “Visibility of Restoration Legibility of Works of Art.”

Paris, France—Contact: infocolloque2002@freesurf.fr

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

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

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

Monterey, CA—Contact: Conference Secretariat, (831) 426-0148; Fax: (831) 426-6522; postmaster@indoorfair2002.org; www.indoorair2002.org

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

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

July 9–August 15. George Washington University Special Topics Course: Introduction to Health and Safety in Museums.

Washington, DC—Contact: Catharine Hawks, [REDACTED], Falls Church, VA 22043-3026; [REDACTED]

August 19–25. 66th Annual Meeting of the Society of American Archivists.

Birmingham, Alabama—Now accept-

Courses, Conferences, and Seminars

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

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

Halkida, Evia Island, Greece—Conference is in English. Contact: Mihail Larentzakis-Lascaris, [REDACTED], 34100 Halkida, Greece; Phone & Fax: [REDACTED]; m_laskaris@yahoo.gr

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

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

October 14-18. ICOMOS 13th General Assembly

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

ARCHITECTURE

March 18-22. Stones and Eternity. Religious Architecture: Construction and Restoration.

Rome, Italy—Contact: ASS.I.R.C.CO.Via Nizza 22, I-00198 Rome, Italy; retablo@theta.it

May 11-17. International Architectural Forum, "St. Petersburg: Window into the Future."

St. Petersburg, Russia—Contact: [REDACTED], [REDACTED]

[REDACTED], St. Petersburg 193036, Russia; Phone & Fax: [REDACTED]

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

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

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

Yazd, Iran—Contact: Dr. A. Vatan-doust, Director, Research Center for Conservation of Cultural Relics, P.O. Box 11365-4834 Tehran 11365, Iran; [REDACTED] Fax: [REDACTED]; av@rcccr.org

BOOK & PAPER

March 22. IPC 24th Annual General Meeting.

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

April 22-24 and 24-26. Workshop on Iron Gall Ink Corrosion.

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

June 13. Far Eastern Toning Paper Techniques Workshop.

South Kensington, England—Contact: Institute for Paper Conservation,

Leigh Lodge, Leigh, Worcester WR6 5LB, England; +(01886) 832323; Fax: +(01886) 833688; information@ipc.org.uk; palimpest.stanford.edu/ipc

June 17-27. Japanese Paper Conservation Techniques Workshop.

Ottawa, Canada—\$1,000 for Canadian participants, \$1,250 for others; Contact: Christine Bradley, Canadian Conservation Institute, 1030 Innes Rd., Ottawa, ON K1A 0M5 Canada; (613) 998-3721 ext. 250; Fax: (613) 998-4721; [REDACTED]

July 22-27. Papermaking Workshop.

Coldigioco, Italy—Contact: Melissa at [REDACTED], or Stacey at [REDACTED] info@papermaking.org

September 1-6. "Works of Art on Paper, Books, Documents and Photographs: Techniques and Conservation."

Baltimore, MD—Contact: IIC, 6 Buckingham St., London WC2N 6BA, UK; Fax (+44) 20 7976 1564; iicaon@compuserve.com; www.iicon-servation.org

ELECTRONIC MEDIA

April 17-20. Museums and the Web 2002.

Boston, MA—Contact: Archives and Museum Informatics; (412) 422-8530; http://www.arch.muse.com/mn2002.

May 30-31. "Off the Wall, Online: Putting Museum Collections Online."

Lexington, MA—Contact: ghughes@nedcc.org; www.nedcc.org

May 27-30. "Fourth ARSAG International Symposium: Preservation in the Digital Age."

Paris, France—Contact: Francoise

Courses, Conferences, and Seminars

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

May 30–31. Putting Museum Collections Online.

Lexington, MA—Museum of Our National Heritage. Contact: Ginny Hughes, ghughes@nedcc.org

June 3–8. Electronic Outreach: Museum Programming on the Web.

Victoria, British Columbia, Canada—Register by May 10. \$560 fee (Canadian funds) Contact: Lisa Mort-Putland, Program Coordinator, Cultural Resource Management Program, Continuing Studies, University of Victoria, P.O. Box 3030 STN CSC, Victoria, BC Canada V8W 3N6; (250) 721-8462; Fax: (250) 721-8774; lmort-putland@uvcs.uvic.ca

OBJECTS

May 23–24. L'art avant l'histoire: Conservation of Prehistoric Art.

Paris, France—Contact: Secretariat de la SFIIC, 29 rue de Paris, F-77420 Champs-sur-Marne, France; +33 (1) 6037 7797; Fax: +33 (1) 6037 7799; sfiic@lrnh.fr; www.fnet.fr/sfiic

April 15. Unusual Materials Seminar.

Oxford, England.—Contact: Deborah Cane, Organics Conservator, NMGM Conservation Centre, Whitechapel, Liverpool L1 6HZ; +44 151 478 4842; Fax: +44 151 478 4990;

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

Thessaloniki, Greece—Contact: Prof. Demetrios Michaelides, ICCM President, University of Cyprus, Archaeological Research Unit, Kallipoleos

[REDACTED], 1678 Nicosia, Cyprus; Fax: [REDACTED]

PAINTINGS

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

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

April 26–28. "Early Italian Paintings: Approaches to Conservation."

New Haven, CT—Contact: Michelle Bouchard, [REDACTED]; conservation.symposium@yale.edu

PHOTOGRAPHIC MATERIALS

April 15–17. From Negative to Positive.

Cleveland, OH—Application deadline: April 1. Contact: (215) 545-0613; www.ccaha.org

TEXTILES

April 5–6. North American Textile Conservation Conference "Strengthening the Bond: Science & Textiles."

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

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

Lancaster, England—Contact: Dr. Mary B. Rose, Director, Pasold

Research Fund, The Management School, Lancaster University, Lancaster LA14YX; m.rose@lancaster.ac.uk

June 15–July 6. Ancient Peruvian Textiles Workshops.

Arequipa, Peru—Contact: Nanette Skov, Director, [REDACTED], Green Valley, AZ 85614; [REDACTED]; nanetteskov@hotmail.com; www.clearsailing.net/textiles/peru

ONGOING COURSE OFFERINGS

Cultural Resource Management Program.

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

AASLH Workshop Series, including Collections Management & Practices.

Nationwide—Contact: Tara White, [REDACTED]; white@aaslh.org; www.aaslh.org

The American Academy of Bookbinding Courses.

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

Campbell Center for Historic Preservation Studies

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

The Centre for Photographic Conservation Courses.

London, England—Contact: Angela Moor, [REDACTED]; Fax: [REDACTED]

Courses, Conferences, and Seminars

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, 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;
<http://palimpsest.stanford.edu/ipc>

International Academic Projects—Short Courses

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

The Laboratory Safety Institute Seminars and Workshops

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

Multimodal Hazardous Materials Transportation Training Seminar

Various locations and dates. Contact:
Suezett Edwards, U.S. Department of
Transportation, [REDACTED]

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

Smithsonian Center for Materials Research and Education Courses.

Washington, DC—Contact: Francine
Lewis, SCMRE Education Program,
Museum Support Center, 4210 Silver
Hill Road, Suitland, MD 20746;
(301) 238-3700 ext. 102; Fax: (301)
238-3709; etp@scmre.si.edu;
http://web1.si.edu/scmre/courses_2002.html

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 and Master Classes.

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

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PERIODICAL

30th Anniversary

Salons and Workshops: A Creative Forum for Continuing Education for Conservators in Private Practice

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INGRID A. NEUMAN, GARY ALBRIGHT, THOMAS M. EDMONSON, PAUL MESSIER, JOSÉ ORRACA, AND PATRICIA D. HAMM

As AIC begins to offer opportunities for continuing education among its members, CIPP members continue to make connections that allow smaller scope forums for learning and discussion. Private conservators have found connections among one another by fostering various discussion groups and workshops that are limited in size and scope. These networking opportunities are especially critical for private practitioners who are also sole proprietors, especially when they take place during nontraditional hours such as weekends.

Below are descriptions of two case studies

that show how private conservators, who often work in isolation or in small groups, can organize themselves proactively and create their own opportunities with their peers for fruitful discussion and exchange of ideas, techniques, materials and hands-on learning. The CIPP Board hopes that highlighting two such groups will spawn the development of more educational forums that are small in size but powerful in their success. These case studies feature only two of the study groups that are in existence. There are of course, other forums that provide similar levels of interaction and peer learning opportunities; including organized courses, seminars, consortiums of specialty specific conservators, shared studio spaces, online discussion

CONTINUED ON PAGE 3

Certification Update

TERRY DRAYMAN-WEISSER

Several years ago the members identified development of a certification program as one of AIC's most essential services. There now have been three issues sessions at the annual meetings encouraging discussion of certification and examining aspects of the subject. Overwhelming support has been expressed for the Certification Task Force to continue to investigate certification, and the current goal is to develop a model of a program for the members' consideration. At the end of this article, you will find one possible model for a general certification program.

Certification will profoundly affect our profession and is not to be undertaken lightly. Even its strongest supporters wonder, "Do we really want or need this? Are we really ready—can we create a successful program

that we can afford?" In his address to the AIC members at the 2001 Dallas issues session, Sam Harris, a lawyer, architect, and engineer who also teaches at the University of Pennsylvania, tackled these concerns head on. While acknowledging that as with any important endeavor, the path may not always be smooth, he urged us to boldly act now. He warned us that the system may not be perfect, but a system created today can be changed as necessary over time. He made it clear that the important thing is to begin! Inspired by his words, the membership resoundingly approved the continuing development of a program model.

Since the terms "certification," "accreditation," and "licensing" can be confusing, it is useful here to review our definitions. "Certification" is a nongovernmental, voluntary procedure that recognizes individuals who

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AIC NEWS

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

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

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

**Deadline for July Editorial Submissions:
June 1, 2002**

We reserve the right to edit for brevity and clarity.

Advertising

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Internships and Fellowships, Position Available, and Classified Ads is: \$.95 per word for members and \$2 per word for nonmembers; the minimum charge is \$50. The cost of advertising in Supplier's Corner is \$150 for 100 words. The cost of display ads is: 1/6 page \$200; 1/3 page \$335; 1/2 page \$415; 2/3 page \$470; full page \$650. Deadlines for advertising copy are February 10, April 10, June 10, August 10, October 10, and December 10.

All ads should be submitted to Mary E. Seng at

AIC News Staff

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groups, and contract opportunities that bring a few conservators together to work on a set of project specific problems. The two study groups featured in this article depict a special segment of continuing education because their size and format allows them to successfully focus on individual topics in specific specialty areas.

—Ingrid A. Neuman, *Berkshire Art Conservation*, [REDACTED].
West, Newton, Mass. 02465; [REDACTED]
berkart@earthlink.net

Note: For further reading on this topic, see *Salons: The Joy of Conversation* by Jon Spayde, New Society Publishers, 2001; recommended by Christine Smith.

The Kent Workshops

Since their inception in 1993, the Kent Workshops were intended to provide a forum for the collegial exchange of professional information and philosophy among mid-career and senior conservators whose principal activity was the treatment of photographic materials. These workshops were initiated by José Orraca as a way to provide an intimate setting for in-depth discussion and learning about topics of specific concern to photographic conservators. The semi-

nars were designed to allow complete freedom and experimentation with ideas and treatment techniques. In fact, participants were asked to “throw any possible enmity into the Housatonic River on the way to the conference site” (José Orraca). José Orraca’s generous donation of his personal studio space encouraged a casual atmosphere that has contributed to shared experiences that transcend professional relationships.

The goals for each workshop are:

- Review of treatment techniques and to assess if they are still current
- Introduction of new conservation ideas, new research and new treatments
- Presentation of novel ideas, with the understanding that they will be evaluated by those present, at similar levels of experience
- Practice in teaching and speaking in front of a friendly audience of peers
- Discussion of more abstract subjects such as future directions for the field of photographic conservation and the education of future photographic conservators

José Orraca has continued to organize these workshops, using these goals as guidelines in choosing specific topics for each session. Orraca initiated the workshops with a mailing to his colleagues that included a restriction on the number of participants (10–15). The response was so overwhelming that the number of participants swelled to 25.

AIC News

AIC Adopts Strategic Plan for Professional Development

As part of the Professional Development initiative, AIC has formed a Strategic Plan for Professional Development to guide its continuing education efforts through 2005. The plan reflects data and suggestions received from the membership in the continuing education survey conducted in the summer of 2001 and contributions from the Education and Training Committee, the Internal Advisory Group, and the Board of Directors.

The full plan is more than 30 pages in length, and is available on request from the AIC office. Key features of the plan are summarized below.

Overview and Goals

With the establishment of a Professional Development endowment, initiated by a grant from The Andrew W. Mellon Foundation, AIC has the opportunity to greatly expand its professional development activities. The recommended priority is for geographically dispersed workshops to support the needs of mid-career professionals. Future projects may include similar workshops to support moves toward certification; development of professional study tours; and preparation for future distance learning initiatives. Resources will be leveraged by cooperative arrangements with national and regional organizations already connected

to conservation activities. A cluster of related, supporting activities will also be initiated: continued identification of needs, implementation of assessment mechanisms, curriculum development, partnerships with other organizations, instructor development, consolidation of web resources, and additional fundraising to increase endowment funds.

In addition to the generous \$1.5 million endowment for educational programming, The Andrew W. Mellon Foundation provided \$300,000 in support of a staff position for professional development. The \$300,000 will be expended by the end of 2005.

Specific funding goals are to

- 1) double the \$1.5 million endowment by the end of 2004 to support ongoing staffing and administration as the existing funds for these purposes will expire by the end of 2005;
- 2) seek additional grants/gifts (for both endowment and specific projects) to increase educational programming as presented in this plan.

Specific program goals of the plan are:

- 1) Identify Professional Development needs among membership. Ongoing input will be solicited from surveys, evaluation forms, Education and Training Committee, Specialty Groups, the AIC board, and organizations offering similar opportunities.
- 2) Develop curriculum for each topic if curriculum

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The size of the group became unwieldy during some of the workshops, which focused on multiple treatment topics or techniques. In fact, as of the last workshop, a decision was made to reduce the number of participants again to a maximum of 10–15 individuals.

Everyone who comes to a workshop is expected to contribute to the program through demonstrations, presentations, and open dialogue on any and all subjects that come up for discussion. Furthermore, all who attend are expected to contribute to the common food and beverage fund, participate in tasks such as cooking and to assist in the maintenance of the Orraca Studio (which gets a serious workout in the course of one of these workshops).

The strength of the Kent Workshops has been the variety in training, experiences, and philosophies of individual participants. Participants come from diverse training and career experiences including program and apprentice or self-trained track, private and institutionally employed. The combined depth of experience is a testament to a commitment to treatment work by the entire group. The workshops are also an excellent forum to bring in individuals with particular areas of expertise who conservators might rarely get a chance to meet otherwise. The session in which photographer and master printer Richard Benson demonstrated his techniques and aesthetic judgment was particularly exciting in this regard.

The Kent Workshops have provided a unique balance

combining presentations on history, materials, and science that are grounded and reinforced with practical, treatment-related activities. A good example of this type of exchange occurred during the chemical treatment workshop where participating conservators were “assigned” specific chemical treatments and tasked to present the theory and the history behind the treatment. These presentations were followed by the workshop participants performing the treatments on expendable materials and discussing the results. Another good example was the problem workshop where conservators applied the gamut of surface cleaning treatments to a wide array of color photographs. The results of this experimentation were collated to form a compendium of the types of cleaning methods that can and cannot be applied to color photographs.

Workshop discussions have always been conducted with casual professionalism, even when seriously opposing opinions were being laid on the table. A less positive aspect is that participants occasionally “agree to disagree” on some topics, which actually is a refusal to allow oneself to fully explore and consider a rationale that might lead one to change an attitude or opinion. The atmosphere has always been relaxed, even if heated at times, and the exchange of ideas and information has been refreshingly invigorating.

This kind of professional gathering is vitally important as an approach to continuing education and professional development. It allows one to make mistakes, or experience

something that does not work quite the way intended, and explore that event as a learning experience rather than as something to avoid. With the assistance of one's peers, who might have fresh and new ideas, these experiences can lead the group in yet another fruitful direction. It is important to recognize that regardless of one's form of employment, either private or nonprofit, the need for contact with peers and to have an open exchange of information and ideas appears to be universal. As professionals, we owe it to ourselves to ensure our own continued development and education, and in turn to pass on the skills and knowledge that only time and work has allowed us to achieve.

—Gary Albright, *George Eastman House*, [REDACTED] Rochester, NY 14607; [REDACTED]

Thomas M. Edmondson, *Heugh-Edmondson Conservation*, [REDACTED], Kansas City, Mo. 64171-0408; [REDACTED]
tedmond1849@earthlink.net

Paul Messier, *Boston Art Conservation*, 60 Oak Square Ave., Boston, Mass. 02135; [REDACTED], [REDACTED]

José Orraca, [REDACTED], Kent, Conn. 06757; [REDACTED], [REDACTED]

Octavo Discussion Group

Octavo is a discussion group comprised of eight private paper conservators, each having a minimum of ten years experience in the field as private, full-time, paper conservators. The decision to include only eight members is based loosely on the idea that eight is a perfect number for focusing discussions without breaking into small, distinct conversations. Membership is based on invitation and the requirement that members make their living primarily by treating artwork. Octavo conservators hold a certificate or a degree from one of the U.S. conservation programs or graduate schools, and are members of AIC, with either Fellow or Professional Associate status.

The group was designed to help with treatments, to upgrade members' knowledge of treatment techniques and information—new and old—and to make use of the vast amount of treatment experience from among our members. It also gives some of the members with many years experience a chance to pass on particular techniques. Each member of Octavo treats a narrow range of paper: fine arts or archival flat paper, excluding books, photographs, and other compiled materials.

The meetings are informal and small; the presentations are pleasant and open. The size and structure of the meetings are conducive to discussing the trials and triumphs of paper conservation, business issues, and finding answers to financial questions in a confidential environment. The location of the meetings can float from one member's laboratory to another and attendance is voluntary. Each member is expected to participate in each meeting; that is, each con-

servator must present a part of the program when the meeting is attended. Due to members' responsibilities elsewhere, a lengthy program for the Octavo meeting is not possible.

In typical meetings, members either present a treatment using slides and reports, present historic or scientific research and testing in association with a treatment, or present materials/techniques information gathered in the course of treating an artwork. They may also request information of the membership preceding a meeting, which is an excellent way to have one's own think tank working on a problem. Last year the membership was asked to submit information on flattening of calendered papers. One member presented research she had accumulated on calendered papers; the research was already done in association with the treatment, so there was little to be done in preparation for the meeting but to consolidate notes and sources. The resulting discussion was fruitful because of the pre-meeting work and the advance query to other members.

At a recent meeting, a framed artwork was presented for discussion by a conservator who had received it from a client asking for a second opinion. The artwork had been treated by an unnamed conservator originally because of dark staining throughout the sheet. The artwork had been acceptable initially following the original treatment, but the stains had subsequently begun to revert. The Octavo members were able to discuss and give opinions representing their own experiences. Some opinions were more scientific; some were art historical; some had to do with connoisseurship; others had to do with hands-on skills. As each conservator had seen reversions in the course of training and working, there was no need to make quality judgments. There was only a need to further understand what had caused the staining to revert.

The format of eight members works well for the group, forcing members to become acquainted with other conservators whom we see only once or twice a year. The Octavo group is designed to require the least time, money, and preparation, while giving the most information, discussion, and answers. It also fills the void for ongoing, quality continuing conservation education available to advanced paper conservators.

The schedule during the meeting is flexible to allow more time for in-depth discussions or demonstrations where they are needed. The professional associations and friendships are invaluable. Think of how nice it might be to call upon seven other conservators for discussion about a treatment or to help find a needed material for a treatment. Sometimes we don't exactly agree with the treatment of an item or an idea; sometimes we find just the solution to a problem that has slowed down a treatment. No matter what happens, it is always an interesting time, talking with other conservators to find out how they stay continually interested in and inspired by the field of conservation.

The question of cost must be considered, and for Octavo we have been able to keep down costs quite well. Our

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have met certain minimum requirements to practice in a profession. It is important to point out that “minimum” requirements for certification should not be understood as “minimal” requirements. In other words, “minimum” requirements are not of necessity low standards, but instead reflect the minimum qualifications the profession determines as necessary to practice. In the U.S. the term “accreditation” normally applies to institutions, while in other countries the terms “certification” and “accreditation” are used interchangeably. “Licensing” is a governmental procedure that is mandatory in order to practice. It is usually regulated on a state-by-state basis.

There are several central questions relating to certification for conservators that have been raised often: How will certification benefit me? What will a certification exam look like? Will recertification be part of the program, and how will it work? What will certification cost? These are all questions that deserve serious consideration:

How will certification benefit me? There are many benefits of certification to ourselves, our professional organization, and to the users of our services. Please see Ann Boulton’s excellent commentary on this subject which follows this article.

What will the certification examination look like? One of the most unsettling aspects of certification can be apprehension over being tested on one’s knowledge. The best way to allay fears about this is to make the examination process as transparent as possible. All candidates will be provided with study guides, bibliographies, and sample questions. Remember that conservators meeting the professional standards recommended for certification should be able to pass the examination. The exam questions will be developed and tested by professional colleagues and those questions that the majority of conservators cannot answer correctly will be rewritten. It would defeat the purposes of the program to create a test that qualified candidates cannot pass.

The following is one possible scenario for a certification examination:

Once a conservator has applied for certification and has met all requirements, he or she will take the written examination. We start with the premise that the examination must be as objective as possible. Grading of the exam will be anonymous with numbers assigned instead of names. A two-part, 100–200 question multiple-choice examination is suggested. (See the model on page 8 for more information.)

Since the certification program is a general one for practicing conservators, it is important to test for knowledge in subjects all conservators share, regardless of specialty. The first half of the examination would cover subjects such as preventive conservation, health and safety, ethics and guidelines for practice, the history of our profession, among others. However, it is also important to demonstrate critical thinking as a professional conservator. For this rea-

son, we propose that the second half of the examination be based on case studies, perhaps developed by specialty groups. The individual taking the exam would choose from a variety of case studies and would answer multiple choice questions on the scenarios selected. The applicant would be required to score at least 75% on each part of the exam to pass.

Will recertification (renewal) be part of the program, and how will it work? According to a survey conducted in 2001 by the National Certification Commission (NCC), out of 221 certifying associations, 91% include regular and recertification or renewal as essential parts of their programs. About 60% of those programs include continuing education and maintaining career activity as requirements for renewal. We recommend that a renewal program specifying continuing education and maintaining a career in the profession be part of the conservation certification model. We must have a system to verify that a certified conservator is actively taking part in the profession and that he/she is keeping abreast of advances in the field.

There are many ways to structure a renewal program. We must choose a system that takes into account the special working arrangements of conservators, demands on their time and resources, while at the same time assuring that certified conservators continually maintain the current standards set for the profession. These standards will change over time with advances in the body of knowledge for the profession. A conservator who does not continue his/her education cannot maintain the expected standards. Continuing education offers a benefit to the profession and to the public by assuring that certification can only be retained through constant professional improvement.

A possible model for a renewal program is as follows: Renewal would be required at regular intervals (perhaps every five years), and be based on a system of points collected for continuing education activities. This is consistent with the majority of certification programs requiring renewal. The span of time should be sufficient for participation in a variety of activities and should accommodate the needs of those who cannot participate for a time due to illness, childcare circumstances, financial hardship, or for other reasons.

A concern has been expressed that not all continuing education activities may be up to the professional level required. There is no way that we can guarantee the standards for all possible activities. However, we can assure that the points for renewal do not come from just one type of activity. We recommend that categories of activities be identified and that renewal should require accumulation of points in at least three categories of the candidate’s choice. Categories might include attendance at professional meetings, courses, apprenticeships, teaching, involvement in professional organizations, writing abstracts, publishing, lecturing. There could also be a “creative” category that encourages members to develop their own learning activity. There would be a maximum number of points allowed

- does not yet exist.
- 3) Build partnerships with related organizations, regional guilds, and regional centers to expand offerings geographically and to leverage resources.
 - 4) Create ongoing series of professional development activities. *Possible* series could be based on:
 - a. Opportunities to develop existing skills by working with leading experts
 - b. New technologies, tools, materials
 - c. Knowledge and/or skills that would probably be included in any future certification or recertification initiative
 - d. Conservators in Private Practice needs
 - 63% of the membership conduct at least some of their activities as private conservators. Many topics—marketing, insurance, business practices, accounting—would lend themselves to some sort of distance learning, multi-media, or print-based instruction
 - e. A series focusing on international exchanges/tours
 - This series would be modeled after the French Furniture Study Tour and previous conservation tours to China and Russia. The focus could rotate to include different specialty groups and cultural/geographic areas. It may be advisable to offer these no more than every two years, given the complexity and expense, and need for substantial additional funding
 - f. A series repeating the most popular workshops and/or presentations from the Annual Meeting or from other venues in one or more locations at other times of the year
 - g. Other needs identified from the member survey and future input
 - 5) Encourage and coordinate professional development activities by AIC Specialty Groups. A suggested set of models and guidelines has been distributed to Specialty Groups and is available from the Program Officer for Professional Development.
 - 6) Coordinate activities with Qualifications Task Force and Certification Task Force.
 - 7) Create professional development activities to be widely available. Offer repeated workshops in various locations; distance learning options; book/multimedia formats; etc. as appropriate to the material.
 - 8) Provide opportunities and mechanisms to improve effectiveness of instructors.
 - 9) Develop and maintain additional resources on AIC web site to support Professional Development.
 - 10) Work to develop funding sources for ongoing support of Professional Development. Given the incomes of AIC members, the expense of running hands-on workshops, and the limitations on the

number of participants for such events, most professional development activities will not generate more revenue than expenses.

- 11) Develop and implement an assessment mechanism for Professional Development activities.

Criteria

In selecting workshops for professional development, AIC will aim to provide those that might closely fit several of the following criteria:

- Be accessible: offered in a way that includes members from all parts of the U.S., whether that be by offering scholarships, having offerings in multiple locations, and/or through distance learning technologies
- Be affordable, roughly \$120 per day (for 2002, with an increase of no more than about 5% annually, and keeping in mind the current economy)
- Be led by recognized experts in the subject
- Be led by effective instructors
- Respond to expressed needs of the membership
- Be based on the best research available
- Cut across Specialty Group interests when feasible
- Help advance the conservation profession
- Be aimed at mid-career practicing conservators
- Focus on hands-on training (when appropriate)
- Follow “best practices,” including AIC Code of Ethics, AIC Guidelines, and health and safety considerations
- Not be readily available elsewhere

The Education and Training Committee and Specialty Groups may be asked to assist in reviewing proposed projects according to the above criteria.

Co-sponsorships

Because of the wide variety of workshop needs and wide range of potential co-sponsors, flexibility will be needed to work with organizations and facilities across the country. Relationships could be as simple as agreeing to publicize events, or could involve cost- and profit-sharing arrangements. In addition to partnering with outside organizations and institutions, similar agreements could be made with AIC Specialty Groups.

Funding

While the Professional Development Endowment, initiated by the Mellon gift, provides the much-needed support to launch a more expansive program, further funding will be necessary to continue this ambitious plan on a sustainable, ongoing basis.

Various fundraising efforts in the form of grants, donations from the membership, from interested individuals and corporations will be needed to help implement this Professional Development Plan. Additional grants for specific initiatives such as curriculum development, distance learning opportunities, and international study tours, will be necessary to support these efforts.

For more information about the Professional Develop-

from any one category.

A certified conservator would be sent a reminder one year before the renewal date so that documentation could be put in order and any issues settled well before the deadline. This would also allow any special circumstances to be considered well in advance. The candidate would make a formal application for renewal and submit documentation for the required continuing education points. Once the application was reviewed and approved, renewal would be confirmed.

What will certification cost? There are really two related parts to this question: What will it cost me to apply? and What will it cost the certifying organization to run the program? Based on the NCC survey of 221 certifying organizations, the average application fees ranged from \$100 to \$500. The higher fees were usually charged by the medical profession, and are based on what those professionals can afford. There is no reason to think that a conservation certification program would require higher than the average fees. Renewal fees would be even lower since the process is less complex.

The cost to the certifying organization is mainly for developing and running a program. The expenses incurred by the organization obviously affect the cost to the applicant, as they are passed on and are reflected in the application fee. Some development expenses could be offset by grants, but there will be real costs for running a program. These costs might include salary for additional staff to administer a program (it seems reasonable that for the size of our profession one assistant may be necessary); travel and meeting costs for a volunteer certification committee; logistical support for developing, updating, and administering the examination and a renewal program; PR; insurance and legal fees; computer hardware and software; production of promotional materials and recognition certificates; office supplies, photocopying, and postage.

The actual numbers associated with the above items will have to be determined based on the final design of the program. For example, a written examination will be significantly less costly than a practical one, or one requiring visits to the applicant's facilities.

There has been some confusion caused by comments in the past about prohibitively high costs for developing an examination. It was suggested at one time that it was mandatory to hire an outside firm to develop the certification examination. This would be a very expensive process and therefore would drastically raise the cost to the applicant. However, with guidelines for development and procedures for evaluation of examinations now available to us, it appears that we can significantly reduce our costs by developing the examination ourselves.

Although we have addressed some of the most asked questions here, we know that new questions and issues will arise. To promote discussion and in response to the mandate from the members in attendance at the last AIC Annual

Meeting issues session, we present the following as one possible model for a certification program.

One Possible Model for a Conservation Certification Program

There are many possible models for certification programs and each organization setting up a program must take into account the specific needs of the profession and members it represents. AIC is no exception. What follows is only one possible model for our profession. The model at this time is only in a very basic form. This is intentional, as we will depend increasingly on your input to finalize and flesh out a program. We have addressed some aspects of a possible certification program in more detail in the preceding article to stimulate discussion.

The format of the following model for general certification is based on suggestions by the NCC:

I. Governance

A certification program could be run by an organization separate from AIC and have a 501C(6) tax status. Establishing a separate organization would give some protection to AIC from legal action. The certifying organization could be governed by a board with up to 3 AIC board members, plus additional members outside the AIC Board. Having AIC board members on the Certification Board assures that the certification organization continues to address the evolving needs of the profession.

Since running a certification program is a dynamic and active process, it would be advantageous to establish a Certification Committee made up of AIC members. This committee would review and make recommendations (with legal counsel) to improve the certification program and on an on-going basis would develop and test new exam questions. The Certification Committee would report its recommendations to the Certification Board.

II. Administration

Running a certification program, including a renewal program, will entail a number of activities that cannot be provided by the existing staff of AIC. At least one new staff member dedicated to a certification program would probably be needed.

III. Application

AIC members and non-members should be allowed to apply for certification. It is possible to restrict applications for certification to AIC members as long as becoming a member of AIC is not restrictive. However, we must always be aware of possible claims and legal action for restraint of trade, and keeping certification open to all is recommended. It is allowable to charge a higher application fee to those who are not members, and we recommend this since non-members are benefiting from the program and the services provided by AIC without contributing to them. This will encourage those who wish to be certified to join AIC, with the added benefit that they will receive publications, discounts on meetings and educational activities, and become more actively involved in professional activities.

Once the application is requested, requirements (see IV

major expenses come from our own travel, accommodations, and meals for a weekend. We share the rental cost of a car and any other minor expenses that arise, such as photocopying. All other expenses, mostly in terms of organizing, are shared by the membership voluntarily. There is no membership fee.

Discussion groups are a proven possibility as they serve a different purpose than other continuing education programs. At the AIC Annual Meetings, we gather information on general and specific topics, see colleagues, discover new materials, and make contacts. At Octavio meetings, we

and V below) are met and verified, and fees paid, the office staff would provide the applicant with a list of study guides, bibliographies, test dates and locations.

IV. Basic Requirements

Recognizing that our profession is made up of highly skilled and talented professionals who have a variety of training backgrounds, we should assure that qualified candidates are not excluded from the applicant pool. Possible basic requirements for practicing conservators to qualify to take the certification examination could be an undergraduate degree or international equivalent and a graduate-level conservation degree or the equivalent in apprenticeship training. In addition three years of experience after training could be required.

V. Other Requirements

In addition to training and experience there may be other requirements which demonstrate the candidate's work standards. These could include letters of recommendation from other conservators in the applicant's specialty verifying that the candidate is a practicing conservator and abides by the AIC *Code of Ethics and Guidelines for Practice*. The candidate could be required to sign a statement agreeing to abide by the AIC *Code of Ethics and Guidelines for Practice*. Since documentation is a fundamental and necessary part of the conservator's job, submission of proof of technical writing ability (e.g., a treatment report, publication, or other documentation) could be required.

VI. Certification Types

In order to establish a viable and working program and to provide resources for development and testing of examination questions, it has been recommended that a fast-track category be established for the first year of a certification program. Eligibility for participating in a fast-track program could be based on meeting more than the minimum number of years of training and experience than that established for the basic requirements (see IV above), as well as meeting all of the other requirements (see V above). Regular certification could be launched after the first year. Renewal of certification should be required of all participants in the program. It should be set up in a manner that assures that the certified conservator remains an active participant in the profession and keeps abreast of advances in the field.

spend 2½ days in deep discussion and study of one primary subject. It is the hope of the Octavo membership that our time spent in our discussion group will result in higher quality treatments and the initiation of more exchange of ideas among the membership. We invite others to consider the discussion group format.

—Patricia D. Hamm, *Fine Arts Conservation and Technical Services*, P.O. Box 303, Clarence Center, N.Y. 14032-0303; phone and fax: [REDACTED]

VII. Evaluation

Although much of what the conservator does is practical treatment, for reasons of cost and objectivity we are not recommending a practical exam or studio visit. The evaluation could be a two-part written multiple choice examination. The first part might focus on general knowledge every conservator should share, e.g., preventive conservation, ethics and guidelines for practice, health and safety, history of the profession, etc. In order to assure that a candidate demonstrates ability for critical thinking, the second part could be questions relating to case histories selected by the candidate from a group of possible scenarios. A passing grade could be required on each part of the exam.

VIII. Fees

Application fees would reflect the actual cost of running a certification program based on the final plan adopted. Higher fees could be charged to applicants who are not members of AIC since they will not have paid for the development of the program. Fees for fast-track and regular certification could be the same; however, renewal certification could be lower since less work for office staff is involved.

IX. Appeals

A certification program should provide a procedure for a candidate to appeal decisions he/she feels to be unfair. Appeals could first be made to the Certification Board. Appeals that could not be resolved by the Board could be referred to an elected Appeals Committee.

The above is only one possible model for a certification program. There is much work to do to create a final plan once a mandate from the members has been received. As we proceed, input from the members will be a critical element in developing a successful and dynamic program that will be embraced and respected by professional conservators and the users of conservation services. The Certification Task Force seeks your comments and suggestions. We hope that this will encourage members to think about certification and actively participate in the Issues Session at the Annual Meeting in Miami.

—Terry Drayman-Weisser, Chair, Certification Task Force,
tweisser@thewalters.org

Benefits of Certification

When discussing the benefits of certification most conservators ask, "What's in it for me?" The short answer to this question is that for the individual conservator, certification can acknowledge expertise, provide recognition and designations, increase proficiencies, offer continuing education and training (surely desirable to all), foster commitment to a career and professional association, and enhance self-esteem.

While the provision of recognition and designations may seem at first glance most desirable for those conservators in private practice or those trained by apprenticeship only, in fact, certification may also be of benefit to any conservator required to work in concert with architects, engineers, and others with similar professional designations. Certification could enhance the standing of such a conservator in the eyes of other professionals.

Some benefits will undoubtedly be realized by the sponsoring organization (whether that be AIC or an independently created body): certification can establish additional prominence for the field of conservation, encourage improved practitioner performance by promoting excellence in practice, become a source for more members, and contribute to the dissemination of expert information to participants in the form of preparation courses and study materials. Certification can help us define who we are as a profession and discourage definition by outsiders who use our services (de facto certification by agencies such as the National Park Service).

While it would be fair to say that those are important benefits of certification, benefits can further accrue to others as well: the general public, collectors, dealers, curators, librarians, researchers, archaeologists, visitors to libraries and museums, artists and creators, etc. For these groups certification can identify a higher level of performance in our profession as through our association we achieve greater proficiency. Public awareness of certification can create a perception of value and quality for our conservation activities and also contribute to a greater appreciation of our professional association. A certification program can generate a directory of certified individuals for referral purposes.

Certification can provide the owner or custodian of cultural property with a means of distinguishing between practitioners who have demonstrated their qualifications and accountability to a professional body and those who have not. The professional status (or lack thereof) of the conservator may determine to what extent the profession is included in decision making and the setting of priorities in our cultural institutions.

The late Professor Henry Hodges addressed the IIC-CG group conference in 1983 on the subject of the state of the profession in Canada and spoke these words:

"It is not sufficient that we are simply good conservators, important as that may be. If we feel that we are

truly members of a profession, it is not sufficient to put in so many hours a week and leave the rest to others, even should the alternative entail some personal sacrifices. The fact of *being* in itself is not enough: we must be *seen* to exist. How we elect to see ourselves is one matter: how we are perceived by others is quite a different question, and one that... is equally or even more important than the view we take of ourselves.... Our public image, alas, we may find to be not precisely as we might want it" (J.IIC-CG 19).

It is only when a group is involved in self-regulation *for the benefit of others* that it will be perceived by the public as entering the realm of the true professional. Webster's Third New International Dictionary Unabridged defines a Profession as "a calling requiring specialized knowledge and often long and intensive preparation including instruction in skills and methods as well as in scientific, historical or scholarly principles underlying such skills and methods, maintaining—*by force of organization or concerted opinion*—high standards of achievement and conduct, and committing its members to *continued study* and to a kind of work that has, for its prime purpose, the *rendering of a public service*."

Do we as conservators render a public service? Certainly, if our work has the aim of preserving cultural heritage for future generations, this would qualify as a public service. Certification would add the final pieces to the professional puzzle—maintaining high standards by force of organization and continued study. We will be professionals when we are recognized as such by outside shareholders. Certification? Our professional lives depend on it.

—Ann Boulton, Member, Certification Task Force, [REDACTED],
[REDACTED], Reisterstown, Md. 21136; [REDACTED]
[REDACTED]

PROGRAM CHAIR SEARCH

The position of Program Chair
for the 2004 AIC Annual
Meeting is open. If you are
interested or have thoughts on
the general session content,
please contact Pam Young at:

Conservation Department
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P.O. Box 1776
Williamsburg, VA 23185-1776
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[REDACTED]

ment Strategic Plan, please contact Eric Pourchot at the AIC Office: e [REDACTED] or (202) 452-9545, ext. 12.

—Katharine A. Untch, AIC Board Director of Professional Education, Getty Conservation Institute, 1200 Getty Center Dr., Los Angeles, Calif. 90049; (310) 440-6122, kuntch@getty.edu

Eric Pourchot, AIC Program Officer for Professional Development, 1717 K St. NW, Suite 200, Washington, D.C. 20006; (202) 452-9545, ext. 12, epourchot@aic-faic.org

From the Membership Committee: Did You Know?

AIC offers a student membership at \$45 per year. Student memberships are available to those preparing to be conservators, whether in college, graduate school, internships, or apprenticeships. A “conservator-in-training” may be a student member for up to six years; these years do not need to be consecutive. A copy of a student I.D. card or a letter from an internship/apprenticeship supervisor is required to qualify for the student membership rate. The supervisor must be an AIC member. Students have the same rights, responsibilities, and benefits as Associates.

AIC also offers an “interim” membership rate, at \$75 per year. This rate is only available for two years, following the completion of training, whether that training be in a conservation program or as an apprentice/intern. The rate was developed in recognition of the fact that for the first years following training, many conservators are in fellowship positions and may have considerable financial obligations. (AIC recognizes that this situation may exist for longer than two years, but also recognizes the need for sufficient income through membership dues.) Those paying “interim” dues have the same rights, responsibilities, and benefits as Associates.

The most up-to-date membership application forms for all categories are available on the AIC website at <http://aic.stanford.edu>. As mentioned in a previous AIC News column, both the Fellow and Professional Associate applications were revised within the last two years; the revisions make the application easier and clearer for applicants, sponsors, and reviewers. As of the July Fellow/PA application deadline, only the current forms will be accepted, so if you have been planning to apply and have an older application, please obtain a current one from the website or from the AIC office.

Upcoming application deadlines: **July 10, 2002** and **October 7, 2002**.

Membership Committee members will once again staff a table at the Annual Meeting to provide an opportunity for members to review successful Fellow and PA applications and discuss any membership questions with committee members. We look forward to seeing you there, but if you can't make it to Miami, please do not hesitate to contact a member of the Membership Committee: Deborah Trupin,

Archives Update

Recently, chairs of specialty groups, task forces, and committees were sent a query from Archives Assistant Simran Dhimi concerning the records kept by those groups.

By determining current record-keeping practices in place, we hope to gain a good sense of what records are created and for what purpose. Ultimately, we hope to be able to provide you guidance on how to best manage these records.

—Hilary A. Kaplan, AIC Secretary/Advisor, Archives Project; [REDACTED]

chair; Elisabeth Batchelor; Meg Loew Craft; Tom Edmondson; Tom Heller; Tom Taylor. All of our contact information is in the AIC Directory.

—Deborah Trupin, N.Y. State Bureau of Historic Sites, Box 219, Peebles Island, Waterford, N.Y. 12188; [REDACTED]

IAG February 2002

The U.S. Holocaust Memorial Museum served as host site for AIC's mid-winter Internal Advisory Group (IAG) on February 9, 2002, where chairs of specialty groups, committees, and task forces gathered—along with the Board and AIC staff—to offer input on core AIC activities. The morning began with an update on Professional Development activities by Education Director Katharine Untch, followed by a PowerPoint presentation summarizing initial, future, and co-sponsored educational activities by Program Officer, Professional Development Eric Pourchot. Eric emphasized that many aspects of the strategic plan are attainable due to the outstanding volunteerism present in AIC. In ensuing discussion, participants stressed an interest in first-rate activities with built-in mechanisms for evaluation, and ongoing input from AIC's membership. The relationship of our endowment to education initiatives under development prompted participants to suggest ways to enhance FAIC fundraising endeavors. Eric concluded his discussion with a request to the membership to provide feedback on the education strategic plan, topics and priorities for workshops, and suggested instructors and workshop locations.

Jerry Podany provided an update on AIC's position paper on collecting institutions for AAM (see *AIC News* March 2002). Stewardship is emphasized as a primary activity, now an even greater challenge when so many repositories have become exhibit-driven in response to dwindling traditional funding sources. Jerry asked for those present to provide examples and write about ways in which institutions may carry out preservation activities cost-effectively. Roy Perkinson reminded us of the importance of including preservation of collections as part of an institution's mission

statement.

Treasurer Nancy Schrock noted the tremendous jump in complexity of our operations. In response, we have become more sophisticated in our financial management. Strengthening our infrastructure will enable us to go out and ask for more funds. Reporting on the results of our recent fund drive, Nancy noted that 217 donations were received from 7% of the membership who donated. IAG participants brainstormed on fundraising prospects for the AIC Annual Meeting. An increase in the amount of our endowment will relate to the expanded programs we may offer and we hope to focus on augmenting the *number* of donations received in the immediate future. And while we do not expect to raise the full amount of our endowment from our own membership, increasing internal giving will place us in a more advantageous position when we go to potential outside sources.

Following lunch, Terry Drayman-Weisser updated us on the progress of the Certification Task Force. The Committee is in the process of developing a model of a possible program for membership to evaluate what certification means to all of us (see “Certification Update” on page 1). This topic will be addressed in an “issues session” at the Annual Meeting. The Board would like to see the membership vote toward the end of 2002 as to whether or not we want to proceed with the development of the certification process. (Thus far, membership has voted only to *investigate*

certification.) Terry emphasized that certification is not a replacement for membership categories.

Roy Perkinson reported on the work of the Qualifications Task Force. He provided background on the work of the task force, noting the important role played by the Collections Care Task Force in laying the groundwork for the QTF. A document created by the QTF provides a portrait of conservator. It has gone out for a tiered structure review—first to AIC leadership—but will enjoy wide distribution in the next round of reviews this spring. The document’s primary audience is conservators in the profession, and it is designed to help clarify and articulate for ourselves who we are. Suggestions were offered by those present concerning the organization and content of the current document.

Other topics covered included the AIC website and the Guide to Conservation Services. Brief reports were given by the Publications Committee, including its effort to create “best practices recommendations” and the Awards Committee. Specialty Groups and Committees and Task Forces met separately with their Board liaisons following the conclusion of the IAG. It was generally agreed that this was one of the more informative and productive IAG meetings in recent memory, focusing on broad areas that affect all members and groups.

—Hilary A. Kaplan, AIC Secretary, [REDACTED]

D O N A T I O N S

... to the FAIC Fund, George Stout Fund, Carolyn Horton Fund and the Endowment for
Professional Development
Thank you for your generosity

Abercauph, Carole	Dignard, Carole	Jones, Sian
Albertson, Rita	Dirda, Marian	Kaminitz, Marian
Albright, Gary	Drayman-Weisser, Terry	Kamph, Jamie
Alig, Dorothy	Drewes, Jeanne	Kaplan, Hilary
Allison, Jane P.	Eldridge, Elisabeth (Betsy)	Katlan, Alexander
Anderson, Priscilla	Ellis, Margaret Holban	Kay-Billig, Michelle Sue
Arapoff, John	Etherington, Don	Kennedy, Nora
Ash, Nancy	Evetts, Echo	Kerschner, Richard
Bachmann, Konstanze	Fairbanks, Johnathon	Kiefer, Kathleen
Baker, Julie	Faries, Molly	Klinger, Jane
Balloffet, Nelly	Fenn, Mark	Koehonline, Evelyn
Bayne, David	Fick, Brian	Koerber, Jeffrey
Beale, Arthur	Fikioris, Margaret	Koyano, Masako
Bear, Alice	Fisher, Sarah	Krueger, Holly & Jay
Bede, Deborah	Francis, Kathy	Kruth, Leslie
Bennett, Wendy	Frank Preusser & Assoc	Landrey, Greg
Berger, Gustav	French, Karen	Landry, Linda
Bernstein, James	Frost, Gary	Lawson, Margaret
Berrett, Kory	Fulton, Scott	Leavensgood, Patricia
Berry, Cynthia K.	Gammon, Carolyn Jane	Levenson, Rustin
Biggs, Julie	Garland, Kathleen	Levinson, Judith
Bischoff, Judy	Giffords, Gloria Fraser	Litwin, Olga Nikolic
Blakney, Susan	Glaser, Mary Todd	Long, Deborah
Blankenship, Roy	Glover, Hugh	Mancusi-Ungaro, Carol
Bonetti, Luca	Goldberg, Lisa	Manoukian, Downey Rugativ
Booth, Suzanne Deal	Golden, Mark	March, Tina
Borsa, Nada	Grace, Victor	Marsh, Terry
Bove, June Burns	Grandinette, Maria	Marshall, Albert
Braun, Thomas	Greene, Priscilla	Marti, Marianne Russell
Brooks, Connie	Griswold Conservation Assoc.	Martin, Susan B.
Brown, Barbara	Guenther, Gregory W.	Massing, Ann
Brueckle, Irene	Hamburg, Doris	Maxson, Holly
Bruno, Lisa	Harman, Margaret	McCarthy, Christine
Buckley, Barbara	Harpainter, Mark	McClintock, TK
Burke, Martin	Harvey, Ronald S.	Mear, Cecile
Caldwell, Heather	Hawks, Catharine	Metzger, Consuela
Carr, John	Heller, Barbara	Mohr, Pauline
Charles, Arsen	Hickman, William	Moore, Barbara
Chase, Sara	Hitchings, Marildi Kielmansegg	Moreland, Margaret
Chaterjee, Neel	Hoeningswald, Anne	Morse, Andrea Sue
Cianfoni, Emilio	Hoepfner, Gerald	Mowery, J. Franklin
Clark, Karen	Holdcraft, T. Rose	Naude, Virginia
Commoner, Lucy	Horn, Mindy Friedman	Nitzberg, Nancy
Cutrone, James	Hulbert, Joyce	Njaa, Rebekah
Kim Cullen-Cobb	Hummel, Charles	Norris, Debra Hess
Danzig, Rachel	Hutchins, Jane	Norton, Ruth
Davis, Mary Jo	Ingalls, Helen	Ocker, Ralph
Dekle, Claire	Jacobson, Emily klayman	Odegaard, Nancy
Del Re, Christine	Jessell, Bettina	Odell, Jay Scott
Dicus, Diana Hobart	Jones, Penny	O'Donnell, Alexandra
Dietze, Edith	Jones, Philippa	Ogden, Shereilyn

CONTINUED

O'Loughlin, Elissa
Ordonez, Margaret
Parkin, Helen Mar
Penay, Luciano
Pennuto, James
Perkinson, Roy
Podany, Jerry
Pofelski, John
Pollack, Nancy
Pouchot, Eric
Power, Tracy
Prestegui, Omar
Prichett, Frances
Radecki, Monica
Rayer, Nina
Reed, Judith
Reedy, Chandra
Reyes, Patricia
Reyes-Vizzuett, Alejandro
Riley, Sarah
Rita, John
Rivera-Delgado, Sol
Robb, Andrew
Roby, Thomas
Rockwell, Thornton
Rose, Ingrid
Rosenberg, Amy
Rosenthal, Anne
Rosolowski, Emily
Ryan, Cindy Connelly

Ryan, Victoria M.
Sardegna, Lisa
Saretzky, Gary
Schenck, Kimberly Sue
Schiff, Joan
Schlosser, Mary
Schrynemakers, Paula
Scott, John
Severson, Kent
Shoop, D. Hays
Shrock, Nancy Carlson
Sigel, Anthony
Singley, Katherine
Smith, Nora Jean
Snow, Carol
Stavisky, Nellie
Stickles, Frances
Copeland
Stoner, Joyce Hill
Stow, Cynthia
Sturman, Shelley
Sugarman, Jane
Szczepanowski, Matthew
Tahk, F. Christopher
The Better Image
Thomsen, Fonda Ghiardi
Thomson, Christine
Thornton, Johnathan
Tomkiewicz, Carolyn
Trupin, Deborah

Untch, Katharine
Hilda Utermohlen
Vagts, Lydia
Vallano, James
Veloz, Nicolas
Vicovanu, Dimitrie
Vinogradskaya, Nina
Von Ruster, James
Wachowiak, Melvin
Wagner, Sarah
Walker, David
Wallace, Frederick
Walpole, Claudia Didion
Wardius, Janine
Watson, John
Weidner, Marilyn Kemp
Weil, Phoebe Dent
Wender, Deborah
Wermuth, James
Wharton, Glenn
Wicks, Lynn
Wiegandt, Ralph
Williams, Jane
Yamin, Martina
Young, Barbara
Young, Pam
Zachary, Shannon
Zakheim, Nathan
Zuccari, Frank

Call for Angels

The 30th AIC Annual Meeting Angels Project will take place Wednesday, June 5, at the Broward County Historical Commission, in Ft. Lauderdale. The group will examine and rehouse a variety of materials including paintings, photographs, documents, books and maps. Two nights of lodging will be provided as well as local transportation. Look into making your air travel into Fort Lauderdale which has competitive prices. See AIC Miami registration brochure for travel information.

For more information, or to register, please contact Craig Deller at [REDACTED] or e-mail: [REDACTED].

2001 AIC Annual Report

In 2001, AIC Board members were Jerry Podany, president; Pamela Young, vice president; Nancy Schrock, treasurer; Hilary A. Kaplan, secretary; Katharine Untch, director for professional development; Craig Deller, director for communications; Jane Klinger, director, committee liaison; and John Burke, director, specialty groups.

Each year brings a wealth of new and traditional activities for AIC, and 2001 was no exception. The year brought many challenges, but most noteworthy was AIC members' response to the tragic loss of life and cultural materials in the wake of the September 11 disasters in New York City and Washington, D.C.

The Guide to Conservation Services went online in 2001, providing individuals and museums immediate access to the names of conservators who are Professional Associates and Fellows of AIC, and are signed up for the program. AIC looked back toward its roots by engaging a part-time archivist to review and organize AIC and FAIC records.

For the first time, since 1978 in Fort Worth, we held our Annual Meeting in Texas. There was a strong showing in Dallas for events that included a public lecture by world-renowned architect Michael Graves, keynote speech by the author and preservationist, Virginia McAlester, and an opening reception at the Dallas Museum of Art. The Angels program was held at the Heritage Farmstead Museum in Plano.

Advocating for the continued existence and funding of the Smithsonian Center for Materials Research and Education (SCMRE) was a significant activity in 2001.

Specialty Groups

The *Architectural Specialty Group* focused on collecting articles for a special issue of *JAIC* dedicated to the late Morgan Phillips, who advanced the field of architectural conservation in such a professional manner. ASG has planned its sessions and a special dinner for its members in Miami. —*Fran Gale and Joe Sembrat, Chairs*

The *Book and Paper Group* formed the BPG Education and Program Committee, which has utilized the results of the AIC survey and formed Education Task Force, while the BPG Publications Committee completed scanning the BPG Annuals for online use. The Book and Paper Annual was published as usual. —*Glen Ruzicka and Leslie Paisley, Chairs*

The *Conservators in Private Practice* specialty group has been planing for its *Business Brief Handbook*, editing *Postprints*, and developing sessions for Miami. —*Kathleen Giesfeldt and Ingrid Neuman, Chairs*

The *Electronic Media Group* has planned a comprehensive program in Miami covering the newest class of cultural artifacts—audio and video tape, electronic files and websites—and has solicited funding to support bringing

specialists from fields outside of conservation. —*Tim Vitale, Chair*

The *Objects Specialty Group* has worked with the Textiles Specialty Group to plan a joint session in Miami; the OSG Publications Committee has been working on another special issue of *JAIC* on retreatment issues; and the Archeological Committee has been working on a brochure to help archeologists understand the role of conservators. —*Jessica Johnson and Lisa Bruno, Chairs*

The *Paintings Specialty Group* has been developing the concept of continuing education workshops. To improve communications and continuity in planning, the position of chair emeritus will be proposed in Miami. —*Frederick Wallace and Jill Whitten, Chairs*

The *Photographic Materials Group* has initiated new benefits to the membership for professional development and continuing education, financial support for special projects that will serve the profession, and additional support for students/new professionals by offering specials on PMG publications. It has rejuvenated and expanded its presence on the web. —*Andrew Robb and Tom Edmondson, Chairs*

The *Research and Technical Studies Specialty Group* continued to combine scientific studies and conservation by sponsoring a review panel on toxic residues at the AIC Annual Meeting in Dallas and planning a workshop on analytical techniques at the Miami Annual Meeting.

—*Jonathan Leader and Michele Derrick, Chairs*

This past year the *Textiles Specialty Group* has, among other projects, published the *Postprints* from the Annual Meeting; edited another chapter for the *Textile Conservation Catalog*; and is in the process of setting up a one-way distribution list for its members. —*Jenna Kuttruff and Christine Giuntini, Chairs*

The *Wooden Artifacts Specialty Group* sponsored the French Furniture Tour in May of 2001, funded by The Andrew W. Mellon Foundation; it is preparing a publication on the trip. —*Kathy Gillis and Chris Shelton, Chairs*

Committees and Task Forces

This year Roy Perkinson rotated off the *Appeals Committee*, Virginia Naudé became chair, Sarah Fisher continued to serve, and Leslie Kruth joined as a new member. The committee was not requested by the Board to act on any matters. —*Virginia Naudé, Chair*

After meeting in Washington in January to consider the applications that had been submitted, the 2001 *AIC Awards Committee*—Joyce Hill Stoner, chair, Betsy Palmer Eldridge, and Shelley Sturman—recommended the recipients of the annual awards: W. Thomas Chase, honorary membership; Margaret Loew Craft and Amparo Torres, The Rutherford John Gettens Merit Award; Molly Ann Faries and Virginia Greene, the Sheldon and Caroline Keck Award; and Inge-Lise Eckmann, The University Products Award. Recipients of the joint AIC/Heritage

Preservation Award were the Central Parks Conservancy, Judson Memorial Church, the Society for the Preservation of Natural History Collections, and the Sculpture Center in Cleveland. —*Joyce Hill Stoner, Chair*

The *By-Laws Committee* was chaired by Catherine Sease and Sarah Stauderman in 2001.

The *Education and Training Committee* worked extensively on activities involving the strategic plan reviews and the survey. —*Nora Kennedy and Erika Lindensmith, Chairs*

The *Health & Safety Committee* sponsored a three-speaker lunchtime lecture on solvent safety parameters and conducted fit testing at the Annual Meeting, published a guide to waste management, compiled a series of documents on particulate safety for those dealing with the aftermath of the WTC disaster, and formed an Ad Hoc Working Group on Safety Training Curricula. —*Lisa Goldberg, Chair*

The *Membership Committee* approved the applications for 17 Professional Associates and two Fellows in 2001, reviewed membership issues, and updated the applications. —*Deborah Trupin, Chair*

The *Nominating Committee* filled the needed positions for the board and prepared the ballot materials. —*Julie Reilly and Debra Hess Norris, Chairs*

The *Program Committee* put together a slate of speakers for the 30th Annual Meeting in Miami covering the complex terrain of conservation in the public domain, including a public lecture by Vito Acconci and a keynote address by Joseph L. Sax, two leading speakers on public art and artists' rights. —*Albert Albano, Chair, and Glen Wharton, Co-chair*

The *Publications Committee* has been researching recommendations to ensure that the gamut of AIC publications comply with prevailing standards for both print and electronic publishing, while investigating ways to uphold the goals of the *Journal of the American Institute for Conservation*. —*Paul Messier, Chair*

The *Certification Task Force* continued to develop a model certification program that will give members a more concrete view of how the various aspects of a program—such as application requirements—might work.

—*Terry Drayman-Weisser, Chair*

During the year, the 52-page document, "Suggested Education and Training Requirements for Performing Collections Care Activities," prepared by the *Collections Care Task Force*, went through a comprehensive series of external and internal reviews. —*Carolyn Rose, Chair*

The *Commentaries Task Force* made a presentation at the Business Meeting in Dallas. —*Paul Himmelstein, Chair*

The *Qualifications Task Force*, charged with articulating the knowledge and skills required for an entry-level conservator, prepared a rough draft of ideas that were discussed at a retreat in the spring; these concepts were incorporated into an expanded narrative draft report for comment. —*Roy Perkinson, Chair*

The *Web Development Task Force* submitted a report with recommendations for the AIC website. —*Jill Sterrett, Chair*

FAIC Annual Report

The number of members who benefit from FAIC continues to increase, thanks to successful grants, our own investments, and the new Endowment for Professional Development:

- In 2001 the FAIC Board voted to change the bylaws to allow up to five new members who were not necessarily conservators but could advise on foundation issues and make suggestions for support. The new members elected were Steven Heyer, Winifred Riggs Portnoy, Elizabeth Kaiser Schulte, and Harold Williams.

- New developments for FAIC in 2001 included hiring a Program Officer for Professional Development, conducting a survey on continuing education, and publishing a Strategic Plan for Professional Development, which initiated new educational opportunities for the membership. This position was funded by a grant from The Andrew W. Mellon Foundation. The Mellon Foundation awarded FAIC \$1.5 million as an endowment to support professional development, and \$300,000 to support the new position for five years.

- The Getty Grant Program's generosity brought 23 conservators from Latin America and the Caribbean to the AIC Annual Meeting in Dallas.

- FAIC initiated a grant program, using the earnings from the FAIC Fund. Thirteen professional development scholarships and six grants for workshops were awarded, totaling \$14,993.

- George Stout Memorial Awards were given to 18 students to support travel costs and registration fees to attend professional meetings, for a total of \$6,864. This program relies in large part on contributions from Specialty Groups.

- The Carolyn Horton Award was given to two conservators, for a total of \$2,000.

- The Andrew W. Mellon Foundation supported the Wooden Artifacts Group's tour to France in May with a grant of \$45,000.

- The *JAIC* went online on the AIC website. A grant from the National Center for Preservation Technology and Training (NCPTT) supported the project, which makes volumes 77–99 fully searchable and includes the complete text and images.

- FAIC sponsored a train-the-trainers program on emergency response, thanks to a grant from the National Endowment for the Humanities. Eighty-five individuals were trained by ten trainers and two instructor/mentors at five sites across the country: Dallas, Texas; Seattle, Washington; Andover, Massachusetts; Fayetteville, North Carolina; and Independence, Missouri.

- A retreat focusing on professionalism and conserva-

tion was held in Boston in March with the support of the Getty Grant Program.

- Three Samuel H. Kress Conservation Publication Fellowships were awarded in 2001. The recipients were Valentine Walsh; Harold Mailand; and Julie Reilly and Jane Merritt for a joint project.

—Elizabeth F. “Penny” Jones, AIC/FAIC Executive Director

2001 Treasurer’s Report

The increased activity of FAIC, coupled with the new Endowment for Professional Development, has placed demands upon AIC’s financial management systems as well as the finances themselves. This year saw several major improvements: a new financial software package, development of a Chart of Accounts that better reflects our activities, and an overhaul of our reporting structure to provide greater clarity. Leading these changes was Megan Nash, financial manager, who began her employment last March.

AIC

AIC completed the year with a deficit of \$19,621 in income over operating costs. The deficit was offset by the \$46,000 surplus from the Philadelphia Annual Meeting in 2000, demonstrating once again the importance of Annual Meeting revenue to a balanced budget. The 2002 budget projects a \$35,000 deficit to meet the needs of the office, committees, task forces, specialty groups, and members. In addition, the Board voted to investigate an upgrade of the AIC website, which may require supplemental funding. Income from cash reserves will become an increasingly important role if we are to expand our activities, and we look forward to the 2003 Annual Meeting in Washington, D.C., when high attendance is likely to provide additional income. Our membership total has hovered around 3,000 for ten years; increasing the number of dues-paying members would also make a significant difference.

FAIC

FAIC continues to expand its role. For the first time, income generated from the FAIC long-term investments funded grants for professional development of individual members and for workshops outside of the Annual Meeting. External grants funded the Disaster Response Train-the-Trainers Program (NEH) and the other projects described in the Annual Report. Most importantly, the \$300,000 grant from The Andrew W. Mellon Foundation enabled AIC to hire Eric Pourchot, Program Officer for Professional Development, the first staff person fully funded by FAIC.

Providing long-term stability for the Professional

Development Program, as well as other FAIC programs in education and outreach, will require stable funding through a significant endowment. A fundraising campaign among members, initiated in November, was the first step in matching the \$1.5 endowment contributed by The Andrew W. Mellon Foundation. Members contributed \$3,600 to FAIC, and initial contributions to the Endowment for Professional Development totaled \$8,735 by the end of December 2001.

AIC and FAIC Investments

The portfolios for the AIC long-term and FAIC long-term and short-term investments were managed by Dave Guiliani and Michael Svec of Salomon Smith Barney (SSB), according to investment policies approved by the Board. January 2002 marked the first full year review of SSB. Given the disastrous year in the stock market, our returns of -5.3% for FAIC long-term and -6.3% for FAIC long-term portfolios were considered an acceptable return, although not as good as the benchmark target of -4.3%. FAIC did more poorly than AIC because fewer assets were allocated to bonds. Short-term funds (our grants) earned 5.5%. Fortunately, we had transferred our investments from Neuberger Berman in 2000 after judging that their practice of keeping our funds in individual stocks was too risky. Having not done so would have resulted in substantial losses, which would have impacted our programs.

Working with Paula Volent, AIC member and associate treasurer of Bowdoin College, the Board decided not to invest the \$1.5M endowment in the stock market during the volatile period. Funds were placed in SSB Money Funds where they earned a 3.4% return. Paula continues to serve on the Ad Hoc Financial Advisory Council, which is reviewing all investment policies and determining how best to invest the endowment during this fiscal year. The Council will also review performance of our portfolios and SSB. Conservators are not trained as financiers, and it clear that we need additional expertise given the size of our portfolio and the complexity of the current market. To provide continuity in the oversight of our investments, I will continue to serve on the Financial Advisory Council as past treasurer after I step down in June.

In conclusion, I see the past four years of my tenure as treasurer as a period of significant transition, a time when AIC finances moved from bookkeeping and passive budget oversight to active financial management and responsible stewardship. I thank the membership for giving me this opportunity to serve AIC and FAIC.

—Nancy C. Schrock, AIC/FAIC Treasurer

**AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC
AND ARTISTIC WORKS, INC. AND AFFILIATE**
CONSOLIDATED STATEMENT OF ACTIVITIES
For the Year Ended December 31, 2001
(With Summarized Financial Information for the Year Ended December 31, 2000)

	Unrestricted	Temporarily Restricted	Permanently Restricted	2001 Total	2000 Total
REVENUE AND SUPPORT					
Membership dues	\$ 369,193	\$ -	\$ -	\$ 369,193	\$ 360,038
Annual meeting	233,300	-	-	233,300	309,980
Grants	101,364	27,177	-	128,541	2,269,046
Specialty group fees	77,530	-	-	77,530	88,054
Advertising	46,711	-	-	46,711	51,392
Publication sales	23,549	-	-	23,549	33,906
Other	8,398	858	-	9,256	1,808
Net assets released from restrictions; Satisfaction of program restrictions	166,216	(166,236)	-	-	-
TOTAL REVENUE AND SUPPORT	1,046,481	(138,201)	-	908,280	3,138,204
EXPENSES					
Program services					
Grants	915,476	-	-	915,476	163,573
Annual meeting	198,354	-	-	198,354	196,489
Publications	190,782	-	-	190,782	179,320
Specialty groups	64,864	-	-	64,864	100,390
Uphold standards	43,001	-	-	43,001	8,448
Public outreach	18,240	-	-	18,240	16,866
Allied professionals	7,687	-	-	7,687	6,872
Research for special issues	1,606	-	-	1,606	6,360
Total program services	840,010	-	-	840,010	678,318
Supporting services					
General and administrative	322,533	-	-	322,533	292,568
Membership maintenance	23,849	-	-	23,849	36,344
Computer information highway	2,200	-	-	2,200	2,254
Total supporting services	348,582	-	-	348,582	331,166
TOTAL EXPENSES	1,188,592	-	-	1,188,592	1,009,484
Change in Net Assets from Operations	(142,111)	(138,201)	-	(280,312)	2,120,720
OTHER CHANGES					
Non-operating support					
Investment income	(77,138)	73,456	-	(3,682)	62,550
CHANGE IN NET ASSETS	(219,249)	(64,745)	-	(283,994)	2,183,270
NET ASSETS, BEGINNING OF YEAR	1,376,628	790,522	1,334,340	3,721,490	1,538,220
NET ASSETS, END OF YEAR	\$ 1,157,379	\$ 725,777	\$ 1,334,340	\$ 3,437,496	\$ 3,721,490

**AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC
AND ARTISTIC WORKS, INC. AND AFFILIATE**

CONSOLIDATED STATEMENT OF FINANCIAL POSITION

December 31, 2001

(With Summarized Financial Information as of December 31, 2000)

	<u>2001</u>	<u>2000</u>
ASSETS		
Current Assets		
Cash and cash equivalents	\$ 14,402	\$ 248,390
Grants receivable	151,863	193,000
Accounts receivable	10,217	10,217
Short-term investments	742,202	500,034
Prepaid expenses and other assets	<u>5,644</u>	<u>4,046</u>
Total Current Assets	924,330	957,687
Net furniture and equipment	8,455	16,933
Deposit	3,462	3,462
Long-term investments	<u>2,642,429</u>	<u>2,949,400</u>
TOTAL ASSETS	<u>\$ 3,578,676</u>	<u>\$ 3,927,504</u>
LIABILITIES AND NET ASSETS		
Current Liabilities		
Accounts payable and accrued expenses	\$ 16,836	\$ 30,215
Deferred revenues	<u>124,344</u>	<u>175,799</u>
Total Liabilities	<u>141,180</u>	<u>206,014</u>
Commitments		
Net Assets		
Unrestricted		
Undesignated	196,872	464,493
Board designated	<u>960,507</u>	<u>912,133</u>
Total Unrestricted Net Assets	1,157,379	1,376,626
Temporarily restricted	725,777	790,522
Permanently restricted	<u>1,554,340</u>	<u>1,554,340</u>
TOTAL NET ASSETS	<u>3,437,496</u>	<u>3,721,490</u>
TOTAL LIABILITIES AND NET ASSETS	<u>\$ 3,578,676</u>	<u>\$ 3,927,504</u>

Annual Meeting News

AIC Annual Meeting—Moon Over Miami

The 30th AIC Annual Meeting in Miami is going to be special, so don't miss it:

- Stroll through the unique gardens at Vizcaya, tour parts of the fabulous collection, and enjoy the view over Biscayne Bay at the Opening Reception
 - Enjoy the Caribbean Banquet and Dance on Sunday night that will feature local delicacies and regional music
 - The thought-provoking keynote speech by Joseph L. Sax, entitled "Public Art & Private Rights: The Owner as Steward," will open the general session
 - Special tours of Miami Beach architecture, private collections, public sculpture, and state-of-the-art storage facilities are featured at the meeting, and workshops are planned on a variety of cutting-edge topics
 - Exciting Specialty Group sessions are scheduled to bring you up to date on the latest in treatment, research, and analysis
 - The always popular Exhibit Hall will feature the latest equipment and materials from exhibitors from all over the world
- It's not too late to register: the Advance Rate is good until May 15, and you can always register onsite. To find out more about the meeting and register, go to the website at



aic.stanford.edu and click on conferences to download a PDF of the registration brochure and form. Hope to see you in Miami!

—Elizabeth F. "Penny" Jones, AIC/FAIC Executive Director, 1717 K St., NW, Suite 200, Washington, D.C. 20006; (202) 452-9545

Issues Session at Miami Meeting

The focus of the Issues Session this year will be updated information on the activities of the Qualifications Task Force by Roy Perkinson, and the Certification Task Force by Terry Drayman-Weisser.

In 2000, the Qualifications Task Force was formed and given the charge of defining the requisite knowledge and skills that characterize an entry-level conservator. The task force has been at work for a year drafting a report that identifies minimum qualifications for a professional in the field of conservation.

Terry, as chair of the Certification Task Force, has written an article that appears in this issue of *AIC News*. During the session, Terry will review elements of cost to the organization and members, the evaluation process, discuss a possible model exam and recertification requirements, define granting, and reiterate benefits to the membership.

Jerry Podany will discuss the "bigger picture" and provide an overview of the connections among the Qualification Task Force, professional development plans, and the work of the Certification Task Force. In addition, he will review how the combined efforts bring us closer to the goal of increased professionalism within our field. Sustaining the momentum we've achieved is critical to implementation of a certification process, and Jerry will address the question of where we go from here.

The Issues Session at the annual meeting will occur on Saturday, June 8, 2–3:30 p.m., followed by the Business Meeting from 3:30–5:30 p.m. The membership is encouraged to use this session as a forum, to voice opinions, and be a part of the process that shapes our organization.

—Pamela J. Young, AIC Vice President, Colonial Williamsburg Foundation, P.O. Box 1776, Williamsburg, Va. 23187;

Take Home a Miami Memento

- Celebrating Thirty Years of AIC!
- 100% Cotton T-Shirts
- Wear it Proudly!
- Check them out on the AIC website:

<http://aic.stanford.edu>

Call for Papers: The History, Philosophy, and Ethics of Conservation

General Session, AIC 2003 Annual Meeting

The Program Committee invites papers that relate the above topics to current practice, and, particularly, those that attempt to analyze controversial issues in ways that can be useful to the field as a whole. All authors will be asked to participate in panel discussions following the presentations.

Suggested topics include:

Appropriate role of conservator: advocate, mediator, and/or source of expertise:

- In the preservation of particular works of art
- With first peoples in discussion about institutional policies regarding handling, disposition, acquisition, conservation treatment.
- As curator for clients without curatorial expertise
- With artists before a work is created

The history of conservation:

- Changes in a particular treatment over time in one lab—examples, why the changes?
- Development of conservation as a profession rather than craft practice

The committee would also welcome the inclusion of and elaboration on any number of the following in the

presentations:

- Every conservation treatment is different: Agree/disagree?
- Conservation: craft or profession?
- Conservators working outside the box: good or bad?
- Can/should cultural use override preservation as a goal of treatment?
- Preparing for future retrospective studies
- The conservation police: joke or necessary evil?
- Conservation as masochism: discuss
- True or false: the conservation profession is unique among all other professions
- Conservation jokes: are there any?

The Program Committee will consider the following factors when selecting papers for presentations: general interest for the AIC membership; suitability for oral presentation; and quality of the abstract.

Abstracts should be double-spaced and no more than two pages in length. Abstracts may be submitted in electronic format (via e-mail or on disc) or via regular mail. The deadline for submission of an abstract is **August 1, 2002**. Final notifications will be sent out by October 1, 2002. Submissions should be sent to the AIC Office, 1717 K Street, NW, Suite 200, Washington, D.C. 20006, or e-mailed to info@aic-faic.org. Questions regarding possible submissions are welcome. Please contact Paul Himmelstein, chair, at [REDACTED] or [REDACTED].

Allied Organization News

Mary L. Chute Named Deputy Director

Mary L. Chute has been appointed deputy director of the Institute of Museum and Library Services (IMLS) for the Office of Library Services. Chute brings more than 20 years of professional library experience to the Institute. She will assist in the development and formulation of Institute policy with responsibility for the Office of Library Services. This position was created by the Museum and Library Services Act of 1996. The Act calls for the appointment of two deputy directors of the Institute, one for the Office of Library Services and one for the Office of Museum Services. Beverly Sheppard is the deputy director of the Institute of Museum and Library Services for Museum Services.

For more information, contact IMLS at 1100 Pennsylvania Ave., NW, Washington, D.C.; (202) 606-8536, or www.imls.gov.

News from the ICOM-Conservation Committee

ICOM reminds conservators who are ICOM members to list ICOM-CC as their voting committee. ICOM members may join three international committees, but may des-

ignate only one for voting privileges. The conservation committee receives support from ICOM in direct relation to the number of members who designate this as their voting committee.

For North American conservators, membership in ICOM is available through the American Association of Museums, which serves as the ICOM national committee in the United States (www.aam-us.org/international/icom_indes.htm), or through ICOM Canada (www.chin.gc.ca/resources/icom). General national and international committee membership information is available at www.icom.org.

**“Worried about exhaustion?
Check your fume hood.”**

*A reminder from the AIC Health and Safety
Committee*

FAIC News

Congratulations to Recipients of FAIC Awards!

The Foundation of the American Institute for Conservation (FAIC) has completed its recent round of awards for professional development and outreach. Congratulations to the award recipients from the February 15, 2002 review of applications.

Lecture Awards

Eric Larson, of the Loudoun Farm Heritage Museum in Sterling, Virginia, to sponsor a public lecture on "Preserving Home Collections."

Regional Angel Awards

(No awards were given for Angels Projects this round.)

Workshop Development Awards

Patricia O'Regan of the DeYoung Museum of San Francisco, to coordinate a workshop on "New Methods of Cleaning Paintings and Painted Surfaces," taught by Richard Wolbers in the fall of 2002.

Christine Young of the Midwest Regional Conservation Guild (MRCG), to coordinate a symposium on "Care of Contemporary Art" at a joint MRCG/Southeast Regional Conservation Association (SERCA) meeting in Nashville, Tennessee, November 1-2, 2002.

Professional Development Awards

Angela Chang to present a paper at ICOM-CC.

Kathy Cyr to attend workshops at the AIC Annual Meeting in Miami.

Christine Del Re to attend the "Preserving Photographs in a Digital World" course in Rochester, New York.

Nadia Ghannam to attend the "Mastering Inpainting" workshop in Washington, D.C.

Ken Grant to attend the Institute for Paper Conservation conference in London.

Barbara Johnson to attend the "Introduction to the Care of Outdoor Bronze" workshop at the AIC Annual Meeting in Miami.

Martha Little to attend the Montefiascone Summer School in Italy.

Abigail Mack to present a paper at ICOM-CC.

Theresa Shockey to attend the "Japanese Paper Conservation Techniques" workshop at the Canadian Conservation Institute.

Julie Unruh to attend the "Polarized Light Microscopy" workshop at SCMRE.

George Stout Memorial Awards

The George Stout Memorial Awards support student attendance at professional meetings and for special lectures at the Annual Meeting. Awards are made possible through

the George Stout Memorial Fund and annual contributions by Specialty Groups and individual members. With more students applying than ever before, we need to keep these contributions growing to support our students.

Sarah Barack to attend the 30th AIC Annual Meeting

Beth Edelstein to attend the 30th AIC Annual Meeting

Patricia Favero to attend the Paris ARSAG Meeting

Marlan Green to attend the 30th AIC Annual Meeting

Dawn Heller to attend the 30th AIC Annual Meeting

Sandhya Jain to attend the 30th AIC Annual Meeting

Tonja King to attend the 30th AIC Annual Meeting

Nora Lockshin to attend the 30th AIC Annual Meeting

Valeria Orlandini to attend the 30th AIC Annual Meeting

Ewa Paul to attend the Paris ARSAG Meeting

Katrina Posner to attend the 30th AIC Annual Meeting

Julie Reid to attend the 30th AIC Annual Meeting

Michelle Savant to attend the 30th AIC Annual Meeting

Lawrence Shutts to attend the 30th AIC Annual Meeting

Matthew Skopek to attend the 30th AIC Annual Meeting

Kathryn Swerda to attend the Brazil ICOM-CC Meeting

Carolyn Horton Award

The Carolyn Horton Award is offered annually to support continuing education or training for professional book and paper conservators. The Carolyn Horton Fund is supported by contributions from individual donors and revenue from the fund balance. **Paul Hepworth** for a research and training project in Islamic bookbinding techniques.

Guidelines and applications for awards are available on the AIC website at <http://aic.stanford.edu>, or from the AIC office.

IIC CONGRESS 2002

WORKS OF ART ON PAPER, BOOKS,
DOCUMENTS AND PHOTOGRAPHS:
TECHNIQUES AND CONSERVATION

SEPTEMBER 1-6, 2002

BALTIMORE, MD.—MARRIOTT
WATERFRONT HOTEL

FOR INFORMATION: U.S. DELEGATES:
[HTTP://PALIMPSEST.STANFORD.EDU/
WCG/IIC.HTML](http://PALIMPSEST.STANFORD.EDU/WCG/IIC.HTML)

OTHER DELEGATES: [HTTP://WWW.
IICONSERVATION.ORG](http://WWW.IICONSERVATION.ORG)

Grants, Awards, and Fellowships

Conservation Guest Scholar Program at the Getty Conservation Institute

The Getty Conservation Institute will be hosting the fourth year of its Conservation Guest Scholar Program in 2003–2004 at the Getty Center in Los Angeles. This residential program serves to encourage new ideas and perspectives in the field of conservation, with an emphasis on the visual arts (including objects, collections, buildings, and sites) and the theoretical underpinnings of the field. It is designed to allow senior professionals in the broadly defined field of conservation to work on projects that will advance the field. Those proposals which utilize the resources of the Getty Center and approach questions in a broad interdisciplinary manner across traditional boundaries are particularly encouraged.

These grants are for established scholars and professionals who have attained distinction in conservation or related fields. They may not be used to fund research to complete an academic degree. Applications are welcome from researchers of all nationalities. Conservation Guest Scholars are in residence for periods ranging from 3 to 9 months and are provided with housing, stipend, workstation, and a modest level of research support.

Applications will be available in early summer 2002, and will be due on November 1, 2002. Information is available on line at www.getty.edu/grants/funding/research/scholars; by email at researchgrants@getty.edu; by phone at (310) 440–7374, and by fax at (310) 440–7703. A complete list of past Conservation Guest Scholars with their projects is available at <http://www.getty.edu/research/programs/scholars/conservation.html>.

People

The **Indiana State Museum**, an institutional member of AIC, has changed its address:

Indiana State Museum, Conservation Department, 650 West Washington St., Indianapolis, Ind. 46204–2725; (317) 234–1726.

Elizabeth Lunning has been appointed chief conservator of The Menil Collection. Paper conservator at the museum since 1990, Ms. Lunning became acting chief conservator last year.

Chris Shelton has joined the staff of Robert Mussey Associates as furniture conservator after 10 years in a similar position at the Museum of Fine Arts, Houston.

Worth Noting

Art and Archaeology Technical Abstracts (AATA) To Be Available as a Free Online Resource

The Getty Conservation Institute (GCI), in association with the International Institute for Conservation of Historic and Artistic Works (IIC), is bringing *Art and Archaeology Technical Abstracts* to the World Wide Web as a free service to the international conservation community. When it is publicly launched on June 8, 2002, *AATA Online: Abstracts of International Conservation Literature* (www.getty.edu/conservation) will offer all 36 volumes of *Art and Archaeology Technical Abstracts* and its predecessor, *IIC Abstracts*, published between 1955 and the present. By year end, abstracts from the 20 *AATA* special supplements and almost 2,000 abstracts published between 1932 and 1955 by the Fogg Art Museum and the Freer Gallery of Art will be included as well. Ultimately, more than 100,000 abstracts related to the preservation and conservation of material cultural heritage will be accessible in *AATA Online*. New abstracts will be added quarterly, as *AATA* staff work with subject editors and volunteer abstractors to expand the breadth, depth, and currency of coverage.

The interface provides a number of features including several simple but powerful search capabilities; the ability to save user-created search strategies for use in future sessions; and an on-screen notice of the new abstracts added in the users' selected areas of interest in the last quarterly update. Users will be able to download or print out their search results. The classification scheme and subject category descriptions from the print version of *AATA* can also be displayed online for those who prefer to use this more familiar method of searching. After registering for this free service, users will be able to set a variety of preferences to tailor the system to their research interests and needs.

Another change for researchers will occur in May when BCIN, a database managed by the Canadian Heritage Information Network on behalf of the Conservation Information Network (CIN) which brings together bibliographic holdings and abstracts produced by several of the world's major conservation centers completes its redesigned web interface and becomes a free service with its own website (www.bcin.ca). Although the GCI remains an active CIN partner and continues to include its bibliographic holdings in BCIN, abstracts in the last two volumes of *AATA* are not included in BCIN. Therefore, researchers will need to visit *AATA Online* on the www.getty.edu/conservation/ site in order to access the complete bibliographic holdings of *AATA*. In the coming months, the CIN Board will explore ways to enhance access of the conservation resources in the BCIN and

AATA databases.

As it has in the past, the acceptance and success of *AATA* depends on the participation of its dedicated volunteer abstractors and editors. *AATA* remains a collaborative effort with an ongoing mission of "by the field, for the field." Submitted by volunteer abstractors and peer reviewed by experts in the conservation community who serve as editors, the abstracts produced for *AATA Online* should further the traditions of quality and utility that have characterized *AATA*.

Since *AATA's* inception, many abstractors have reported that contributing to *AATA* has fostered their own professional development and participation in their field. By submitting abstracts to *AATA Online*, contributors will be able to share their knowledge in a more timely manner and in a free resource with wide, international distribution. Contributing abstracts will be made easier; updated guidelines for abstractors will be posted on the Web site in several languages, along with a simplified submission form.

AATA Online will be introduced to the conservation community at the American Institute for Conservation of Historic & Artistic Works (AIC) Annual Meeting in Miami (June 6–11). There will be subsequent demonstrations of *AATA Online* at the IIC Baltimore Congress 2002 (September 1–6) and at the ICOM-CC Triennial Meeting in Rio de Janeiro (Sept. 22–28). Delegates will be able to visit booths in the vendor hall at each of these conferences to experiment with the new system and to speak with *AATA* staff.

The launch of *AATA Online* is part of the ongoing process of improving *AATA's* service to the field. New abstracts will be added regularly and the interface will continue to be refined in response to user comments. Most importantly, the GCI will work to expand the coverage of literature in *AATA Online*. For example, subject areas such as conservation management and cultural tourism will be amplified to reflect the growing scope of conservation-related literature. In addition to broadening coverage and adding subject editors to represent newer areas of conservation practice, the goal is to extend the network of abstractors who identify and abstract literature, and to engage diverse institutions, professional associations, and publishers in contributing abstracts. With the collective efforts of the field, *AATA* should continue to be an important information resource, supporting both research and practice in all areas of conservation.

If you have questions or need additional information, please contact the *AATA* office at aata@getty.edu.

E-mail Change

The e-mail addresses for employees at the National Archives at College Park (NARA) have changed. The suffix has changed from @arch2.nara.gov to @nara.gov. The employee names will not change. For more information, contact NARA at [REDACTED].

Federal Funding Research Expanded

The National Endowment for the Arts has expanded its federal funding research web pages (www.arts.gov/federal.html) to include more programs and examples of successful projects. The current update increases the number of programs to 120 and project examples to 250. Program information is organized by department or agency and by project type. With approximately 5,000 visitors per month, it is the second most-visited section of the NEA website, following the application and grant forms section.

2002 AIC Directory Corrections

▲ Blankenship, Roy
[REDACTED]
Holiday Hills
Wilmington, DE 19810
[REDACTED]
[REDACTED]
BP, EO, PT

▼ Faile, Frances K.
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[REDACTED]
[REDACTED]
TX

▼ Gewirtz, Michelle

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[REDACTED]
Fax: [REDACTED]
BP

▼ Kiefer, Kathleen

[REDACTED]
Kennett Square, PA 19348
[REDACTED]
[REDACTED]
[REDACTED]
BP, EO, TX

▼ O'Donnell, Alexandra

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Debbie Hess Norris, Director M.S. Program
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(302) 831-3489
Fax: (302) 831-4330
[REDACTED]

Recent Publications

Ethnographic Beadwork, Aspects of Manufacture, Use and Conservation, edited by Margot Wright, is a compilation of papers given at the Conservators of Ethnographic Artefacts Seminar in England. Thirteen papers present various aspects of the technology and conservation of beadwork from all over the world, encompassing a wide variety of materials. Topics include the effects of decaying beads in contact with or in close proximity to other materials, the problems associated with excavated beadwork from Egypt and Thailand, methods of storage and display, and the technology of bead making in India. 2001. 160 pages. \$30. Published by Arche-type Publications. Available from Cotsen Publications, UCLA, (866) 628-2895, ioapubs@ucla.edu.

The third edition of the *Artist's Complete Health and Safety Guide* by Monona Rossol covers all the new applicable

OSHA regulations, data on more chemicals, including pigments and solvents, more information on ventilation, studio planning, respiratory protection, protective equipment, and individual media such as papermaking, smithing, and certain printmaking techniques. There is also a new chapter on reproductive hazards. 2001. 405 pages. \$19.95 plus \$5 shipping. Available from Allworth Press, (800) 491-2808.

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

New Materials and Research

Study of the Revolutionary Preservation System (RP System)TM for Anoxia Storage

The Revolutionary Preservation System (RP System) is an oxygen absorbing system produced by the Mitsubishi Gas Chemical Corporation marketed for use with museum artifacts. The product's purported ability to function in low-humidity environments suggests that it would be suitable for metal artifact storage, particularly with those suffering from chloride corrosion. This study evaluated the performance of the oxygen absorbing system, identified its components, and assessed its suitability for use with artifacts.

The RP system consists of three components: a metal oxidation inhibitor/scavenger (RP Agent-A type), oxygen indicators, and aluminum sheet enclosure or gas-barrier plastic (ESCAL). The oxygen scavenger is inserted and sealed with an oxygen indicator in a bag made from the gas-barrier film. The quantity of the oxygen scavenger needed (as determined by the manufacturer's literature) is based on the calculation of air capacity of the sealed container. The oxygen indicator is a small pink tablet that turns purple/blue in the presence of oxygen, and returns to a pink color as the oxygen levels are reduced in the sealed bag. When the O₂ level of the air becomes less than 0.1%, the indicator becomes entirely pink. The bag can either be sealed with a heat sealer or with temporary clips which provide a relatively air-tight seal on the bags.

According to the manufacturer's specifications, supplemented by analysis conducted at the Getty Conservation Institute, the components of the RP Agent Type A are morденite (a zeolite), calcium oxide, unspecified unsaturated organic compounds, polyethylene, and activated carbon. The ESCAL barrier sheet is a three layer design consisting of poly-propylene/ceramic deposited poly-vinyl alcohol/poly-ethylene (from the exterior to the interior, respec-

tively).

RP Agent-A Type and the ESCAL gas-barrier sheets, were tested to gain information about the working properties of the system, their compatibility with museum artifacts, and the viability of creating an anoxic environment for metal artifacts.

Results

Oxygen Scavenger Performance: The oxygen depletion test of the RP system had varying results. In most cases the oxygen levels were reduced to below the manufacturer's published expectations of 0.1%. The mean for all samples in this study showed an oxygen depletion of 0.06%. The oxygen depletion continues to occur over an extended period and appears to be a first-order reaction.

Museum Display Test: All of the components were found to be compatible (non-corrosive) with museum objects, based on the museum materials test conducted in the Museum Scientific Laboratory at the J. Paul Getty Museum.

Discussion and Conclusion

The results of this study of the RP system have given valuable preliminary information in evaluating this product for usage with museum artifacts. Its applications have also been evaluated in the field for ease of use, equipment, cost, and time, at the archaeological site of Kaman-Kalehöyük, Turkey.

Work conducted at Kaman-Kalehöyük investigated ease of use and procedural understanding. Encapsulation of an artifact, and ensuring the inclusion of sufficient scavenger, is critical to the success of the system. Initially, the encapsulation procedure took approximately 15 minutes; however, this time should decrease with the users increased familiarity with the system. It is essential to ensure the bags are properly sealed. It was found that the use of a better heat sealer (higher quality, wider jaw, and more teeth) provided a more reliable seal. Participants in the study indicated the procedure was easy and straightforward.

Comparatively speaking the overall cost of the RP system is expensive. The scavenger is considerably more expensive than Ageless, an oxygen scavenger also produced by Mitsubishi Gas Chemical. Ageless has been extensively studied by the conservation community and while this product has great value for cultural collections, the relative humidity generated during scavenger activation and sustained oxygen depletion is considered too high for most artifacts, especially metals. The approximate materials cost for one encapsulation using the RP system at one liter air capacity (including 2 sachets of RP 5-A, the ESCAL barrier sheet, and an oxygen indicator) is \$4.30, at the time of this publication (a comparative Ageless system costs \$2). An intact package kept in a dry, cool place, should have a lifetime of 4–5 years. Before resealing, it is important that as much air as possible is removed from the manufacturer-provided multi-layer aluminum storage bag to preserve the effectiveness of unused RP agents (the RP agent sachets are vacuum packed at the factory). The other initial costs for implementation are the purchase of a scale and a commercial heat sealer.

A concern for conservators and collection managers is the ability to monitor the condition of the object, and the scavenger, while they are stored in the anoxic encapsulation. The most effective gas barrier sheet is opaque plastic-coated aluminum sheeting. The aluminum sheeting provides greater resistance to oxygen permeability, but reduces visibility and increases the cost of the encapsulation. The transparent ESCAL barrier sheet has an oxygen permeability rate about five times greater than that of the aluminum sheeting, requiring increased scavenger sachet replacement. A compromise is to create the encapsulation with aluminum sheeting incorporating an ESCAL window.

In conclusion, the RP System Agent-A was originally examined in this preliminary study as a storage method for archaeological metal exhibiting chloride corrosion. This product provides an acceptable field alternative to costly storage buildings, with the caveat that artifacts chosen for this storage method receive regular monitoring. As this study developed, possible uses such as pest eradication, anoxic storage, and micro-chamber display cases were theoretically investigated. However, the desiccating environment of RP-Agent A is not appropriate for organic materials, limiting its usage to artifacts that are not sensitive to low humidity.

A larger, more inclusive version of this study, including data, is being compiled for submission to the *Journal of the American Institute for Conservation* for publication.

—Laramie Hickey-Friedman, Mellon Fellow, *Objects Conservation*,
Los Angeles County Museum of Art (323) 857-6163,
[REDACTED]

Note: Materials for this study were received directly from Mitsubishi Gas Chemical America, Inc. This product can be purchased from the North American representative for the RP System: Keepsafe Systems, 570 King Street West, Toronto, Ontario, M5V 1M3; (800) 683-4696, (416) 703-4696; fax: (416) 703-5991; E-mail: info@keepsafe.ca

Polyester Film Encapsulation

Polyester film encapsulation has become one of the more important techniques for the preservation of fragile and rare paper documents. When the idea originated in Europe in the 1960s, various types of plastic film were used. In the early 1970s, the Library of Congress investigated film encapsulation as a means of replacing lamination. The Library of Congress determined that polyester film was the best type of film for encapsulation because it is chemically very stable. To meet the needs for conservation, the film must not be coated, nor have any fillers or impregnations or a host of other possible treatments. Further research by the Library determined that DuPont Mylar Type D, ICI Melinex Type 516, and a few other films met the specifications. These films are not only stable, but are exceptionally clear and have good handling characteristics (i.e., slip).

In the past three years, there have been some major changes within the film industry. In 1998, DuPont purchased the ICI Melinex line of films. In September 2001, DuPont announced that Mylar, and in particular Mylar Type D would be discontinued. For those of us who use Mylar, we wondered what to do.

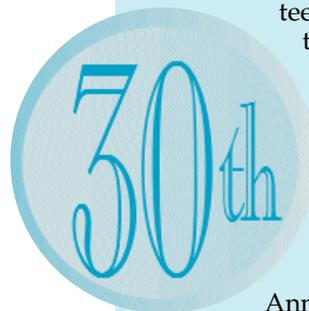
When the announcement was made, converters and suppliers were alerted to “develop a game plan.” Fortunately, Melinex Type 516 is still available. DuPont indicated that Melinex Type 456 could also be used.

At this time, some other films are being tested. One recent update by the Library of Congress is that Hostaphan 43SM, made by Mitsubishi, is an acceptable substitute for conservation purposes.

—William Minter, [REDACTED], Woodbury, Pa. 16695;
[REDACTED]

AIC Special Invitation

On Saturday, June 8, 8–8:45 a.m., the AIC Board and Membership Committee will host a breakfast for those who have been AIC members for thirty years and for those members who are attending their first AIC Annual Meeting. We will recognize the contributions of thirty-year members and try to help make the first Annual Meeting more beneficial and helpful for new members. Thirty-year members and new members should look for more details about this breakfast at the AIC registration booth in Miami.



Specialty Groups



Architecture

2002 ANNUAL MEETING:

The annual meeting in Miami is quickly approaching, so all ASG members who haven't registered should get to it immediately. The speakers for the ASG session on Sunday,

June 10, will address issues of conservation on a large scale for buildings and monuments. There will be an ASG dinner at a Cuban restaurant on Saturday, June 9, at 8 p.m. The cost is \$25 per person, and those interested in attending must pre-register.

ASG PROGRAM CHAIR: The AIC Architecture Specialty Group is seeking nominations for the position of program chair. The position of program chair requires a two-year commitment: the first year as program chair, the second year as chair of the Architectural Specialty Group. (The program chair automatically assumes the position of chair the following year.) The new program chair will be responsible for organizing the ASG program of talks and events for the 2003 AIC Annual Meeting. The program chair will report to the incoming ASG chair, Mary Jablonski. The following year, as ASG chair, this same person will oversee the responsibilities of the next program chair; run the ASG annual Business Meeting; sit on the AIC's Internal Advisory Group (one mandatory meeting in Washington, D.C. in January or February 2004); and generally ensure that all ASG business is conducted smoothly.

Nominees must be an AIC/ASG member—either individual or institutional (please identify the institution so we can verify membership and current contact information). Nominations are anonymous—nominate one or more people or yourself and others. A ballot of nominees who have accepted their candidacy will be sent to the ASG membership in May. The successful candidates will be notified of their new positions prior to the June AIC Annual Meeting in Miami. The ASG membership will be notified of their new officers at the ASG Business Meeting in Miami and in the ASG news column (for the first *AIC News* publication deadline after the Business Meeting). Nominations should be e-mailed to [REDACTED].com or to [REDACTED].

NEWS ITEMS: Any ASG members who would like to contribute information for inclusion in *AIC News* should contact John Carr at the address below.

—John Carr, Fairmount Park Historic Preservation Trust, Inc., The Sheep Barn, 2020 Chamounix Drive, Fairmount Park, Philadelphia Pa. 19131; (215) 877-8001 or johncarr@fairmountparktrust.org



Book and Paper

AIC's BIRTHDAY PRESENT:

The BPG is proud to announce that in honor of our 20th anniversary as a specialty group, all full-time conservation students who are members of either BPG or PMG will receive

one free ticket for the BPG/PMG reception at the AIC Annual Meeting in Miami on Saturday, June 8. The reception will be held at the Wolfsonian—A Museum of Art and Design. The Wolfsonian is located in a Mediterranean Revival landmark building in the heart of Miami Beach's Art Deco District. On the registration form in the space provided for the Book and Paper and Photographic Materials Reception, indicate "student member." Once your status has been verified, a ticket will be included with your registration materials. This ticket is nontransferable. This offer will be limited to student members who pre-register for the reception. Advance registrations must be postmarked May 15, 2002. Remember, you can now register for AIC's 30th Annual Meeting online.

PHOTO REPRODUCTIONS PROGRAM: The Book and Paper Group and the Photo Materials Group have put together a program focusing on the interdisciplinary conservation issues of document copy processes, also known as photo reproductions. Many of these are commonly used to copy architectural plans, but have also been used creatively by artists. Details of the joint BPG and PMG session and the discussion groups scheduled for June 9 and 10 can be found in the registration packet, on the website, and in the BPG spring mailing.

PARTICIPATE IN THE BPG DISCUSSION GROUPS:

The discussion groups were a highlight of last year's Annual Meeting because they provided a forum for conservators of all experience levels to participate. Conservators shared new tools, working observations, as well as ethics and connoisseurship issues on an informal level. It is not necessary to pre-register for these discussions. Participants can choose between two concurrent sessions: "Cyclododecane in Paper Conservation," moderators Kim Nichols [REDACTED] and Rachel Mustalish [REDACTED]), or "Book Exhibition Issues," moderator Meg Brown [REDACTED]). The LCCDG and ADG discussion groups will be on mutilation: "Damage, Despair and Repair" and "Humidification and Flattening," moderator Ethel Hellman [REDACTED]). If you have information to share but are unable to attend, contact the moderators.

ONLINE GUIDE TO CONSERVATION SERVICES:

Now that the Guide is up and running, professional associate members or fellows who have indicated that they want to be on the guide should check that they

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are listed correctly.

—Leslie Paisley, BPG Chair, Williamstown Art Conservation Center, 225 South St., Williamstown Mass. 01267; lpaisley@williamstownart.org



CIPP

NEWS FROM THE IAG:

Eric Pourchot, AIC Program Officer, Professional Development, would like to remind all of us that the AIC Professional Development awards are available to be used by all AIC members to collaborate with other individuals on projects/educational endeavors with allied professions/professionals. Eric would also like more ideas on courses desired by the CIPP membership, as well as information about locations and instructors who would be best qualified. Please contact Eric if you would like more information on this wonderful opportunity, especially important for those of us in private practice. Chandra Reedy would like to encourage more submissions to the *JAIC*. Currently, there is not a large reserve of manuscripts. Fewer than 5% of the membership submits to the journal. There may be a booth at the annual meeting in the exhibit hall where members could discuss details about the process of submitting a manuscript for review and speak with the various editors and reviewers of the Journal. Another possibility is a day-long workshop on how to write and successfully submit an article to the Journal. If you're interested in this concept, please contact Chandra Reedy, [REDACTED]

CIPP WEBSITE: Updating of the CIPP website has been accomplished with the addition of more current, general CIPP information. A complete list of CIPP publications is now listed on our web page. A big thanks goes out to Rob in the AIC office who has been working with us to fine tune our page. Thank you Rob!

AIC NEWS LEAD ARTICLE: I would like to extend a sincere thank you to the private conservators who submitted their personal experience regarding conservation study groups that they have either formed or participated in over the years. We hope that the ideological, as well as the nuts and bolts details, provided in the article will spawn similar future groups in all disciplines throughout the country.

NEW CIPP COMMITTEE: A new CIPP Committee on Certification has been established, as decided at the CIPP Business Meeting in Dallas last year. Items for discussion by this group include: issues relating to asset protection, tax implications, legal and insurance related issues. Please consider serving on this most important committee. Helen Alten and Cher Goodson have agreed to co-chair this committee. Those interested can contact Helen at

[REDACTED] or Cher at [REDACTED]
CIPP BUSINESS HANDBOOK UPDATE: CIPP member Genevieve Baird, who has so graciously volunteered to organize a section on contracts, record keeping, and letters of agreement, requests that CIPP members please send examples of these types of forms to her for inclusion in this compilation. Please send these forms to [REDACTED]. Or if you prefer, bring them to the CIPP Business Meeting.

Director Dan Kurtz is currently working on a Business Brief that will focus on a comparison of computer database programs and other related software for the private practitioner. Please send suggestions to him at [REDACTED]

CIPP HISTORIAN IDENTIFIED: As was discussed at the CIPP Business Meeting last year in Dallas, there is a desire to summarize the history of CIPP. All those who would like to get involved in such an endeavor should contact me via e-mail, or Arnold Wagner at [REDACTED], [REDACTED]. I am hoping that some preliminary work can be accomplished before the AIC Annual Meeting, followed by a face-to-face meeting at some point during the meeting. We need your collective institutional memories!

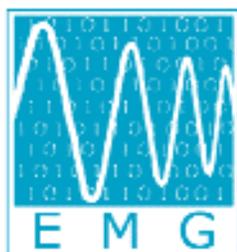
ANNUAL CIPP BUSINESS MEETING: The annual CIPP Business Meeting will be held on Sunday, June 9, 7:30–8:50 a.m. All officers and board members will present their accomplishments and in-progress work for the year. We will also announce the new officers and board members for 2002–2003. I would like to thank everyone who volunteered to run for all of the positions because participation in this all-volunteer group is essential. All of the members of CIPP should remember that if they would like to see specific topic on the agenda for the Business Meeting, contact me as soon as possible.

ANNUAL MEETING REMINDER: Please make every effort to attend the CIPP session on Scientific Analytical Options of the Private Conservator. As in the past, it can not be guaranteed that speakers will either wish to or be able to publish their presentations. Therefore, if you are particularly interested in a session, it is highly recommended that you attend the session to glean the greatest amount of pertinent information in the most timely fashion.

TELECONFERENCE: The current board of CIPP will have its last teleconference of the year on May 19. If there are any pressing issues you would like us to discuss, please contact any one of the current board members (now listed on the CIPP web page).

—Ingrid A. Neuman, CIPP Chair; Berkshire Art Conservation, 15 Perkins St. West, Newton, Mass. 02465; [REDACTED]; berkart@earthlink.net

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EMG

2002 ANNUAL MEETING:

The EMG general sessions at the Miami Annual Meeting have been finalized. Jill Sterrett has arranged for nine talks that run *all day Sunday*—a change from the preliminary program distributed by AIC some months ago. Sunday, June 9, the morning general session will feature presentations by Richard Rinehart (Berkeley Art Museum), Adrienne Woods (NARA), Karen Pavelka, Marlan Green, and Ron Spronk. The Sunday afternoon speakers are Mike Collette and Robin Myers (BetterLight), Dan Kushel, Barbara Fash (Peabody Museum), and Henry Wilhelm. Details are on the EMG website. The EMG Curriculum Development Symposium is now scheduled for the morning of Monday, June 10, but has yet to be finalized due to pending grant funding. The symposium is intended to help understand and organize the thinking of the professional education required by the rapidly growing need for preservation of electronic media. At this point, the program will include past, present, and future EMG officers, as well as representatives of the conservation training programs. If funded, numerous speakers from the Media Arts groups, Libraries and Archives digital specialists, artists and others will be invited for 4–6 hours of discussions on the curriculum needs in the fields of video preservation, website preservation, digital library and archive objects, installation art preservation, and media equipment and software using emulation and migration. AIC Announce and the EMG website will keep interested persons up to date on funding developments and the speaker roster.

—Tim Vitale, *Preservation Associates*, [REDACTED]
Emeryville, Calif. 94608; [REDACTED], tjvitale@ix.netcom.com

Jill Sterrett, *Director of Conservation, SFMOMA*; [REDACTED]
[REDACTED], jsterrett@sfmoma.org



Objects

ELECTIONS: If you haven't received your ballot for program chair and secretary/treasurer by now, you will soon. Cricket Harbeck and Laramie Hickey-Friedman of the Nominating Committee have put together a terrific slate of candidates. A thank you goes out to all who decided to run. Please remember to vote; it's easy and quick. Contact Cricket or Laramie with any questions. Cricket can be reached at the Milwaukee Public Museum, (414) 278-6967, Harbeck@mpm.edu; Laramie can be reached at the Los

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

2002 AIC ANNUAL MEETING: Don't forget to register for the Annual Meeting. Advanced registration must be postmarked by May 15. This year's meeting should be double the fun with a day of OSG talks and a day-long joint session with the Textile Specialty Group.

OSG-L: Please remember to sign up for the OSG-L. It is a terrific tool for communicating with other conservators with your specific interests. You must be a member of OSG or WAG. To sign up: type "subscribe OSG-L" in the message section of an e-mail to majordomo@lists.stanford.edu. Once you are on the list you will receive instructions how to access the OSG-L archives, where you can search all the topics ever discussed on the list. OSG-L messages will be delivered to the e-mail address indicated when the account was set up. If you want to change the e-mail address where the messages are received, subscribe as above from your new e-mail address. Before you abandon your old e-mail account, you should also unsubscribe from your old e-mail address. Send the following message in the text section: "unsubscribe OSG-L" to majordomo@lists.stanford.edu. If you have questions or problems regarding the OSG-L, please contact Jessie Johnson, OSG-L co-owner, at the National Museum of the American Indian Cultural Resources Center, (301) 238-662, x6318, [REDACTED].

ARCHAEOLOGICAL DISCUSSION GROUP: If you would like to join in this discussion group, please contact Emily Williams at Colonial Williamsburg Foundation; [REDACTED]

JAIC: Our journal is looking for submissions. If you have a paper you would like to develop, or recently submitted a paper to the OSG Postprints, consider submitting it to the Journal. Please contact Chandra Reedy at the University of Delaware, [REDACTED], [REDACTED], or Paul Messier at Boston Art Conservation, [REDACTED].

PROFESSIONAL DEVELOPMENT: What kind of courses, seminars, or workshop do OSG members want to attend? As part of AIC's professional development strategic plan, the organization is interested in identifying and developing courses for mid-career professionals. Any and all ideas and suggestions are welcome. If you have an idea for a course you want to take or give, please feel free to contact me.

FAIC: It is never too early to think about your charitable giving tax deductions. FAIC gives grants to many worthy causes such as funding student attendance to the annual meeting, professional development, workshop development, and more. Currently, a very low percentage of the membership gives to FAIC. This makes FAIC look less appealing to the other granting agencies that could help fund FAIC programs, such as professional development. We

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can help FAIC work for us by increasing the percentage of members actually giving. The dollar amount can be small, but please remember to give.

—Lisa Bruno, OSG Chair, Brooklyn Museum of Art, (718) 638-5000, x 276, [REDACTED]



Paintings

TIPS: Our talks at the Annual Meeting this year are on Sunday and Monday, June 9 and 10. If you have a tip or you can persuade a colleague to present a tip, please submit it for our “Celebrity Tips Session” on Sunday. The coordinators, Steven Prins ([REDACTED].com) and Jim Bernstein ([REDACTED]), are waiting to hear from you. The Tips Session will begin immediately after we have finished the Paintings lunch (ticket required) on Sunday. *You do not have to buy the lunch to attend the TIPS session.*

CULTURE: At the end of our session on Monday we have organized a bus trip to Little Havana for lunch, followed by a short presentation at the Miami Dade Public Library about the Ed Ruscha paintings commissioned for the building. We hope to enjoy some Miami culture of the culinary and artistic varieties on this afternoon excursion. A ticket is required for this event.

BUSINESS: Please consider running for the challenging and fulfilling position of vice-chair for 2002–2003. The vice-chair is responsible for compiling the *Postprints* from the 2002 meeting, and planning the 2004 meeting in Portland, Oregon, when she/he moves to the chair position. The new vice-chair should be able to attend the 2003 and 2004 meetings. Charlotte Seifen will continue as secretary/treasurer for one more year (a two-year term). Presently, one person, the chair, plans our annual meeting. The present officers feel that this tremendous responsibility should be shared by a larger committee and that there should be more overlap in the positions to improve planning continuity. At the Business Meeting we will discuss adding a position of program chair, chair emeritus, advisor or director to share PSG responsibilities. This requires a change to our by-laws and must be approved by the AIC Board. Please be prepared to express your opinion at the Business Meeting. (please see the Paintings column in the March issue for more on this topic).

WORKSHOPS: Please submit workshop ideas to PSG officers or Eric Pourchot, AIC Program Officer, Professional Development, [REDACTED].

WEBSITE: Contact Isabelle Tokumaru ([REDACTED]) if you have ideas or suggestions for a PSG website. This will be our place for discussions about materials, techniques, ethics, job postings, or anything *you*

would like to see. PSG needs your good ideas in the early phases of this project.

—Jill Whitten, 2001–2002 Chair, Whitten & Proctor Fine Art Conservation, phone/fax [REDACTED]



Photographic Materials

2002 AIC ANNUAL MEETING, BPG/PMG JOINT SESSION: The joint PMG/BPG session is scheduled for June 9 (full day) and the BPG session will continue on June 10 (morning).

Sunday’s session will start with a special presentation by Dr. Michael Ware on the history and conservation of cyanotypes. Please review the schedule in your registration packet for more titles and presenters. Ticketed events: Our joint reception with BPG is planned for Saturday evening, June 8, at the Wolfsonian–Florida International University, a Museum of Modern Art and Design. We hope you’ll be able to join us for a festive beginning to our 2002 program. In conjunction with the celebration of BPG’s 20 anniversary, PMG students who pre-register for the conference will receive their ticket to the reception at no cost.—Lee Ann Daffner, PMG Program Chair, [REDACTED]

BUSINESS MEETING: The membership is also reminded that they are encouraged to participate in the Business Meeting, which will take place at the end of the joint session. We have many very important matters to discuss, and there are decisions that will have to be made that will affect all of us. Among the subjects that will be under consideration: the intent, content, and status of our website; professional development issues; and PMG funding of independent research. These matters will not necessarily be discussed in this order, nor will the meeting be limited to these subjects. Input from our membership on all professional PMG matters is necessary and encouraged. I look forward to seeing all of you in June, in Miami, in fine form.

TOPICS: *Topics 9* went to press in late March with a mail out date of April 1. Members should have received their copies by the time they read this column. If members have not received a copy of *Topics 9*, please contact the publications coordinator. Thank you to all who contributed. Effective April 1, Brenda Bernier graciously has agreed to take on the mantle of PMG publications coordinator, replacing Sarah S. Wagner, who can no longer continue due to other commitments. Members are reminded that entire sets of *Topics* may be purchased at a 25% discount off the normal price, and that student members of PMG will receive a 50% discount. For more information, please contact Brenda at [REDACTED] or, [REDACTED].

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MELLON COLLABORATIVE WORKSHOP: CONSERVATION ISSUES IN CONTEMPORARY PHOTOGRAPHY: A week-long workshop funded by the Andrew W. Mellon Foundation entitled "Conservation Issues in Contemporary Photography" will be hosted by the San Francisco Museum of Modern Art, November 4–8, 2002. This workshop will acquaint the participants with the conservation concerns inherent in contemporary that often combines curatorial input, collaboration with the artist, and input from allied professionals. During this intensive week, scientists, conservators, curators, and artists will share technical information and personal philosophies about the creation, collection, presentation, and the often fragile nature of contemporary photography.

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 July 1, 2002. For more information and application guidelines, please contact Debra Hess Norris at [REDACTED]; Nora Kennedy at [REDACTED]; or Theresa Andrews at [REDACTED].

THANK YOU: One other piece of important business is a big thank you to Sylvie Pénichon and Martin Jürgens for their excellent lead article in the March *AIC News*. It presents some extremely important and timely information regarding the trend in contemporary photography to face-mount photographs as a primary presentation format. The article discusses the many issues involved in the care of these objects, as well as some valuable technical information about the materials and process.

—Thomas M. Edmondson, PMG Chair, Heugh-Edmondson Conservation, P.O. Box 10408, Kansas City, MO 64171-0408; [REDACTED], tedmond1849@earthlink.net



Textiles

2002 ANNUAL MEETING: We hope to see many TSG members at the Miami Annual Meeting. A final reminder that we are co-hosting a full-day, joint session with the OSG. The theme of the session is "Composite Artifacts That Have Both Textile and Object Components." Thanks to all the speakers presenting at this session for both their time and contributions.

ELECTION—TSG OFFICERS: All TSG members should have recently received a mailing that includes the slate of candidates for the opening positions of vice-chair and treasurer. This year Deborah Bede and Susan Mathisen are candidates for vice-chair. Susan Adler, our current treasurer, Sarah Stevens, and Beth Szuhay are the three candi-

dates for treasurer. If you haven't received a ballot and are a TSG member in good standing, please contact Beth McLaughlin or me. Our phone numbers and e-mail addresses are listed in the *AIC Directory*. The members of the nominating committee are Kathleen, Kiefer (chair), T. Rose Holdcraft, and Robin Hanson. Many thanks to the three of you for your efforts in putting together such an impressive group of busy members willing to volunteer their time for our specialty group.

OTHER TSG BUSINESS: Also included in this mailing are the minutes of the 2001 TSG Business Meeting held in Dallas. Please look over the minutes and bring questions or comments to the 2002 meeting, where we will amend and approve the minutes. If you are not planning on attending this year's conference, you may contact me or any other officer with questions or concerns. Additionally, the TSG officers will soon be organizing the Business Meeting agenda. Any member who has business to discuss should contact one of us before the meeting to add their topic to the agenda.

TSG POSTPRINTS: Jane Merritt, TSG *Postprints* editor, has just announced that volume 11 of the *Postprints* (2001 Annual Meeting, Dallas) has been sent to the printer and we should all receive our copies by the June meeting. Thanks again to Jane and Virginia Whelan for the professional job they turned out.

IAG MEETING: On February 9, 2002, I attended the semi-annual IAG meeting. The purpose of these meetings is to create a full picture of the state and activities of the AIC for everyone involved in the organization. It is always a day packed with more information than can be summarized here, but I want to take this opportunity to highlight two important discussions of which our members should be made aware: 1) At this meeting Eric Pourchot, AIC's newly appointed Program Officer, Professional Development, presented the AIC strategic plan for professional development (see article on page 3). This position has been fully funded for five years and the board hopes to make it a permanent part of the organization. The AIC is very actively seeking ways to work with its membership to increase and stimulate individual professional growth. Toward that end, they are in the process of developing workshops that would be AIC sponsored. They have given us a "Top 21" list of topics, and Eric is looking for instructors and/or content editors. They have asked the specialty group chairs for their input and I would welcome discussion on this topic at our Business Meeting; 2) The presentation of a draft report of the Qualifications Task Force by Roy Perkinson, chair. The Qualifications Task Force was appointed in 2000 with the charge of describing the knowledge and skills required of an entry-level conservator. A lengthy and philosophical document, it is the result of much soul searching and thoughtful exegesis on the part of the committee members; however, it remains very much in an evolving form at this

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stage. Because the document is still in its initial stages, IAG members were asked to share the document with a limited group of colleagues in order to funnel-back information and comments from their constituency. As you can imagine, each conservator has strong opinions concerning qualifications—knowledge, skills and training—and the comments to the committee were equally thoughtful. I passed on all our comments to the task force which continues to develop this document for eventual presentation to the entire membership.

There is quite a bit more information on both topics in the January 2002 *AIC News* (pp. 8–9), or if you prefer, please contact a TSG board member.

The current board members are: Christine Giuntini, chair; Kathy Francis, vice-chair; Susan Adler, treasurer; Beth McLaughlin, secretary. You may 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; (212) 650–2594; Fax: (212) 396-5039; christine.giuntini@metmuseum.org



Wooden Artifacts

ANNUAL MEETING: The Wooden Artifacts Group has an extensive meeting planned during the AIC Annual Meeting in Miami. On Saturday, June 8, there will be the traditional WAG dinner and Business Meeting.

The location is still to be determined; however, it should be included in registration materials, as well as posted on the bulletin board. At the meeting, we will elect a new program chair responsible for planning next year's meeting. Arlen Heginbotham will be taking over the duties of chairman. Helen Anderson will be continuing on her two-year term of treasurer. Agenda items will include information about developing another trip to France and other programming topics. Please contact me if there is something you wish to add to the agenda.

On Sunday, June 9, we will meet at 8:45 a.m. for a very full day of presentations and tips. Topics include technical examinations of adhesives and wood classification, treatments from upholstery to waterlogged wood, and scholarship on art deco furniture and early industrial machinery. Many thanks are due to Arlen Heginbotham for his work organizing this very energetic program. A final schedule and location will be available in the registration materials.

See you in Miami.

—Chris Shelton, WAG Chair, [REDACTED] Houston, Texas 77265; [REDACTED], fax: [REDACTED], [REDACTED]

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

Painting Specialty Group: Celebrity Tips Session

The PSG invites contributors and guests from all Specialty Groups to participate in the Annual Tips Session, Sunday, June 9, 1:15–2:15 p.m. The theme for this year's session is "Celebrity Tips." Contributors are invited and encouraged to present their discoveries and inventions in the guise of their favorite celebrity alter egos. Several popular 'celebrities' have already confirmed their attendance, but additional tips and personalities are sought. Have you invented an interesting tool or developed a clever new technique you would like to share? Have you been dying to reveal a side of yourself that your friends and colleagues may not know or even suspect? This is sure to be a fun and informative session you will not want to miss! Presentations may be from 3 to 6 minutes in length. Tips and attendees from all Specialty Group are welcome! Interested (courageous?) tipsters should contact: James Bernstein, [REDACTED] and Steven Prins, [REDACTED]

Courses, Conferences, and Seminars

CALL FOR PAPERS

May 31. Museum Training In a Globalising World: Annual Meeting of ICOM Training Committee.

New Delhi, India—Contact: Patrick Boylan, [REDACTED], Leicester LE2 3YB, United Kingdom; [REDACTED]

www.icom.org/ictop

GENERAL

May 2002. Writing Grants for Conservation Projects.

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

May 12–16. 2002 AAM Annual Meeting.

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

May 13–14. Pest Management and Prevention in Museums, Historical Houses and Archives.

Indianapolis, IN—\$275; Contact: Barbara Bass, Insects Limited Inc., (800) 992-1991; www.indianahistory.org or www.insectslimited.com.

May 13–17. Recent Archaeological Propection Advances for Non-Destructive Investigations in the 21st Century.

Vancouver, WA—\$475; Contact: National Park Service, Midwest Archaeological Center, Attention: Steven De Vore, Federal Bldg., Room 474, 100 Centennial Mall North, Lincoln, NE 68508-3873.

May 20–24. “History and Use of Pigments and Inks.”

Shepherdstown, WV—Sponsored in part by an FAIC award of \$255 for AIC members, \$300 for non-AIC members. Contact: Nancy Purinton, [REDACTED]

May 22–24. Re/Designing the Museum

Victoria, British Columbia, Canada—Contact: Lisa Mort-Putland, Program Coordinator, Cultural Resource Management Program, Continuing Studies, University of Victoria, P.O. Box 3030, STN CSC, Victoria, BC, Canada V8W 3N6; (250) 721-8462; Fax: (250) 721-8774; lmort-putland@uvcs.uvic.ca; www.uvcs.uvic.ca/crmp. Cost:\$360.

May 23–26. The 28th annual conference of the Canadian Association for Conservation of Cultural Property.

Kingston, Ontario, Canada—Contact: Amanda Gray, Conference chair, [REDACTED], Kingston, Ontario, K7K 7A8, Canada; ([REDACTED]); Fax: [REDACTED].

May 23. Conservation of Prehistoric Art.

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

June 6–11. The 30th FAIC Annual Meeting.

Miami, FL—Contact: Mary Seng, Meetings & Marketing Manager, or Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 16; Fax: (202) 452-9328; mseng@aic-faic.org; epourchot@aic-faic.org Workshops include: “Introduction to the Care of Outdoor Bronze,” “Best Practices for General Conservation Assessments,” “Journal Publication for Conservation Professionals,”

“Respirator Fit Testing,” “Safety in the Decontamination of Cultural Property,” “Scientific Analysis of Historic and Artistic Works,” and “Setting Up an Environmental Monitoring Program.”

June 13–15. ARAAFU 5th International Bilingual Symposium. “Visibility of Restoration Legibility of Works of Art.”

Paris, France—Contact: infocolloque2002@freesurf.fr

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

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

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

Monterey, CA—Contact: Conference Secretariat, (831) 426-0148; Fax: (831) 426-6522; postmaster@indoorfair2002.org; www.indoorair2002.org

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

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

Courses, Conferences, and Seminars

August 9. "Packing and Shipping Works of Art," in partnership with the Virginia Conservation Association and the Virginia Museum Association.

Richmond, VA—Contact: epourchot@aic-faic.org

August 19–25. 66th annual meeting of the Society of American Archivists.

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

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

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

September 30–October 4. Introduction to the Management of Museum Collections

Washington, DC—Deadline: May 31, 2002; \$400; Contact: Bettie Lee, Smithsonian Center for Education and Museum Studies, (202) 633-8990, leeb@scems.si.edu, <http://museumstudies.si.edu>.

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

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

October 14–18. ICOMOS 13th General Assembly

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

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

Los Angeles, CA—Contact: epourchot@aic-faic.org

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

Boston, MA—Contact: epourchot@aic-faic.org

November 4–29, 2002. ICCROM, "Sharing Conservation Decisions."

Rome and Florence, Italy—Contact: ICCROM Training Information and Fellowships Office, 13, via di san Michele, 1-00153 Rome, Italy; +39 06 585531; Fax: +39 06 58553349; e-mail: training@iccrom.org; www.iccrom.org. Application deadline: July 15, 2002.

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

Suitland, MD—Contact: epourchot@aic-faic.org

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

New Delhi, India—Contact: Patrick Boylan, [REDACTED], Leicester LE2 3YB, United Kingdom; [REDACTED]
www.icom.org/ictop

ARCHITECTURE

May 11–17. International Architectural Forum, "St. Petersburg: Window into the Future."

St. Petersburg, Russia—Contact: Alevtina N. Telisheva, [REDACTED], St. Petersburg 193036, Russia; Phone & Fax: [REDACTED]

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

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

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

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

BOOK & PAPER

June 13. Far Eastern Toning Paper Techniques Workshop.

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

Courses, Conferences, and Seminars

July 2-3. Old Ways of Hands Making Hand Tools, Most Especially for Book Arts

Spokane, Wash.—Contact: Jim Croft, [REDACTED], Santa, ID 83866; [REDACTED]. Cost: \$175.

July 7-9. Old Ways of Hand Papermaking.

Spokane, Wash.—Contact: Jim Croft, [REDACTED] Santa, ID 83866; [REDACTED]. Cost: \$240.

July 22-27. Papermaking workshop.

Coldigioco, Italy—Contact: Melissa at [REDACTED], or Stacey at [REDACTED] info@papermaking.org

July 23-25. "Enzymes and Their Use in Conservation," in partnership with SCMRE and the Preservation and Conservation Studies Program, Graduate School of Library and Information Science, The University of Texas at Austin.

Suitland, MD—Contact: epourchot@aic-faic.org

Fall 2002-Fall 2003. Rutgers University School of Communication, Information and Library Studies' Biennial Preservation Management Institute.

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

September 1-6. "Works of Art on Paper, Books, Documents and Photographs: Techniques and Conservation."

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

October 5-November 2, Saturdays only. Book Repair and Conservation I

Boston, MA—Contact: Janet Collins, Workshop Program Director, North Bennet Street School, 39 North Bennet St., Boston, MA 02113; (617) 227-0155 ext. 102. Cost: \$400.

October 14-19, 2002. Making and Use of Karibari Drying Board Workshop.

Washington, DC—Instructors: Yoshiyuki Nishio and Kyoichi Ito; Contact: Megumi Mizumura, Nishio Conservation Studio, 2428 17th Street, NW, Washington, DC; nishio@ix.netcom.com

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

Los Angeles, CA—Contact: epourchot@aic-faic.org

ELECTRONIC MEDIA

May 27-30. "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@mnhn.fr

May 30-31. "Off the Wall, Online: Putting Museum Collections Online."

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

June 3-8. Electronic Outreach: Museum Programming on the Web.

Victoria, British Columbia, Canada—Contact: Lisa Mort-Putland, Program Coordinator, Cultural Resource

Management Program, Continuing Studies, University of Victoria, P.O. Box 3030 STN CSC, Victoria, BC Canada V8W 3N6; (250) 721-8462; Fax: (250) 721-8774; lmort-putland@uvcs.uvic.ca. Register by May 10. \$560 fee (Canadian funds).

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

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

OBJECTS

May 23-24. L'art avant l'histoire: Conservation of Prehistoric Art.

Paris, France—Contact: Secretariat de la SFIIC, 29 rue de Paris, F-77420 Champs-sur-Marne, France; +33 (1) 6037 7797; Fax: +33 (1) 6037 7799; sfic@lrmh.fr; www.fnet.fr/sfic

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

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

PAINTINGS

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

Halkida, Evia Island, Greece—Conference is in English. Contact: Mihail Larentzakis-Lascaris, [REDACTED], Greece; Phone

Courses, Conferences, and Seminars

& Fax: [REDACTED];
[REDACTED]

PHOTOGRAPHIC MATERIALS

November 4–8, 2002.

“Conservation Issues in Contemporary Photography.”

San Francisco, CA—Contact: Debra Hess Norris, [REDACTED]

[REDACTED]; Nora Kennedy,

[REDACTED]

[REDACTED] or

Theresa Andrews [REDACTED],

[REDACTED]

TEXTILES

June 15–July 6. Ancient Peruvian Textiles Workshops.

Arequipa, Peru—Contact: Nanette Skov, Director, [REDACTED], Green

Valley, AZ 85614; [REDACTED];

nanetteskov@hotmail.com;

www.clearsailing.net/textiles/peru

July 4–5. Old Ways of Hemp and Flax Processing.

Spokane, WA—Contact: Jim Croft,

[REDACTED] Santa, ID 83866; ([REDACTED])

[REDACTED]. Cost \$175.

August 19–20. Australian Institute for the Conservation of Cultural Material Textile Symposium.

BinnaBurra, Queensland, Australia—

Contact: Bronwyn Cosgrove, AICCM

TSIG Symposium Committee, Textile

Conservation, Australian War

Memorial, P.O. Box 345, Canberra,

ACT 2601, Australia;

bronwyn.cosgrove@nga.gov.au; +61

2 62434422 (Wednesdays and

Fridays); Fax: +61 2 62417998;

www.aiccm.org.au

WOODEN ARTIFACTS

July 11–15. Old Ways of Making Wooden Boards with Clasps.

Spokane, WA—Contact: Jim Croft,

[REDACTED] Santa, ID 83866; ([REDACTED])

[REDACTED]. Cost: \$500.

COURSE OFFERINGS

June 17–27. Japanese Paper Conservation Techniques Workshop.

Ottawa, Canada—Contact: Christine

Bradley, Canadian Conservation

Institute, 1030 Innes Rd., Ottawa,

ON K1A 0M5 Canada; (613)

998-3721 ext. 250; Fax: (613)

998-4721;

[REDACTED] a. \$1,000

for Canadian participants, \$1,250 for

others.

AASLH Workshop Series, including Collections Management & Practices

Nationwide—Contact: Tara White,

[REDACTED]; white@aaslh.org;

www.aaslh.org

The American Academy of Bookbinding Courses

Telluride, CO—Contact: AAB, P.O.

Box 1590, Telluride, CO 81435;

(970) 728-3886; www.ahhaa.org

Campbell Center for Historic Preservation Studies

Mt. Carroll, IL—Contact: Campbell

Center, (815) 244-1173; Fax: (815)

244-1619;

campbellcenter@internetni.com;

www.campbellcenter.org

Packing & Shipping Workshop (June

19–22), Archaeological &

Ethnographic Core Curriculum (July

10–13 and 15–24), Furniture

Conservation I (July 10–13), Care of

Works of Art on Paper (July 10–13),

Emergency Preparedness Response &

Recovery (July 10–13), Furniture

Conservation II (July 15–18), and

Photographic Documentation &

Digital Imaging of Museum
Collections (July 15–18).

Centre for Photographic Conservation Courses

United Kingdom—Contact: Angela

Moor, [REDACTED]; Fax:

[REDACTED];

xfa59@dial.pipex.com;

www.cpc.moor.dial.pipex.com

The Centre for Photographic Conservation Courses.

London, England—Contact: Angela

Moor, [REDACTED]; Fax: [REDACTED]

[REDACTED] xfa59@dial.pipex.com

Preservation and Conservation of

Photographic Materials (Theory)

(May 27–29 or September 4–6,

2002); Suppressed Storage

Environments as a Preservation

Option (May 30–31, 2002);

Rediscovering Historic Photographic

Processes (September 9–13, 2002);

Preservation and Conservation of

Photographic Materials (September

9–October 25, 2002); Identification

of Photographic Processes

(September 16–18, 2002);

Preservation of Photographic

Negatives: Glass, Nitrate, Acetate and

other sheet and roll film systems

(September 19–20, 2002); Master

Class—Advanced Photographic

Conservation Techniques (October

28–November 22, 2002)

Centro del Bel Libro

Ascona, Switzerland—Contact:

Centro del Bel Libro, Segretariato,

Viale Portone [REDACTED]

[REDACTED], CH-6501 Bellinzona; [REDACTED]

[REDACTED] Fax: [REDACTED];

info@cbl-ascona.ch

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

Contact: Shelley Sass, Program

Coordinator, [REDACTED]

Courses, Conferences, and Seminars

EVTEK Institute of Art and Design

Contact: Christian Degriigny, Head of Conservation Studies.

Christian.degrigny@iad.evtek.fi;
www.evtek.fi/design/applying/water
Diploma courses in Waterlogged
Archaeological Conservation and
Marine Archaeological Conservation
(September 2002–March 2004).

The George Washington University Special Topics Courses

Washington, DC—Introduction to
Health and Safety in Museums.
Summer Session 2002: July 9–August
15, 2002. Tuesdays and Thursdays
from 5:10–7 p.m. Course Directors:
Catharine Hawks and David
Goldsmith.
http://www.gwu.edu/~specprog/
essentials

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;
informa tion@ipc.org.uk;
http://palimpsest.stanford.edu/ipc

International Academic Projects—Short Courses

Contact: Jim Black, [REDACTED]
London W1T 5HJ; [REDACTED];
[REDACTED]; Fax: [REDACTED];
jb@academicprojects.co.uk;
www.academicprojects.co.uk

The Laboratory Safety Institute Seminars and Workshops

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

Multimodal Hazardous Materials Transportation Training Seminar

Various locations and dates. Contact:
Suezett Edwards, U.S. Department of
Transportation, [REDACTED]

Smithsonian Center for Materials Research and Education

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

Technology of Furniture Making:
Structure (May 6–10, half days);
History, Technology and Preservation
of Specialty Papers, Archives
Materials and Ephemera (May 6–10);
Technology and Preservation of
Furniture Coatings (May 31–June 1);
Polarized Light Microscopy—
Fundamentals and Applications (July
8–12); Enzymes and their Use in
Conservation: A Lecture and
Workshop Series for Mid-Career
Conservators (July 23–25);
Preservation of Polychrome
Furniture: Craft, Cleaning and
Consolidation (August 5–9); Disaster
Mitigation for Document Collections
(August 7); Preservation Workshop
(August 21); History, Technology and
Preservation of Paper-based Artifacts
(October 21–25); Technology of
Furniture Making: Decoration
(October 21–25, half days).

Seminars in Historic Preservation and Cultural Resource Management

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

SOLINET Courses

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

Environmental Control and
Monitoring: Preserving Collections in
a Hostile Environment (May 13),
New Orleans, LA—Cost: \$95 (\$85
for early-bird registration/\$120 for
late registration) for SOLINET
members, \$135 (\$125 for early-bird
registration/\$160 for late
registration) non-SOLINET
members. Any institution in Louisiana
qualifies for the member rate;
Audiovisual Collection Management
(May 23), Lexington, KY (The
University of Kentucky)—Cost: \$95
(\$85 for early-bird registration/\$120
for late registration) for SOLINET
members; \$135 (\$125 for early-bird
registration/\$160 for late
registration) non-SOLINET
members. Any institution in
Kentucky qualifies for the member
rate; Hurricane Preparedness:
Surviving the Big One (June 11),
Gainesville, FL— Cost: \$95 (\$85 for
early-bird registration/\$120 for late
registration) for SOLINET members,
\$135 (\$125 for early-bird
registration/\$160 for late
registration) non-SOLINET
members. Any institution in Florida
qualifies for the member rate.
Members for the Northeast Florida
Library Information Network
(NEFLIN) should register directly
with NEFLIN.

West Dean College Building Conservation Masterclasses. Cleaning Masonry Buildings (May 21–24), The Ecological Management of Historic Buildings and Sites (June 5–7), Conservation and Repair of Timber (June 18–21).

West Dean, Chichester, England—
Course fees apply. Contact: Patricia
Jackson, Building Conservation
Masterclasses Course Developer; +44
(0) 1243 818294;
[REDACTED]

West Dean College Courses

UK—Contact: College Office, West
Dean College, West Dean,

Courses, Conferences, and Seminars

Chichester, West Sussex, PO18
OQZ; westdean@pavilion.co.uk;
www.westdean.org.uk

**AIC Professional
Development is at
Work for You!**



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

Q:

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

A:

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

<http://aic.stanford.edu>

Just click on **SELECTING A
CONSERVATOR**



The AIC Guide to Conservation Services is now online!

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

Positions, Internships, and Fellowships

AMERICAN TEXTILE HISTORY MUSEUM TEXTILE CONSERVATION CENTER CHIEF CONSERVATOR

The American Textile History Museum, located in Lowell, Massachusetts, is seeking a highly skilled and experienced Chief Conservator to lead the respected Textile Conservation Center to a higher plateau of service in the conservation of America's textile heritage. This is an opportunity to lead this regional center offering a full range of survey, treatment, educational and consulting services to institutions and private clients throughout the United States. It operates in a five year old laboratory space in the renovated historic building that houses the Museum on the Western Canal in Lowell's historic district.

The Center works on a full range of projects and regularly accepts complicated, high-profile projects requiring extraordinary levels of skill in planning, completing and documenting current processes and on occasion, conceiving groundbreaking approaches. The Center currently has a staff of seven and expects to increase that to ten within a year of filling this position. The Center's staff includes experienced senior conservators, mid-level conservators and interns and new apprentices. The Chief Conservator must, therefore, have a full range of leadership, supervisory and teaching/coaching skills.

The Chief Conservator will lead the Center, providing for long-term planning and business operations. S/he will plan, schedule, direct and administer textile conservation services on both an annual and a project basis. In addition to leadership, business development and project work, the Chief Conservator will pursue research and be an active participant in the discussion of textile conservation issues and methods. S/he works closely with the Museum's administrative, development and business

staff as well as a local advisory committee.

The successful candidate will have a master's degree in conservation with a textile concentration and ten years of experience with increasing responsibility in the conservation of textiles, or a bachelor's degree in an allied field, plus twelve years of textile conservation experience with increasing responsibility. Supervisory experience in a conservation laboratory that includes the training of interns and apprentices is essential. Experience in a variety of conservation settings, regional, museum in house or private practice is a positive.

The mission of the American Textile History Museum is to tell America's story through the art, history and science of its textiles. The Textile Conservation Center plays a major role in achieving that mission. Founded in 1822, the first American mill city and heart of the New England textile industry, historic Lowell is a diverse city of 100,000, just 35 miles northwest of Boston. The area offers extraordinary cultural, educational and recreational opportunities.

The position offers a competitive salary and excellent benefits. Interested conservators are asked to forward a letter of interest, résumé and the names of three references to Michael J. Smith, Executive Director, American Textile History Museum, 491 Dutton Street, Lowell, MA 01854.

COLONIAL WILLIAMSBURG FOUNDATION WILLIAMSBURG, VA DIRECTOR OF CONSERVATION

The Colonial Williamsburg Foundation invites applicants for the position of Director of Conservation. The conservation department is comprised of 10 specialized labs, and a staff of approximately 20 conservators, conservation technicians, interns and volunteers. As administrator of a large and dynamic department, the

director will oversee the operational budget, establish conservation priorities and production, and ensure the quality of analysis, collections care, surveys, treatment and documentation. As a member of the senior management team, the director will represent the department and articulate conservation issues, support educational and interpretive efforts in the museums and Historic Area, and participate in activities associated with donor development, grant writing and other fund raising events.

Minimum qualifications include the knowledge gained by completion of graduate conservation studies, or equivalent, and 10 years experience, including museum administration and supervision of employees. Excellent oral and written communication skills are required. Preferred qualifications include professional experience with an emphasis on 16th-20th century British, European, and American artifacts, and demonstrated participation in the advancement of the profession through publications and presentations.

The hiring rate extends to \$80,000 and will be based on qualifications and experience. An excellent benefits package is included.

Candidates should apply online at www.colonialwilliamsburg.org/jobs and include a cover letter, résumé, and list of references.

Colonial Williamsburg is an AA/EEO employer.

COLONIAL WILLIAMSBURG FOUNDATION WILLIAMSBURG, VA MARSHALL STEEL, SR. POSTGRADUATE INTERNSHIPS IN CONSERVATION

The Colonial Williamsburg Foundation is offering two one-year postgraduate internships in conservation, supported by the Marshall Steel, Sr. Conservation Internship Endowment. The interns will work with important collections of 17th-19th c. British

Positions, Internships, and Fellowships

and American material culture under the supervision of Foundation conservators, with positions available in the specialties of furniture, musical instruments and preventive conservation. The interns will devote time to an independent research project, preferably leading to a presentation of publishable paper.

Candidates should be graduates of a recognized program in conservation with experience working with 17th-19th artifacts. Experience in research, conservation documentation, and microscopy is necessary, and candidates should have excellent communication skills.

The internship will begin no sooner than September 2002, and continue for one year. The salary is \$23,000 plus benefits and \$1,500 travel allowance. Candidates should apply online at www.colonialwilliamsburg.org/jobs and include a cover letter, résumé, and list of references.

Colonial Williamsburg is an AA/EEO employer.

CRANMER ART CONSERVATION PAINTING CONSERVATOR

Cranmer Art Conservation seeks a full time (40 hrs per week) painting conservator who seeks a rewarding career in private conservation. Candidates must be graduates of a recognized conservation program or have equivalent experience.

We specialize in modern and contemporary paintings and offer a pleasant, professional environment in Soho, Manhattan. Please refer to our website at www.cranmerartconservation.com.

Salary is commensurate with experience. Benefits include health insurance and profit sharing, paid vacation and holidays, plus bonuses.

Please send cover letter and résumé to:

Greg Tornquist
Cranmer Art Conservation
45 Crosby Street

New York, NY 10012
fax: (212) 966-9477
email: [REDACTED]
[REDACTED]

THE DETROIT INSTITUTE OF ARTS ANDREW W. MELLON OBJECTS CONSERVATION FELLOWSHIP

The Detroit Institute of Arts is seeking applicants for advanced training in objects conservation. Start date flexible. Successful candidate will gain experience in the operations of the 6th largest fine arts museum in the country, refine practical skills, utilize technical analysis, focus on art historical, aesthetic and ethical considerations, and complete a research project with related travel that results in a paper of publishable quality. Position requires graduation from a recognized conservation training program or equivalent educational and work experience. Salary \$25,000/year plus \$3,000 travel and research allowance and health benefits. Submit résumé to Human Resources, The Detroit Institute of Arts, 5200 Woodward Ave. Detroit, Mich. 48202, or fax (313) 833-0343. EO/AA Employer.

FREER GALLERY OF ART AND ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION INTERNSHIP IN CHINESE PAINTING CONSERVATION

The Smithsonian Institution's Freer Gallery of Art and Arthur M. Sackler Gallery, the national museum of Asian art for the United States, is offering a five month internship in the field of Chinese painting conservation. The intern will receive training in traditional Chinese painting conservation working under the guidance of specialists in the Department of Conservation and Scientific Research. Training may entail any of a number of aspects of treatment, such as dyeing and preparing repair

papers, applying backing papers and patches, repairing creases, and studying mounting styles and methods. While candidates with no prior experience in East Asian painting conservation will be considered, the candidates must have knowledge of the ethical and professional principles that apply to the conservation of works of art and demonstrate a commitment to a career in conservation.

A starting date for the internship period may be proposed for any time between February and June, 2003. Interns will receive a stipend of up to \$2,000 per month plus some funding for travel expenses to and from Washington, D.C. This internship is made possible by a grant from the Henry Luce Foundation. For further information, call [REDACTED] ext. [REDACTED], or send e-mail to [REDACTED]

Application deadline: June 30, 2002. Applications should include a letter of interest, a curriculum vitae, the names and addresses of three references, and be sent to the following address:

Chinese Painting Conservation
Internship
Department of Conservation and
Scientific Research
Freer Gallery of Art and the
Arthur M. Sackler Gallery
Smithsonian Institution
PO Box 37012
Freer Bldg, RM G200, MRC 707
Washington, D.C. 20013-7012
U.S.A.

THE GETTY CONSERVATION INSTITUTE CHIEF 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

Positions, Internships, and Fellowships

of information, and carefully selected field projects, all directed towards unsolved problems in the conservation field.

Reporting to the Associate Director, the Chief Scientist will have overall responsibility for the GCI Science Group, a division composed of about twenty-five scientists and technicians. First and foremost, this individual will provide scientific leadership and vision for the group including the development and implementation of research strategies and programs in the context of overall institutional objectives. S/he will also represent the GCI in the international conservation science community, forge partnerships with institutions in research areas of mutual interest, and manage the staff and budget of the Science Group.

The ideal candidate should be a recognized leader in the field of applied research and program development in conservation. S/he should be an innovative and interdisciplinary thinker who has the ability to work effectively with experts, scholars and colleagues from a wide variety of disciplines. A minimum of ten years experience at the highest level of competency in scientific research is required. The individual should be not only a strong contributor to the field who would maintain personal research interests, but also someone with a demonstrated ability to manage people, programs and budgets. Fluency in one or more foreign languages preferred. A doctorate degree in chemistry or other natural science, or an equivalent combination of training and experience reflecting broad knowledge and technical expertise in conservation of cultural property required. An excellent benefits package and salary commensurate with qualifications and experience will be provided.

Please send résumé and cover letter to:

The Getty Conservation Institute
Attn: J.M. Teutonico, Associate

Director
1200 Getty Center Drive, Suite
700
Los Angeles, CA 90049
Fax 310/440-7713

THE GETTY CONSERVATION INSTITUTE SENIOR PROJECT SPECIALIST/ BUILT HERITAGE EDUCATION PROJECTS

The GCI's educational work encompasses short courses, long-term training programs, workshops, seminars and conferences for conservators, museum professionals, archaeologists, architects, planners, cultural property managers, policy makers and other related professionals. Many of these activities take place within the context of GCI's field projects, while others are conducted in partnership with other conservation or educational organizations.

Working with the GCI's Associate Director, professional staff, and project teams, participates in and contributes professional expertise to education projects for professionals in conservation and related disciplines. Initiates appropriate searches for specific projects, and works with and supervises hired consultants.

Is responsible for all phases of an educational project including needs assessment to define the goals, scope and methodology of the project. Identifies instructors, establishes and coordinates content and teaching methodology, and supervises the creation of teaching materials. Assists in defining, negotiating, and managing the roles to be played by project partners, consultants and staff and obtains commitments for personnel and financial resources. May conduct and supervise research, compile bibliographies, writes and publishes on conservation and/or pedagogical topics.

Manages the work of other project team members, supervises several support staff and performs adminis-

trative/managerial duties within the education division of the GCI. Maintains close liaison with other departments of the GCI, including Science, Field Projects, and Public Programs and Communications.

Will maintain up-to-date knowledge in both the technical aspects of the field and in issues relating to the development of conservation as a profession. An understanding of the role of education in continuing professional development is also important.

Graduate degree in architecture, architectural conservation, archaeology, historic preservation or cultural resource management. Experience in management of projects, preferably at an international level; and a minimum of 6 years at the highest level of competency in conservation methodology and application. Experience and interest in education and pedagogy; foreign language skills desirable. Must be able to communicate and interact effectively with diverse cultural groups, and have strong negotiating skills. Experience with budgetary responsibility for complex, multi-year projects is necessary. Must be available to travel frequently to meetings and course sites throughout the world. Salary commensurate with experience (starting at approximately \$65,000).

Please send résumé and cover letter to:

The Getty Conservation Institute
Attn: Administration
1200 Getty Center Drive, Suite
700
Los Angeles, CA 90049-1684
Fax 310/440-6182

HARVARD COLLEGE LIBRARY PAPER CONSERVATOR

The Harvard College Library Paper Conservator works in the Harvard University Library Weissman Preservation Center treating rare and unique materials, including drawings, prints, maps, and manuscripts. Exam-

Positions, Internships, and Fellowships

ines and develops treatment specifications for, and treats (largely) unbound objects of paper, vellum and other substrates as well as 3 dimensional paper objects in the HCL. Prepares condition and treatment reports including photo documentation. Conducts condition surveys and analyzes results. Assists in the development of action plans and consults on the provision of protective enclosures for special collections. Contributes to maintenance of vendor files, inventories of supplies and equipment, and the selection of materials for the Center's resource library.

Qualifications: Graduate degree in paper conservation required. Must have a minimum of two to four of professional conservation experience in a recognized facility. Demonstrated excellence performing complex conservation treatments and in depth knowledge of the history of paper and papermaking, drawing, writing, printing and printmaking materials and techniques. Working knowledge of chemistry and materials science. Strong organizational skills, including the ability to establish priorities and achieve goals. Must have the ability to initiate and adapt to change, to analyze and solve problems, to be flexible, and work collaboratively. Excellent oral and written communication skills, including demonstrated ability to write specifications, document treatments, and prepare reports. Experience working in a research library is preferred.

NOTE: Candidates interviewed will be asked to submit a portfolio representative of recent conservation treatments.

Compensation: Harvard University offers a competitive program of benefits. Appointment salary is dependent on qualifications and experience.

Available: Immediately. The review of applications will begin immediately and continue until the position is filled. Interested parties

are invited to submit a letter of application addressing position qualifications with a résumé and with the names, addresses, telephone and fax numbers of three references to:

Résumé Processing Center
Harvard University Requisition
#12960
11 Holyoke Street
Cambridge, MA 02138
Or apply on line to www.hr.harvard.edu/employment/jobs.html

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 2002. The trainee will 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. A master's Degree or equivalent in conservation required. A specialization in architectural or outdoor monument conservation preferred. Stipend offered: \$28,000 with University benefits.

Send applications to:
Professor Ralph Mitchell
Harvard University
Pierce Hall
Cambridge MA 02138

HARVARD UNIVERSITY ART MUSEUMS MELLON RESEARCH FELLOW, CONSERVATION SCIENCE

Duties and Responsibilities

The Straus Center for Conservation and Technical Studies is seeking a post-doctoral scientist for a 3-year research fellowship in the field of conservation science funded by the Andrew W. Mellon Foundation. Fellowship will provide the opportunity to work with scientists, conservators, conservation interns, curators and the

University's academic art historians. The research projects will utilize a broad range of art and artists' materials collections in the Art Museums and other institutions. Focus will be on traditional artists' materials and techniques. Organize workshops and symposia for the purpose of examining issues related to conservation science research. Participate in the activities of the laboratory by providing analytical services to the Straus Center conservators and research curators in the study and preservation of the collection.

Required Education

Ph.D. in chemistry/physical science is required. The successful candidate will have a high level of scientific achievement combined with a strong interest in the visual arts. Experimental research experience and an ability to conduct research are required. Strong oral and written communications skills required. Knowledge of one or more foreign languages preferred. The Fellow is expected to make a serious commitment to a career as a scientist in the museum field.

Additional Information

The Straus Center has a long history of multi-disciplinary collaboration between scientists, curators and art historians. The Art Museums house world-renowned art collections in addition to significant study collections of art and artists' materials. Renovated laboratories are equipped with microscopes (polarizing light and reflectance/UV fluorescence), FT-IR, XRD, XRF, X-radiography, GC-MS and UV-vis spectroscopy. Beyond the resources of the Center, Harvard University offers access to specialized analytical equipment and a large scientific community. A stipend of \$40,000 per annum will be provided. Additional funds are available for travel, exchange visits and workshop/conference organization.

Please send your résumé and cover letter to:

Positions, Internships, and Fellowships

Harvard University
Résumé Processing Center
Req# 12970

11 Holyoke Street
Cambridge, MA 02138

Please note that upon submitting your credentials, you will become part of Harvard's applicant database, and therefore, may be considered for other suitable positions at the University. Harvard University is an equal opportunity employer committed to diversity.

LIBRARY OF CONGRESS/GETTY GRANT PROGRAM INTERNSHIP IN PREVENTIVE CONSERVATION CONSERVATION DIVISION PRESERVATION DIRECTORATE

Internship Description and Application Guidelines

The Library of Congress, Washington, D.C. invites applications for a one year, paid internship in preventive conservation with the support of the Getty Grant Program.

Aim

The purpose of the internship is to provide an opportunity for conservators to gain knowledge in the theory and skills in the practice of preventive conservation in a large and complex cultural institution and research library.

Objectives

Interns will be immersed in activities of the Preventive Conservation Section within the Conservation Division and follow a comprehensive course of training that includes the core elements of preventive conservation, including collection needs assessment for materials in the custodial divisions, emergency preparedness, response and recovery, staff education and user awareness, collection re-housing, environmental monitoring and control, off-site facility planning, exhibition case design and maintenance, and integrated pest management. Interns will also visit select cultural institutions to survey

and report on the state of preventive practice in these institutions. The interns will train under the direction of one or more senior conservators in the Conservation Division. Applicants selected for an internship, will report back to the Conservation Division one year after their training at the Library of Congress on how the information they learned has been used.

Criteria for Selection

This internship is intended for conservators who wish to immerse themselves in the theory and practice of preventive conservation. Candidates will be selected on the basis of conservation knowledge, skills and abilities, an active commitment to professional ethics and standards, effective communication skills and an understanding of library and archival collections.

Candidates with academic training in the technology and chemistry of library and archival materials and experience in conservation treatment of paper, books and photography will be given preference.

In addition, first consideration will be given to applicants:

- who are presently employed in the conservation/preservation field in a library, archive or museum to which they will return following completion of the internship,
- from institutions where no training opportunities in preventive conservation exist,
- who demonstrate potential to gain from the experience and who indicate an interest and possibilities for disseminating the information gained.

Applicants must be proficient in English so that they understand technical issues as applied to preventive conservation. English proficiency will be verified through interviews with application finalists.

Selection Procedures

Applicants should submit:

- a résumé listing educational and conservation-related work experi-

ence,

- written documentation for up to three conservation treatments,
- a selection of no more than 20 accompanying slides.
- a brief (up to two pages) cover letter that describes prior preservation/conservation experience and what the applicant hopes to gain from the internship,
- the names of and contact information for three references.

There will be one internship each year as determined by the Library. The length of the internship is 12 months following the U.S. academic year (beginning September ending August). Two internships of six months will also be considered if the strongest applicants can justify such a schedule based on professional needs.

Whenever possible, a personal interview will be scheduled to review and discuss the application. In the case of foreign applicants, an application may be submitted by mail and a telephone interview may be conducted as an alternative.

Please be sure to include your complete mailing address including your phone and fax numbers, with e-mail, if applicable, with your application.

Schedule

For September, 2002 to August, 2003: **Deadline Extended: Application due end of May, 2002**

Announcement of selection will be made by mid-June, 2002. Internship will begin September 1, 2002.

Compensation

A stipend at the GS 9 level (\$ 36,656 for 2001) will be provided for the 12 month period. No funding for relocation is available with this stipend.

To Apply

Please direct letters of application to: Mark S. Roosa, Director for Preservation, Preservation Directorate, LMG-21, Library of Congress, 101 Independence Avenue, S.E., Washington, DC 20540-4530. Phone: (202)707-5213; E-mail: mroo@loc.gov

Positions, Internships, and Fellowships

METROPOLITAN MUSEUM OF ART ASSISTANT CONSERVATOR

The Metropolitan Museum of Art is searching for an Assistant Conservator, a full-time position funded through April 30, 2003 (with possibility of renewal) for the conservation of the Museum's Greek and Roman collection under the direction of the Conservator. Work will include the examination of objects with respect to their condition and technology, as well as treatment of assigned objects with an emphasis on the conservation of the Roman material. The candidate should have a formal, graduate-level training in conservation or equivalent experience. Experience in the examination and conservation of archaeological objects, including metals, marble sculpture, and terracottas is desired. Send letter of application and résumé to: The Metropolitan Museum of Art, Attn: HR Dept. Box IT-ACO, 1000 Fifth Avenue, New York, NY 10028. EOE

MUSEUM OF FINE ARTS, HOUSTON

The Museum of Fine Arts, Houston is the nation's fifth-largest art museum exhibition space. Housing more than 40,000 works in all media and offering an active schedule of international exhibitions and award-winning programs, the MFAH ranks among the premier arts destinations in the United States. The MFAH is a multifaceted institution consisting of two museum buildings, two art schools, two decorative arts centers, and an outdoor sculpture garden.

The following positions offer exciting career opportunities at the Museum of Fine Arts, Houston.

[Carol Crow Photography Conservator \(position 028\)](#)

Using the photography collection as a primary resource, initiates technical investigations of artists' materials and methods. Responsibilities

include technical examination, complete conservation documentation and treatment of over 13,000 images in the photography collection; examines photographs proposed for acquisition and loan; assists the photography curator in assessing images borrowed for exhibition; and consults with other technical experts to develop conservation methods and standards for conservation and archival materials. Will also participate in project to reorganize and rehouse works in the collection. Minimum requirements include a graduate degree in photographic conservation with post degree work experience desirable.

[Associate Conservator \(position 069\)](#)

Position available for an experienced conservator to work with all aspects of the museum's expanding collection of European, Modern, and Contemporary decorative arts. Candidates should have formal graduate level training in either furniture or objects conservation. Responsibilities will include paint and surface analysis, assessment and treatment of objects, photographic and written documentation of treatments, research and development of innovative treatment techniques, developing budgets, grant writing, and acting as the museum's conservation department representative at public presentations. Experience with gilding and frame conservation is desirable.

Informal interviews will be invited on Saturday and Sunday at the AIC meeting. Please contact Wynne Phelan or Steve Pine at the host hotel.

The Museum of Fine Arts, Houston offers an excellent benefits package with the opportunity for a salary increase after six months of employment. To apply, send résumé indicating position number to: Museum of Fine Arts, Houston, Attn: Human Resources, P. O. Box 6826, Houston, Texas 77265-6826, or fax: (713) 639-7597. EOE

THE TOLEDO MUSEUM OF ART CONSERVATOR

The Toledo Museum of Art seeks a Conservator to establish a new conservation initiative supported, in part, with endowment funds provided by The Andrew W. Mellon Foundation.

The Toledo Museum of Art is an exceptional Midwestern art museum with an internationally respected collection spanning cultures from the ancient world through the present time. Its collections include virtually all media, with significant holdings in ancient art, paintings, graphic arts, decorative arts, sculpture, and one of the largest collections of glass in the world.

The successful candidate for this new position will be responsible for a comprehensive conservation program including preventive conservation care and environmental conditions; will be accountable for coordinating all conservation work of the Museum's collections, including works treated by outside specialists and institutions; and will maintain records for all conservation activities including examinations and treatments. Ongoing responsibilities include performing conservation treatments in conservator's area of specialization.

The conservator will work closely with curators on all aspects of the collection, including its care, study, exhibition, and publication. He/she will also collaborate with registrars and other staff regarding loans and other management issues. The conservator will evaluate existing conservation facilities and equipment and determine future laboratory and equipment needs, as well as future staffing needs; will manage the conservation budget; supervise an existing conservation technician and hire an administrative assistant. In due course, the conservator would assist in obtaining additional conservation funds through grants and other

THE AMERICAN INSTITUTE
FOR CONSERVATION OF
HISTORIC & ARTISTIC WORKS

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



PERIODICAL

30th Anniversary

Miami... One of the Most Triumphant AIC Annual Meetings Yet

JERRY PODANY

Whether you were one of the members who has been with AIC for thirty years or more, or a student who has just joined, there was no question that this year's AIC Annual Meeting was one of the most energized and fun in a long time.

Why was it so much fun?

While I heard a great many positive comments and noticed that the general "buzz" of the meeting was consistently upbeat, there was one comment that has stayed with me. Near a coffee pot I heard one member ask another, "This is really fun ... how come?" How come? Perhaps it was the very special energy that seems to permeate every aspect of Miami and its people, or perhaps it was the excitement that always accompanies a birthday party. Either way, the fantastic food and music at the banquet; the elegant reception at the Italianate villa of Viscaya; the collegial atmosphere in the hallways, around the coffee

breaks and on the tours; and the high quality of all the presentations and workshops made this annual meeting a treat for the more than 700 conservators who attended. It could also be that we are maturing as an organization and have decided that a collegial environment is a more productive way to advance our profession and ourselves.

There was a lot to be proud of at this meeting and a great deal to carefully consider as we move forward. The Issues Session and the Business Meeting provided the members with a chance to hear of the many fronts on which the AIC and the FAIC are advancing. Under the guidance of Eric Pourchot and Katharine Untch, the professional development initiatives are unfolding and providing more opportunities for mid-career education in more places around the country than ever before.

The Qualifications Task Force has released its first draft of what defines a conservator in the first years of entering the profession. Their work initiates a much-needed set of

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Thirty-year members gather in celebration of AIC's thirty-year anniversary, l to r: Roy Perkinson, Betsy Palmer Eldridge, Eleanor McMillan, Paul Himmelstein, David Goist, José Orraca, Murray Lebwohl, Mary Todd Glaser, Joyce Hill Stower, John Krill, James Bernstein, Helen Mar Parkin, Tom Chase, Dan Kushel, Barbara Appelbaum, and Don Sebera.

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AIC NEWS

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

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

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

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

**Deadline for September Editorial Submissions:
August 1, 2002**

We reserve the right to edit for brevity and clarity.

Advertising

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

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

All ads should be submitted to Mary E. Seng at

AIC News Staff

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David Harvey	New Materials & Research Editor
Elizabeth F. "Penny" Jones	Managing Editor
Nora A. McElfish	Production Editor
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Miami...
continued from page 1

definitions that are essential to advancing a profession. The Task Force, under the chairmanship of Roy Perkinson, has done a monumental job of bringing this first draft to the membership and they welcome your input. It is important to remember that this will be a living document, one that will be regularly reviewed and updated to reflect the changes in our profession. In a sense, it will never be completed. Nonetheless, how we define ourselves must start somewhere and the Task Force has given us a very good beginning.

Certification was once again in the spotlight of the Issues Session as Terry Drayman-Weisser gave us an update on the recent work of her Task Force. A vote will be coming soon which will decide if the membership wants the AIC Board to pursue the development of a certification program. This will be a very important decision. Without it the Board cannot commit resources to continue the development of a certification structure and plan. While full development may take some time, and will be directly dependent upon the membership's involvement, a decision to move ahead is critical at this point. Keep an eye on upcoming newsletters for

more information. Whichever way you vote, make sure you are informed. Ask questions and write Terry or the Board regarding your concerns. Many articles have been written in *AIC News* that answer many of the questions regularly raised. If you need copies of these articles, e-mail or give the office a call. We will be happy to provide them.

An event like the Annual Meeting doesn't, of course, happen spontaneously, and there are many people whose contributions and hard work made our meeting a spectacular event. Vice President Pam Young did an incredible job of pulling all the details together, as did the staff of the AIC/FAIC office under the guidance and direction of Executive Director Penny Jones (who celebrated her fifth year with AIC at the banquet!). Al Albano and Glenn Wharton organized a remarkable program of general session speakers who gave us all a broader view of conservation to consider. Our thanks to Florida conservators Bob Muens and James Swope for an informative public service lecture at the Wolfsonian Museum/FIU on protecting collections during hurricane season. Once again, we are indebted to our many sponsors and to all those who helped in the organization and management of this meeting. For those of you who wanted to come

but could not make it this year, we missed seeing you but hope next year will find you in Arlington. For those of you who decided not to come...reconsider next year. It is easy to forget how special our professional community is and how enriching and important it is to be part of it.

For those of us at the meeting, the image of all the thirty-or-more-year members blowing out the candles on AIC's birthday cake will remain one of our fondest memories. This is an image that, at one moment, reminds us all of the rich history of the AIC and the many people who have worked over the years to develop this organization and to make conservation a profession to be proud of. And there was another image that should make us all proud. The enthusiastic faces of so many students and young conservators who came not only to the papers, not only to the banquet and reception, but to the Issues Session and the Business Meeting, as well. That they—the organization's and profession's future—want to be involved sends us all a signal of optimism that will carry us securely into the future.

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

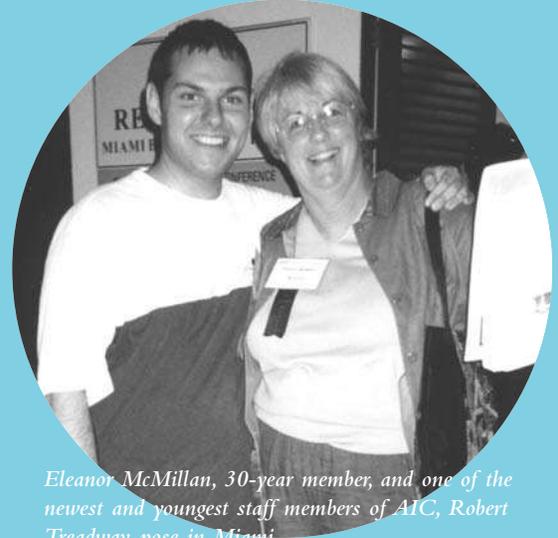


Gordon Lewis gives his viewpoint at Saturday's Issues Session, with Pam Young as moderator.

Images from AIC's



Thirty-year members, board members, membership committee members, and first-time meeting attendees gather for breakfast in Miami.



Eleanor McMillan, 30-year member, and one of the newest and youngest staff members of AIC, Robert Treadway, pose in Miami.



Leslie Paisley (left) and Will Shank (right) enjoy the Opening Reception at Vizcaya Museum and Gardens with friends, U.B. Morgan and Carol Coombes.

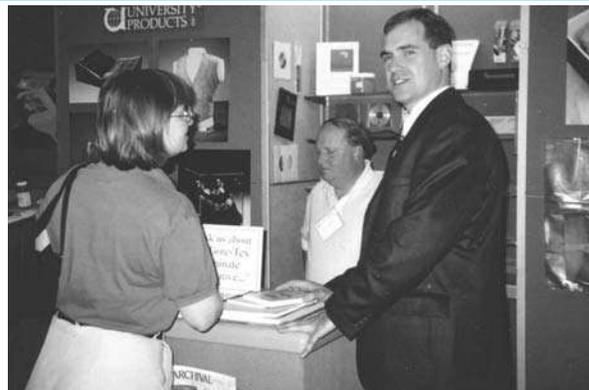
Attendees and exhibitors in the Exhibit Hall.



30th Annual Meeting



John Burke, AIC Board member from 1997 to 2002, with Sofia Chen and Mei-Chen Tseng, first-time attendees from Taiwan.



Exhibitors in discussion with annual meeting registrant.



Members, from left to right: Dan Kushel, Jill Whitten, Paul Himmelstein, and Kate Garland, in lively conversation at the banquet celebrating the 30th anniversary of AIC.



Richard Shack shares his insight on his collection of contemporary art during the private collections tour.



Latin American and Caribbean scholarship recipients at the banquet. From left to right: Alexander Domenech, Dominican Republic; Claudia Cancino, Peru; Diana Aviles, Cuba; and Jesus De la Heras, Peru.



Happy 30th Anniversary AIC!



From the Executive Director

30th AIC Annual Meeting

The 30th AIC Annual Meeting is now history! More than 700 members, including two dozen 30-year members, relished the learning opportunities, enjoyed the camaraderie, and feasted on Cuban and Caribbean delicacies.

The keynote speaker, Joseph Sax, professor of law at the University of California, Berkeley, and author, spoke on cultural property and legal aspects of ownership and rights. Albert Albano and Glenn Wharton chaired the Program Committee that formulated the General Sessions. They had an engaging and informative array of speakers covering public space issues and artist's rights, cultural regeneration and community engagement in the conservation process, and the collaborative challenges of conservation in the public sphere. Thank you to Al, Glenn, and Pam Young, vice president of AIC, for an intellectually stimulating Annual Meeting. Also thank you to Emilio Cianfoni for all of his assistance and advice; Gordon Lewis for his help with the tours; Amparo de Torres and Connie Stromberg for assistance with the Latin American and Caribbean Scholarship program; Tony Rajer and Helen Mar Parkin for the Poster Session; Betsy Palmer Eldridge for the awards ceremony, and Bob Muens and James Swope for the Emergency Response lecture. AIC is grateful to the workshop leaders and speakers, and special thanks to all the Specialty Group Chairs and Program Chairs for their engaging educational sessions.

Highlights of the Annual Meeting include the opening reception, a memorable evening at Vizcaya Museum and Gardens; the AIC birthday cake with 30 candles, blown out by the 30-year members at the banquet; tours, including an evening at the home of a major private collection of more than 450 pieces, a walking tour of the Miami Beach Art Deco district, public sculptures in Miami, and a visit to The Fortress, a purpose-built art storage facility; and workshops which covered topics on conservation assessment, scientific analysis, safety in decontamination of cultural property, environmental monitoring, care of outdoor bronze, and journal publication.

The exhibit area was sold out, with 36 exhibitors from

across the globe, 63 posters, and 5 table-top displays. AIC deeply appreciates their continued support. (See list on page 10.) The AIC Health and Safety Committee had its always-popular booth with literature and examples of health and safety equipment, as well as sponsored a lecture by James Kaufman on chemical safety in conservation. Congratulations to Jill Whitten who won the grand prize for the drawing of the exhibitor ballot for registration for the 2003 Annual Meeting in D.C.

A very special appreciation to our sponsors and in-kind contributors: The Getty Grant Program; Heritage Preservation; Huntington T. Block Insurance Agency, Inc.; Miami Dade-Art in Public Places; Samuel H. Kress Foundation; Stanford University Library; Vizcaya Museum and Gardens; Willard Developments LTD; and Wolfsonian Museum/FIU.

Thanks to our advertisers in the program: AATA

Online; Archival Matters, Inc.; Archivart; Becker Preservotec; Botti Studio of Architectural Arts, Inc.; Canadian Heritage Information Network; DeNoise.com; Dorfman Museum Figures, Inc.; Getty Publications; Heritage Preservation; Huntington T. Block Insurance Agency, Inc; Kremer Pigments; Marblehead Structures; University Products; and Willard Developments LTD.

AIC also appreciates all the members that attended the Annual Meeting in Miami, and hopes that those who were not there will be able join us in the Washington, D.C., area in 2003.

—Elizabeth F. "Penny" Jones, AIC/FAIC Executive Director,

31st AIC
Annual Meeting
June 5–10, 2003
Crystal Gateway Marriott Hotel
Arlington, Virginia
Rate: \$158

Correction

Our apologies to Dorfman Museum Figures, Inc. for printing the incorrect ad in the 2002 AIC Annual Meeting Program. The correct address for Dorfman is:

6224 Holabird Avenue
Baltimore, MD 21224
(800) 634-4873, (410) 284-3248
Fax: (410) 284-3249
www.museumfigures.com

Annual Meeting News

Awards Report

The AIC Awards Committee (Betsy Palmer Eldridge, Shelley Sturman, and José Orraca) is pleased to announce that the AIC Board has awarded the following AIC and AIC/Heritage Preservation awards for the year 2002. The three AIC awards were presented at the Annual Meeting banquet in Miami: two Honorary Membership Awards and one University Products Award.

The first Honorary Membership Award was presented by José Orraca to Don Sebera. Don was an active member of the conservation field for many years, serving as the president of AIC from 1976–78, teaching science in the conservation programs during the 1980s, and later working at the Library of Congress.

The second Honorary Membership Award was presented to Monona Rossol by Lisa Goldberg, on behalf of the Health and Safety Committee. Over the years, Monona has generously offered her time and professional expertise on health and safety matters to members of AIC in a tireless effort to raise the aware-



First award of the evening: José Orraca presented an Honorary Membership Award to Don Sebera for his dedication to the field of conservation.



For her commitment to the issues of health and safety, Monona Rossol received an Honorary Membership Award, presented by Lisa Goldberg.

ness of important issues.

The third award, the University Products Award, was presented by Debbie Hess Norris to Hugh Phibbs. Hugh was recognized for the tremendous contribution he has made to the conservation field by developing ingenious but simple methods for matting, framing, exhibition, and transport of works of art and artifacts, by teaching these meth-

ods to a diverse audience, and by publishing “how-to” articles for the conservation and commercial framing communities.

In addition to the AIC awards, the three recipients of the AIC/Heritage Preservation joint Award for Outstanding Commitment to Preservation and Care of Collections were announced. The actual award ceremonies will occur individually later in the year. The Committee congratulates these organizations and wishes to highlight their exemplary activities.

The first recipient was the City of Buffalo Arts Commission. The Arts Commission is responsible for the city’s extensive collection of public art and runs active programs caring for sculpture and paintings. Perhaps its most impressive accomplishment, however, is obtaining a commitment of 1% of the city’s annual capital budget for preservation activities. The nomination was submitted by Chris Tahk and Marianne Russell Marti.

The second recipient was the New York Academy of Medicine. Although the Academy’s library is relatively small, it has conscientiously and successfully worked for the last 20 years to implement the recommendations of the conservation field, as recently outlined in the *AIC Position Paper on Conservation and Preservation in Collecting Institutions*. Among other notable accomplishments, it has established a preservation department and conservation lab, secured grants for conservation purposes, actively trained and involved the staff and employees, and maintained an internship training program. The nomination was submitted by Elaine Schlefer.

Debbie Hess Norris presented the University Products Award to Hugh Phibbs for his many contributions to conservation.



The third recipient was the Vermont Museum and Gallery Alliance. Over the past two decades, the VMGA has developed a unique program to provide education and training in collections care to the many small museums and historical societies across the state that otherwise are without the necessary personnel and funds for conservation. The Vermont model merits particular note, and should be of interest to other states. The nomination was submitted by Michelle Pagan.

The Committee thanks Carolyn Rose, who represented Heritage Preservation on the Selection Committee; Clare Hansen, from the staff of Heritage Preservation; and Mary Seng, AIC Meetings and Marketing Manager, for their participation and help with this award. It is always both exciting and gratifying for the Committee members to review these nominations and to see the wonderful work that is being done. AIC and HP can be proud of the role they play in supporting and encouraging these fine organizations.

—*Betsy Palmer Eldridge, 2002 Chair, AIC Awards Committee,*

Thank you to our 2002 Annual Meeting Supporters

Aon/Huntington T. Block Insurance Agency

Getty Grant Program

Heritage Preservation

Samuel H. Kress Foundation

Stanford University Library

Vizcaya Museum and Gardens

Willard Developments LTD

CERTIFICATION AND LIABILITY

Introduction

During the Miami Issues Session, AIC President Jerry Podany announced that a mail vote will take place, likely in November 2002, to determine whether AIC members support the establishment a certification program. If affirmed, we will move forward with a design. Please keep in mind that development of a program will require input from the members. In preparation for the vote, in the September *AIC News* there will be a review of the Miami Issues Session, and the Certification Task Force will address issues raised by the members. If you have questions or comments relating to certification, please send them to me by e-mail at [REDACTED] and include the word "certification" in the subject line.

Over the last two years, questions have been raised concerning whether certification could lead to increased liability for conservators. Sam Harris, who teaches at the University of Pennsylvania and is a lawyer, engineer, and architect, addressed this issue at the meeting in Dallas, 2001. Since this subject is important to all members considering the development of a certification program, he has agreed to present his comments here for the benefit of those who could not attend that meeting.

—Terry Drayman-Weisser, Chair, Certification Task Force

Viewpoint

The comments by Terry Drayman-Weisser and Ann Boulton in the May 2002 issue of *AIC News* were thorough and informative, clear and forthright.

I have been asked to add to ongoing commentary on the issue of liability, which was raised in Dallas in 2001. Meeting participants asked if certification might and/or raise our exposure to claims of professional malpractice. I have done some additional research into the subject and can, with increased confidence, repeat my position of last year by stating that liability exposure is not a function of certification.

What I have learned is that we are currently exposed, to some degree, to claims of professional negligence. There does not appear to be any added exposure because we stipulate the standards of the profession, or because we engage in a certification program. I theorize that as we take on more projects of increasing risk exposure, some of us may seek added protection through insurance. The presence of insurance apparently provides some statistical increase in the likelihood of claims simply because of the presence of a deep pocket; however, the best evidence is that such exposure is not pervasive and is dramatically outweighed by increases in fees. Liability exposure is far more a function of the risks associated with projects and value of projects than it is to certification or insurance.

Consultation with several attorneys suggests that we may be better served in terms of liability reduction by subscribing to well-prepared and standardized contracts than by adding insurance. The consensus is that conservators are more likely to be exposed to claims of breach of contract (for which insurance is not available) than to claims of negligence, for which, ironically, insurance is theoretically available.

If this is the case, then breaches of contract are quite within our power to control and do not constitute insurable risks. At future conferences, it may be beneficial to conduct workshops on contract preparation and establish standards of conservation contracting. In the meanwhile, there does not appear to be any reason to delay, much less reject, certification based on liability exposure.

—Samuel Y. Harris, S. Harris & Co., 2601 Pennsylvania Ave., Suite Eight, Philadelphia, Pa. 19130-2348; (215) 769-1133, fax: (215) 769-1173; e-mail: SYH@SYHarris.com

Professional Associates Approved

The following members were recently approved as Professional Associates:

Joanna Rowntree
Beth Doyle
Joanne Hackett
Linnaea Dix Dawson
Charlotte Seifen
Heather Caldwell
Fiona Johnston
Ethel Hellman
Mindy Horn
Penley Knipe
Marie Laibinis-Craft
Susan Russick
Alexis Miller
Susan Jackson

AIC Annual Meeting Exhibitors

AATA Online
Archetype Books
Archivart®
Art Innovation B.V.
Art Preservation Services
Art-Care
ARTEX Fine Art Services
Artifex Equipment
Becker Preservotec GmbH
Better Light, Inc.
Canadian Conservation Institute
Cascade Group/Hanwell Instruments U.S.A.
Click Systems Limited
Conservation Resources
Dorfman Museum Figures, Inc.
Gaylord Bros.
Getty Publications
G. Ryder & Co. Ltd.
Heritage Preservation
Hiromi Paper International
Huntington T. Block Insurance Agency, Inc.
intax GmbH

Keepsafe Systems
LUNA IMAGING, INC.
Marblehead Structures, Inc.
MATERIALITY
Metal Edge Inc.
Methods & Materials
Museum Services Corporation
Neschen USA
Shepherds
Small Corp
TALAS/
The Hollinger Corporation
University Products, Inc.

Tabletop Displays

AKKRA, Inc.
The Fortress
Kremer Pigments
Upper Canada Stretchers Inc.
VidiPax

Grants, Awards, and Fellowships

Funding for Libraries and Museums: FY 2003 IMLS Grant Program Booklet Now Available

Each year the federal Institute of Museum and Library Services (IMLS) awards millions of dollars in grants to museums, libraries, professional museum and library service organizations, and museum-library partnerships. IMLS encourages all eligible museums and libraries to begin planning their grant applications for FY 2003 funding. For a FY 2003 Grant Programs booklet, contact IMLS at 1100 Pennsylvania Ave., NW, Washington, D.C.; (202) 606-8536; e-mail: imlsinfo@imls.gov. A PDF version of the booklet is available at www.imls.gov/pubs/pdf/2003ProgramsFinal.pdf. Grant application deadlines begin as early as October 15, 2002.

National Park Service's American Battlefield Protection Program (ABPP)

The ABPP announces the availability of funds from the Land and Water Conservation Fund to help states and local communities acquire and preserve threatened Civil War battlefields. The \$11 million available for matching grants will be administered by the ABPP and awarded through a competitive process over three years. Each grant requires a dollar-for-dollar non-Federal match. Higher consideration will be given to proposals for acquisition at battlefields defined as priority 1 or 2 sites. Details can be found at www2.cr.nps.gov/abpp/priority.htm. Applicants may submit proposals to NPS at any time. For complete details: Paul Hawke, Chief, American Battlefield Protection Program, [REDACTED], or Hampton Tucker, Grants Management Specialist, [REDACTED].

The National Historical Publications and Records Commission (NHPRC)

The NHPRC offers assistance for a variety of archival projects. Details: NHPRC, National Archives and Records Administration, 700 Pennsylvania Ave., NW, Room 111, Washington, D.C. 20408-0001; (202) 501-5610; fax: (202) 501-5601; nhprc@nara.gov; www.nara.gov/nara/nhprc.

Conservation Award

In 1997, the Archaeological Institute of America (AIA) created an award to recognize excellence in conservation. The AIA is the largest archaeological organization in North America, with 11,000 members worldwide. The creation of a special award for conservation draws public and professional attention to the importance of conserving cultural heritage.

The Conservation and Heritage Management Commit-

tee of AIA invites nominations for the AIA Archaeological Conservation Award, to be presented at the 2003 Annual Meeting in New Orleans, Louisiana. The award recognizes an individual's or institution's exceptional achievement in any of the following areas:

- archaeological conservation (the conservation of an artifact, monument, or site)
- archaeological conservation science (an advance in the deterioration analysis or treatment of archaeological materials)
- archaeological heritage management (the overall management of a site or group of sites including their preservation and interpretation to the public)
- education/public awareness of archaeological conservation through teaching, lecturing, an exhibition, or a publication

The award is open to any international individuals, institutions or organizations, public or private, that merit recognition for their contributions to the preservation of our archaeological heritage.

Eligibility is not restricted to members of the AIA or U.S. citizens. Please send names, a cv or institutional profile and several letters of support detailing the nominee's contribution to archaeological conservation to John Stubbs, Chair, Conservation and Heritage Management Committee, AIA, World Monument Fund, 95 Madison Ave., 9th Fl., New York, NY 10016. **Deadline: August 1, 2002.**

Directory Corrections

Please note the following updated member information, incorrectly listed in the 2002 AIC Directory:

▼ Deschu, Claudia
Gulf Coast Art Conservation
[REDACTED]
Bradenton, FL 34205
[REDACTED]
OB, SC, WA

▼ Hanson, Robin
Cleveland Museum of Art
Textile Conservation
11150 East Boulevard
Cleveland, OH 44106-1797
(216) 707-2259
Fax: (216) 229-2881
rhanson@clevelandart.org
TX

Note: Due to database problems at AIC, there were several corrections to the 2002 AIC Directory. As we prepare for the 2003 directory, we suggest that members verify that their listings in the 2002 directory are correct. If there is a change to any part of a listing, please e-mail the correction to info@aic-faic.org.

In Memoriam

Christa M. Gaehde
1922–2002

On April 3, Christa Gaehde, pioneer in paper conservation, died suddenly after being struck by a car near her home in Arlington, Massachusetts.

Christa Gaehde (nee Schelcher) was born in Dresden, Germany, into a household frequented by artists and writers, some of whom lived and worked for periods in her family's home. This atmosphere instilled in her a deep and enduring interest in art. After receiving her Baccalaureate at Maedchen Gymnasium in 1940, Christa enrolled in the University of Innsbruck to pursue the study of chemistry. Upon returning to Dresden in 1942, she began her training as a paper conservator. Between 1943 and 1947, Christa learned conservation with Max Hahn at the Kupferstichkabinett (the print room of the State Gallery) in Dresden and took courses in paper and color chemistry and art history at the technical university. The progress of World War II, however, interrupted her work. After the war, Hermann Voss, director of the State Gallery, encouraged Christa to complete her paper conservation training, as there was a critical need for young people in the profession. This early training became the foundation for her lifelong pursuit of learning. Her openness to new research, techniques, and materials, combined with her superb skill and fine sense of aesthetic judgment, produced thoughtful, elegant, and lasting treatments.

Reunited in 1946 with her fiancé, Joachim Gaehde (survivor of a Nazi forced labor camp), the young couple resided in Munich, Germany, where Christa set up her first private studio, working out of their one room apartment. In 1949, they moved to the United States where Christa continued her private practice and Joachim studied art history at New York University. Christa's work soon began to attract attention among collectors, museums, and dealers, allowing her to develop a flourishing practice. At that time, she was one of the first paper conservators in the United States. She later co-authored *A Guide to the Collecting and Care of Original Prints* (1965) with Carl Zigrosser, sponsored by the Print Council of America—one of the first books of its kind in the United States.

In 1958, the Gaehdes settled in Boston where Christa maintained her paper conservation practice and Joachim taught at Harvard and Brandeis Universities. Christa and Joachim maintained a long and loving relationship, enthusiastically mixing their professional and personal lives. Colleagues and friends will long remember the famous lunches in the garden and the activities involved in raising their two sons, Stephan and Nicholas. In addition to the New York clients who continued their relationship with her, Christa worked with curators at major cultural institutions across the country. Modest and little interested in promoting herself, Christa Gaehde is, nonetheless, widely revered

throughout the country for the fine quality of her work and discerning judgment, which led auction houses to include her name in catalogs with artworks she had treated.

During her more than 50 years of conservation practice, Christa had the opportunity to examine and treat a wide variety of unique and rare works of art on paper. As paper conservator Annette Manick remarked, "Vast experience taught her restraint, a lesson that she persuasively passed on to collectors, dealers, and conservators alike." The length and breadth of her distinctive career and an incredible visual memory, allowed her to gain a profound understanding of the subtle aesthetics of countless artworks and the peculiar characteristics that influence their aging and preservation. She was keenly interested in the long-term effect of conservation treatments and was one of the first conservators to consider the dangers of local treatment. Christa's treatment procedures always went well beyond basic cosmetics. She believed in a holistic approach to the treatment of an artwork and maintained a constant concern for the lasting effects of her treatments. Before a difficult procedure, she often examined another example of the artist's work in a museum collection in order to formulate the best treatment approach, and was known to physically revisit her own treatments twenty years later. She was one of the first conservators to successfully perform the practice of light bleaching in the 1970s. She also successfully developed the use of chlorine dioxide bleaching. Her procedures were so sensitively executed that after seeing one of these bleaching treatments, curators unaware of the previous stains, would marvel at a print's fine "original" condition.

Christa consistently taught one-on-one sessions with apprentices and interns in her studio, and she encouraged the teaching of art conservation as an academic discipline. She sought scientific answers to treatment problems and carried out mock-ups and experiments to test her conservation procedures. Her approach stimulated dialogue with visiting conservators and demonstrated a commitment to sharing treatment techniques and philosophies. In spite of the demands of a busy practice, she remained accessible to students and practitioners throughout her career. Conservators who worked under her tutelage were inspired by her mentorship in the choice of their research topics and publication endeavors.

Christa was a founding member and Fellow of the AIC, Fellow of the IIC, and the first conservator to be elected to the Print Council of America. She served on the AIC Board of Examiners for Certification from 1980–1983 and was a strong supporter for setting standards of practice for the profession. In 2000, she received the Sheldon and Caroline Keck Award from AIC in recognition of her dedication to the education of conservators. Her kindness and generosity are legendary, especially among those whose approaches to conservation she helped to shape. Her all too sudden death has left us bereft of a mentor and friend.

In her honor, the "Christa Gaehde Fund" has been established through the FAIC to promote study and

research in the conservation of fine art prints and drawings. Tax deductible contributions should be mailed to the AIC office.

—Leslie Paisley, [REDACTED] and
Irene Brueckle, [REDACTED]

D O N A T I O N S

... to FAIC and the Christa Gaehde Fund

Thank you for your generosity

FAIC

Becky Ault
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Karen Yager

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Nannie Henderson
Annis Lee Reeves
Patricia Carey
Brigitte Boyadjian
Tatyana Goldwyn
James Baird
Nancy Purinton
Erika Hall
Jane Sugarman
C.G. Boerner
Elaine Loeffler
Leslie Paisley
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Klaus Florey
Robert Maeda
Marguerite Robinson
Nicholas D'Arbeloff
Sarah Riley
Birgit Shell
Mr. and Mrs. B.H. Pucker
Mary Ryan
Louise Peterkin
Nancy M. Hall
Martin Cohn
Susan Vrotsos
Annis Lee Adams
Richard Niebuhr
Cintra Rodgers

People

The Conservation Center of the Institute of Fine Arts, New York University, has accepted the following students for the 2002–2003 academic year: Mark Benford, Corey D'Augustine, Lauren Fly, Kelly Keegan, Joanna Schwarz, and Corey Smith. The following advanced students will be interning in 2002–2003: Sarah Barack, The Walters Art Museum; Isabelle Duvernois, The Metropolitan Museum of Art; Beth Edelstein, Northeast Cultural Resources Center, National Park Service; Matthew Hayes, Kunsthistorisches Museum Vienna; Sandhya Jain, The Metropolitan Museum of Art; Clara Ines Rjas-Sebesta, The Thaw Conservation Center, The Morgan Library, and New York Historical Society; Erin Toomey, The Metropolitan Museum of Art.

The National Endowment for the Arts announced that **Robert Frankel**, executive director of the Santa Barbara Museum of Art since 1996, has been appointed its director of museums and visual arts. Frankel will supervise the panel selection and grantmaking process in the two areas, oversee the indemnity program, and provide professional leadership to the field. Details: NEA, Office of Communications, (202) 682–5570 or www.arts.gov.

The Association for Library Collections and Technical Services (ALCTS) recently announced **Ellen McCrady** as the recipient of the 2002 Banks/Harris Preservation Award. **Jack Soutanian Jr.**, conservator, Metropolitan Museum of Art, has been named Chevalier de l'Ordre des Arts et des Lettres by the French government for his contribution to the field of conservation.

Sara Wolf has been appointed director, Northeast Museum Services Center, National Park Service, Boston, Mass. She can be reached at [REDACTED]

Debra Hess Norris was recently inducted into the University of Delaware alumni Wall of Fame, an honor that has been bestowed to men and women in a variety of vocations since the wall's inception in the 1980s.

NEW AIC/FAIC BOARD MEMBERS

AIC/FAIC Board members for 2002–2003:

Richard Kerschner, treasurer, and **Mary Striegel**, director, specialty group liaison.

Katharine Untch was elected to a second term as director, professional education, **Hilary A. Kaplan** to a second term as secretary, and **Jane Klinger** to a one-year term as director, committee liaison.

Continuing members are **Jerry Podany**, president, **Pamela Young**, vice president, and **Craig Deller**, director, communications.

Allied Organization News

Sustaining Our Heritage through Our Museums' Collections

The Institute of Museum and Library Services (IMLS) recently published a book about its history of support for conservation activities in America's museums. The book is a tool for museum professionals to educate their boards, contributors, patrons, and communities at large about the importance of conserving their collections. Beautifully illustrated in full color, the book highlights 21 conservation projects ranging from the preventative conservation of Franz Marc's Large Blue Horses at the Walker Art Center in Seattle to eradicating bovine tuberculosis in African Bongo antelopes at the Audubon Zoo in New Orleans. For more information, including instructions on how to obtain free copies for your museum, go to www.imls.gov/what-snew/current/050902.htm.

Conference Report

Textile Matters: Object-Based Research, The Contribution of Conservation to Textile History and Research—April 18–19, 2002

The Pasold Research Fund, in conjunction with the Textile Conservation Centre (TCC) of the University of Southampton, sponsored a two-day conference entitled "Textile Matters: Object-Based Research, The Contribution of Conservation to Textile History and Research." This interdisciplinary conference focused on the contribution that object-based research can make to the understanding of textiles and drew an international audience of more than 120 conservators, curators, scientists, art historians, and others with an interest in textiles. The conference was held at TCC's facility on the campus of the Winchester School of Art in Winchester, England.

The conference included a series of informative papers on a variety of subjects that were grouped thematically. Eleven papers were delivered by presenters from the United Kingdom, Sweden, and Germany. They explored how evidence derived directly from textiles, in combination with contextual and documentary evidence, further enhances knowledge and understanding. Contributions from the field of textile conservation included the physical nature of textiles as well as information about their use, wear, and degradation.

The morning session on day one centered on the theme "Evidence from Textiles." Papers that covered both curatorial and conservation perspectives on textile research, were presented by Santina Levey, former keeper of Textiles and Dress at the Victoria and Albert Museum, London; Dinah Eastop of the Textile Conservation Centre; and Ruth

Barnes of the Ashmolean Museum. Ms. Levey, the keynote speaker, presented a talk entitled "Looking at Objects." Dinah Eastop's presentation focused on the social life of textiles, and Ruth Barnes spoke about an embroidered dress from Medieval Islamic Egypt.

The afternoon session's theme was "Revelations from Conservation." Three papers were presented during this session; all focused on the conservation aspect of textiles. Included were papers by Kate Gill of the TCC on an upholstery conservation project; Amber Rowe of the TCC on archaeological textiles; and Anna Javér of the National Museum of World Cultures in Gothenburg on a sprang cap.

The morning session on day two was entitled "Textiles and Text: Evidence from Textiles and Other Documentary Sources." Five papers were presented, three from the curatorial perspective and two from the conservation perspective. Topics and speakers included Maria Hayward of the TCC on English pre-reformation ecclesiastical textiles; Jutta Bäumel of the Dresden Museums on 16th to 18th century costume in the collection of the Dresden Armory; Natalie Rothstein on 18th-century English silks; Lesley Miller of the University of Southampton on Philippe de la Salle's life and work; and Crosby Stevens of English Heritage on the interiors at Brodsworth House.

—Robin Hanson, Assistant Conservator of Textiles, The Cleveland Museum of Art, (216) 707-2259; rhanson@clevelandart.org

Recent Publications

Preserving What Is Valued: Museums, Conservation, and First Nations by Miriam Clavir explores the concept of preserving cultural heritage, pointing out how museum practice regarding the handling and preservation of objects is politicized. The book argues that museum practices are historically grounded and represent values that are not necessarily held by the originators of the objects. The first part of the book focuses on conservation as it is practiced today, explaining the principles, methods and ethics of conservation. The second part discusses First Nations people's perspectives on preservation, quoting extensively from interviews done throughout British Columbia, and comparing the British Columbia situation with that in New Zealand. 2002. 320 pages. \$95 (Canadian). Published and available from University of British Columbia Press, info@ubcpress.ubc.ca

Dear Print Fan, A Festschrift for Marjorie B. Cohn, edited by Craigen Bowen, Susan Dackerman, and Elizabeth Mansfield, is a tribute to Marjorie Cohn's illustrious career in the conservation and curation of works of art on paper. Her wide-ranging influence is evident in this unusually diverse Festschrift, with scholarly studies presented alongside works of art, humorous essays, and reminiscences. Papers include discussions of the works and techniques of artists such as Nanteuil, Edouart, and Mantegna. They also include studies of materials and techniques, including inks and 18th-century printed maps, as well as discussions of collectors and

their legacy to the Harvard University Art Museums where Cohn works. 2001. 317 pages, hardcover (alkaline paper). \$65. Published by and available from Harvard University Art Museums, Cambridge, Mass., www.artmuseums.harvard.edu.

Contributions to Conservation, Research in Conservation at the Netherlands Institute of Cultural Heritage, edited by Jaap Mosk and Norman Tennant, is a group of papers illustrating the impressive variety of conservation topics addressed by conservators and conservation scientists at the Netherlands Institute of Cultural Heritage. Papers can be divided into categories: 1) characterization of materials, including archaeological objects and modern synthetic pigments; 2) deterioration of materials, including natural resins, paper early plastics, and iron-gall complexes on textiles and paper; 3) treatment of objects, including removal of lacquers on silver and the treatment of ink corrosion; 4) preventive techniques, including sorbents to protect calcareous materials and cellulose acetate-based materials against acid vapors and passive monitoring of formaldehyde. 2002. Soft cover. £35. Published by Archetype Publications. Available from Cotsen Publications, UCLA, (866) 628-2895, ioa-pubs@ucla.edu.

Recommendation and Guidelines for the Adoption of Common Principles Regarding the Conservation-Restoration of the Cultural Heritage in Europe by the APEL project, is a survey on the legislation concerning cultural heritage and its conservation-restoration, and an exhaustive analysis of the conservation-restoration processes presently used in European countries. The book addresses not only conservator-restorers, but all the professions involved in the preservation of cultural heritage, including lawyers and administrative operators. It is translated into 7 languages: English, Finnish, French, German, Italian, Dutch, and Portuguese. 2002. 30 Euros. Send a bank transfer to: ECCO Credit Suisse, Avenue de la Gare 21, CP192, CH-1920 Martigny, Account n° 0480-630 175-72. Swift address: CRESCHZZ 19B or a check addressed "ECCO, Eric-J. Favre-Bulle, Martigny" and an order with a receipt of your transfer by fax to: Ylva Player Dahnsjö, General Secretary of ECCO, Conservation Unit, Main Library, University of Dundee; e-mail: y.m.t.playerdahnsjo@dundee.ac.uk.

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

"Are you chemically deteriorating? Wear your medically approved fit-tested respirator."

A reminder from the AIC Health and Safety Committee

Worth Noting

Eleanor McMillan Establishes Conservator Position at Smithsonian Institution

The first archives conservator position at the Smithsonian Institution has been funded through the generous (\$100,000) donation of Eleanor McMillan, the first paper conservator and a former manager in the Conservation Analytical Laboratory at the Smithsonian. The Smithsonian Institution Archives, the major repository for Smithsonian history, will host the McMillan Conservator, who will be responsible for providing conservation and preservation services for the many archives throughout the Smithsonian.

Eleanor McMillan served in the newly established Conservation Analytical Laboratory (now the Smithsonian Center for Materials Research and Education) at the Smithsonian from 1963-1994. Starting as a generalist conservation trainee, she soon became the first paper conservator. In the 70s and 80s she assumed supervisory responsibilities for conservators in many disciplines, and prior to her retirement, was responsible for the graduate-level courses offered by CAL. She is a founding member and former president of the Washington Conservation Guild, is an active member and Fellow of the American Institute for Conservation, and a Fellow of the International Institute for Conservation based in London, currently serving on the council. Contact: Smithsonian Institution, Washington, D.C., (202) 357-1420; fax: (202) 357-2395.

New Conservation Website

The Board of the Conservation Information Network announced a new website for the Conservation Information Network (CIN) at www.bcin.ca. The new site, created on behalf of CIN by the Canadian Heritage Information Network (CHIN), was launched on May 1. The BCIN Bibliographic Database will be offered free of charge on the new site. BCIN currently contains more than 190,000 bibliographic records on conservation, contributed by the following: Canadian Conservation Institute Library; Getty Conservation Institute; International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM); International Council of Museums (ICOM); International Council on Monuments and Sites (ICOMOS); National Archives of Canada; and Smithsonian Center for Materials Research and Education (SCMRE).

BCIN will include the first 34 volumes of Art and Archaeology Technical Abstracts (AATA) published between 1955 and 1997. In a related development, the entire body of AATA abstracts, published from 1955 to the present, will be available in a new free online service, AATA Online. Offered by the Getty Conservation Institute, in association with the International Institute for Conservation of Historic and Artistic Works (IIC), AATA Online went live on June 8 at www.getty.edu/conservation. The site will

be updated on a quarterly basis.

In the coming months, the CIN Board will actively explore ways to enhance access and integration of the conservation resources represented in the BCIN and AATA databases so as to provide the best and widest possible service to the field. The Canadian Heritage Information Network is also undertaking a major redevelopment of its website at www.chin.gc.ca.

In addition to featuring an engaging new look and user-friendly navigational tools, the website will focus on skills required for creating and managing digital content. As with the new Conservation Information Network site, the new CHIN site was launched on May 1, and all CHIN online resources were offered free of charge. Information: Canadian Heritage Information Network, (819) 994-1200 or (800) 520-2446; service@chin.gc.ca.

Mellon Foundation To Support Scholarly Communication Institute

With the support of a grant from The Andrew W. Mellon Foundation, the Council on Library and Information Resources (CLIR) will join with Dartmouth College Library to develop a Scholarly Communication Institute. The first session will held in summer 2003.

The institute will bring together pioneers and innovators in scholarly communication for a one-week residential experience during which they will discuss institutional and discipline-based strategies for advancing innovation in scholarly communication.

The institute will be held on the Dartmouth campus in Hanover, New Hampshire. Participation in each session will be limited to 20 individuals from the scholarly, library, publishing, and technology communities. Potential attendees must be nominated by their own institutions. The nominator must submit evidence of the pioneering qualities of the nominee's work. Application information will appear on CLIR's website in July.

LACMA Awarded 1.86 Million Grant from The Andrew W. Mellon Foundation To Endow Conservation Position

The Los Angeles County Museum of Art (LACMA) received a \$1.85 million challenge grant from The Andrew W. Mellon Foundation to endow a senior conservation scientist position at the museum. The grant also includes funding to purchase and maintain state-of-the-art analytical equipment for LACMA's Conservation Center. The museum has already raised \$150,000 toward its matching equipment obligation, but must raise an additional \$650,000 to obtain the full benefit of the endowment for the senior conservation scientist position.

An earlier gift from The Mellon Foundation endowed conservation fellowships at the LACMA that have since provided training for more than 150 students.

The Emergency Response and Salvage Wheel Now Available in Spanish

The eagerly awaited Spanish-language *Emergency Response and Salvage Wheel* is being released in time for the 2002 hurricane season. Since its publication 1997, the Wheel as become the single most recognized and respected tool for protecting documents, art, and artifacts from water damage.

The information in the practical slide chart was developed by preservation professionals, and it has been endorsed by the Federal Emergency Management agency (FEMA) and many other federal agencies and national cultural organizations. The Rueda de Salvamento y Respuesta ante Emergencias will bring this valuable information to a wide audience. Each Rueda is enclosed in a water-resistant bag and comes with explanatory materials in both Spanish and English.

Major funding for the Spanish-language Wheel has been provided by the National Endowment for the Humanities, with additional support from the St. Paul Companies, Inc. Foundation and the American Express Company. Thanks to these generous contributions, Heritage Preservation has produced 22,500 Wheels for free distribution in the U.S. and Puerto Rico. More than 15,000 Ruedas were mailed during May to libraries, museums, archives, and historic preservation organizations in several states.

Other Wheels will reach state arts, humanities, and emergency management agencies around the country, as well as appropriate training programs and workshops. The remaining free Ruedas will be available upon request, while supply lasts, with a limit of two copies per nonprofit institution. The Rueda is also available for purchase at the same price as the English-language Wheel (\$10.95; \$6.95 for nonprofits and government agencies; quantity discounts are available).

The Wheel was produced by the Heritage Emergency National Task Force, a partnership of more than 30 government agencies and national service organizations. The Task Force is an initiative of Heritage Preservation and FEMA. For order forms or further information: (888) 979-2233, fax: (202) 634-1435, taskforce@heritagepreservation.org; www.heritageemergency.org.

Correction

In the May issue of *AIC News*, Tom Edmondson's name was spelled incorrectly in the lead article on page 1.

Our apologies to the author.

Interested in publishing your paper in the *Journal of the American Institute for Conservation*? Submit your article for the next review cycle. The last two deadlines remaining in 2002 are August 1 and November 1.

JOURNAL OF THE AMERICAN INSTITUTE FOR CONSERVATION

Be sure to read the *JAIC* guidelines for submitting articles, located at the back of each issue of *JAIC*. Send EIGHT (8) copies of your article to:

Nora McElfish
AIC
1717 K St., NW
Suite 200
Washington, D.C. 20006

Call for Papers: The History, Philosophy, and Ethics of Conservation

General Session, AIC 2003 Annual Meeting

The Program Committee invites papers that relate the above topics to current practice, and, particularly, those that attempt to analyze controversial issues in ways that can be useful to the field as a whole. All authors will be asked to participate in panel discussions following the presentations.

Suggested topics include:

Appropriate role of conservator: advocate, mediator, and/or source of expertise:

- In the preservation of particular works of art
- With first peoples in discussion about institutional policies regarding handling, disposition, acquisition, conservation treatment.
- As curator for clients without curatorial expertise
- With artists before a work is created

The history of conservation:

- Changes in a particular treatment over time in one lab—examples, why the changes?
- Development of conservation as a profession rather than craft practice

The committee would also welcome the inclusion of and elaboration on any number of the following in the

presentations:

- Every conservation treatment is different: Agree/disagree?
- Conservation: craft or profession?
- Conservators working outside the box: good or bad?
- Can/should cultural use override preservation as a goal of treatment?
- Preparing for future retrospective studies
- The conservation police: joke or necessary evil?
- Conservation as masochism: discuss
- True or false: the conservation profession is unique among all other professions
- Conservation jokes: are there any?

The Program Committee will consider the following factors when selecting papers for presentations: general interest for the AIC membership; suitability for oral presentation; and quality of the abstract.

Abstracts should be double-spaced and no more than two pages in length. Abstracts may be submitted in electronic format (via e-mail or on disc) or via regular mail. The deadline for submission of an abstract is **August 1, 2002**. Final notifications will be sent out by October 1, 2002. Submissions should be sent to the AIC Office, 1717 K Street NW, Suite 200, Washington, D.C. 20006, or e-mailed to info@aic-faic.org. Questions regarding possible submissions are welcome. Please contact Paul Himmelstein, chair, at [REDACTED].

Specialty Groups



Architecture

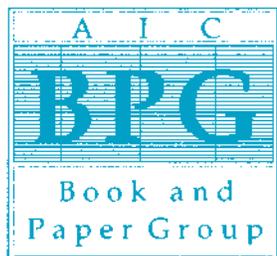
NEW PROGRAM CHAIR:

ASG is pleased to announce that Judy Jacob has been elected program chair. Judy is a Senior Conservator with the National Park Service, Northeast Cultural Resources Center, Building

Conservation Branch, in New York City. She works primarily on stone and masonry buildings and monuments, carrying out condition surveys, recommending preservation plans, testing treatment methods and materials, carrying out treatments, and writing specifications. Past projects include a condition survey and preservation plan for Castle Clinton, marble cleaning supervision and mural painting conservation at Grant's Tomb, and conservation treatments for the collection of 193 stone tablets in the Washington Monument. Current projects include removal of gypsum crust on column capitals at the Jefferson Memorial and stabilization treatments for gravestones in Saint Paul's church cemetery. She received her M.S. in historic preservation from Columbia University and studied stone conservation and mural painting conservation at ICCROM. —*Fran Gale*

The position of program chair requires a two-year commitment: the first year as program chair, the second year as chair of the Architectural Specialty Group (the program chair automatically assumes the position of chair the following year). The new program chair will be responsible for organizing the ASG program of talks and events for the 2003 AIC Annual Meeting in Arlington, Virginia. The program chair will report to the ASG Chair Mary Jablonski. The following year as ASG Chair, this same person will oversee the responsibilities of the next program chair; run the ASG annual Business Meeting; sit on the AIC Internal Advisory Group (one required meeting in Washington, D.C. in January or February 2003); and generally ensure that all ASG business is conducted smoothly.

—*John Carr, Fairmount Park Historic Preservation Trust, Inc., The Sheep Barn, 2020 Chamounix Dr., Fairmount Park, Philadelphia, Pa. 19131; (215) 877-8001; johncarr@fairmountparktrust.org*



Book and Paper

SPECIAL OFFER: Back issues of the Book and Paper Group's (BPG) primary publication, the *Annual*, are going on sale. Copies of this publication, produced once a year since 1982, are printed and distributed

as a benefit to members of the BPG. However, back issues are available to everyone and are on sale for only \$5 (orig-

inally \$20 to nonmembers). All volumes, except nos. 4 and 12 are available (some issues have less than 15 copies left), so check your shelves to be sure you have a complete set of this important publication before back issues run out. If you are not familiar with this publication or are not certain of the topics in earlier volumes, check the contents online at <http://aic.stanford.edu/conspec/bpg/annual>. All requests should be addressed to AIC, 1717 K Street, NW, Suite 200, Washington, D.C. 20006, or contact Robert Treadway at info@aic-faic.org.

EDUCATION AND PROGRAMS COMMITTEE:

News from the committee is now online at <http://aic.stanford.edu/conspec/bpg/edupr/index.html>.

BPG ARCHIVES: Now that AIC is beginning to organize the permanent archives of the AIC office, we as a specialty group are beginning to look at our own record-keeping practices. We must begin thinking about a records management policy for our group. Separate hard copy files are kept by the executive council and chairs of the various subcommittees and ad hoc committees, and some publications are kept on file electronically. We have no long-term preservation plan for these records. Therefore, we are looking for interested individuals to assist the BPG with the process of organizing the history of our group. If you are interested in working on this project or have some ideas for procedure, please contact BPG Secretary Fern Bleckner.

—*Leslie Paisley, Chair, Williamstown Art Conservation Center, 225 South St., Williamstown, Mass. 01267; [REDACTED]; lpaisley@williamstownart.org*



CIPP

2002 ANNUAL MEETING:

I would like to thank CIPP Director Susan Barger and Vice-Chair Anne Zanikos for the interesting half-day session this year on Analysis Options for Conservators in Private Practice. I

would also like to thank the speakers who lead the session: Nancy Odegaard, Susan Barger, Duane Chartier, and James Martin. I know that we are all looking forward to seeing these presentations in print.

2001 POSTPRINTS: The 2001 Postprints are in the final phase prior to printing. Last year at the CIPP Business Meeting in Dallas, there was strong interest in producing the Postprints on a CD as opposed to printed form. My research has indicated that this can be done for a reasonable price on a CD that will be both PC and Mac friendly. The CD can be read using Adobe Acrobat PDF, which can be downloaded at no charge from www.Adobe.com/products/acrobat/readstep2.html. I hope that this new endeavor will be a welcomed opportunity for change, as there are several advantages, including inexpensive mail

Specialty Groups

costs and the ability to print pages from a personal computer.

ELECTION RESULTS: I would like to welcome the CIPP new Vice-Chair Catherine Rogers, as well as Marianne Russell Marti, the new director, and Ria German Carter, the newest member of the Nominating Committee. I would also like to recognize the time and effort that Dan Kurtz, our outgoing Director, has made these past two years, and Laurie Booth, outgoing chair of the Nominating Committee. Thank you in advanced, one and all, for carrying out your terms.

2001–2002 CIPP BOARD ACCOMPLISHMENTS: To recap the 2001–2002 year for all of the CIPP membership, I would like to mention the CIPP Board accomplishments. There are so many items we work on that may not be obvious. These items were bulleted on the 2002 Business Meeting Agenda mailed to every member along with the 2001 CIPP Business Meeting minutes. If you did not receive a copy, please e-mail me at [REDACTED].

Thank you for the opportunity to serve CIPP—I have thoroughly enjoyed it. I look forward to assisting CIPP committees in the future and hope that other members will step forward and get involved, as there are many interesting people to work with in this specialty group.

—Ingrid A. Neuman, *Outgoing Chair, 2001–2002, Berkshire Art Conservation, [REDACTED], Newton, Mass. 02465; [REDACTED]*



Objects

ELECTIONS: The results are in! Next year's program chair is Dave Harvey and the new secretary/treasurer is Diane Fullick. Have any ideas for next year's program? Please contact Dave [REDACTED]

NOMINATING COMMITTEE: Stephanie Hornbeck is the chair of next year's Nominating Committee and is seeking the next program chair. If you are interested in volunteering for the Committee, or interested in running for the position, please contact Stephanie at [REDACTED], x270, [REDACTED]

2002 ANNUAL MEETING: The annual meeting in Miami has just passed, and would not have been successful without the hard work of dedicated volunteers. Thanks to everyone who volunteered; it couldn't have happened without you.

WEBMASTER: Vanessa Muros has agreed to be the webmaster of the soon-to-be public OSG web page on the AIC website. Please contact Vanessa with ideas or if you'd like to help: [REDACTED].

FAREWELL: This is my last column as OSG chair. It

has been both an honor and a privilege to serve. Everyone is encouraged to volunteer for his or her professional organization. It takes time, but the rewards are certainly great.

—Lisa Bruno, *Chair, Brooklyn Museum of Art; [REDACTED], [REDACTED]; lisa.bruno@brooklynmuseum.org*



Paintings

2002 ANNUAL MEETING: By the time you read this article, the Annual Meeting will be but a fond memory. I can only hope it all went well and that the presentations and social events were stimulating. I would like to

thank my fellow officers—Heather Galloway and Charlotte Seifen—for their help and advice throughout the year. Heather is our new chair and Charlotte will continue as our highly efficient and helpful secretary/treasurer for one more year. Thanks too, to the AIC staff. It has been a pleasure working with you all! I would also like to thank Mark Leonard, Frank Zuccari, Sarah Fisher, and Jim Coddington, who took the time to share events and research at their institutions.

TO THE MEMBERSHIP: Changes to our roster of officers were proposed at the Miami Business Meeting. This is a great time for conservators of every level of experience to get involved by serving on a committee or running for office. Serving as an officer is hard work but very rewarding and often inspiring. Over the next few years we hope to develop a PSG website, workshops and symposiums, joint sessions with other specialties, and anything our imaginations can devise. Please respond to your new chair with suggestions and ideas—your help is needed!

—Jill Whitten, *Chair, 2001–2002, Whitten & Proctor Fine Art Conservation, phone/fax [REDACTED], wpfineart@main.com*



Photographic Materials

NEW OFFICERS: PMG will be holding its elections of new officers for announcement at the Winter Meeting in San Juan, Puerto Rico, in March 2003. At the conclusion of the business meeting we

will don our sarongs and/or bikinis and flock to the beach for a celebration with drinks and island treats and wild abandonment. All should be prepared to shed restrictive clothing and attitudes, and succumb to the beauty and sanity-restoring atmosphere of the tropical environment. You can even change your name before arriving, if you so desire, or require.

Specialty Groups

FIRST CALL FOR PAPERS: Contact PMG Program Chair Lee Ann Daffner with your submissions for presentations at the Winter Meeting 2003, or for the PMG Session, AIC Annual Meeting 2003. She can be reached at: [REDACTED]

OTHER NEWS Have a lovely summer.

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



Textiles

ELECTION RESULTS: Congratulations to our newly elected Vice Chair Deborah Bede, and also to Susan Adler, who will return for a second term as treasurer. Kathy Francis will assume the position of chair and Beth McLaughlin will continue her duties as secretary. I want to also extend additional thanks to Susan Mathisen, Sarah Stevens, and Beth Szuhay for their willingness to have their names placed in nomination for these open positions. Conservators willing to run for office are few and far between, and these women are all to be congratulated for their dedication to the organization. Finally, thanks again to Nominating Committee members Kathleen Kiefer (chair), T. Rose Holdcraft, and Robin Hanson for their efforts. A special thank you to Winterthur students Anne Peranteau and Yadin La Rochette for tallying the ballots.

CALL FOR PAPERS: Believe it or not, now is the time to begin thinking about next year's specialty group session. The 2003 AIC Annual Meeting will once again be held in Crystal City, site of the 1998 Annual Meeting in Washington, D.C., and a 10-minute subway ride from the Mall. At this time papers on any topic of concern to textiles conservators will be considered. Presentations should generally be 20 minutes in length, although shorter topics and panel discussions will also be considered. Please note that newly elected Vice Chair Deborah Bede will assume the duties of program chair. Abstracts of 300–600 words can be e-mailed to her at stillwaterstudio@conknet.com or faxed to is [REDACTED]. Further details on the 2003 TSG session, as well as submission deadlines, will be posted in upcoming issues of this newsletter.

THANK YOU: After six years working for the TSG—first as treasurer, then as vice chair-chair, I am very pleased to turn over my duties to Kathy and Deborah. Both women have worked diligently over the years in various capacities for this organization, they understand the workings of AIC, and I have every confidence that they are going to serve this group well. Thanks to all TSG members for the privilege of serving in this organization and to my colleagues, too numerous to name, who offered their time and advice

to me during these years. Finally, thanks to all my presenters in both the TSG and OSG, and to OSG Chair Lisa Bruno and Program Chair Pat Griffin, all of whom made the Miami 2002 joint-session such a great success.

—Christine Giuntini, 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*

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

Courses, Conferences, and Seminars

CALL FOR PAPERS

July 30. Call for Papers and Posters: Preserving Library and Archival Materials in Africa: Opportunities and Challenges.

Pietermaritzburg, South Africa (at the University of Natal)—Contact: Patrick Ngulube, University of Natal, School of Human and Social Studies, Dept. of Information Studies, Private Bag X01, Scottsville, 3209, Pietermaritzburg, South Africa; +27 33 260 5972; Fax: +27 331 260 5092.



August 1. AIC 31st Annual Meeting, General Session: The History, Philosophy and Ethics of Conservation.

Arlington, VA—Contact: Paul Himmelstein, [REDACTED] Washington, DC 20006; (202) 452-9545, ext. 14; Fax: (202) 452-9328; [REDACTED]

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

Vienna, Austria—Contact: Alexander Aichinger, Osterreichisches Staatsarchiv, Nottendorfgasse [REDACTED] Wien; [REDACTED]

GENERAL

August 2–4. Sixth Annual International Preservation Trades Workshop

Fairmont, WV—Contact: [REDACTED]; www.ptn.org; Fee: \$355 for members; \$395 for nonmembers.



August 9. “Packing and Shipping Works of Art,” in partnership with the Virginia Conservation Association and the Virginia Museum Association.

Richmond, VA—Contact: Virginia Association of Museums, (804)

649-8261, ext. 3,
www.vamuseums.org

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

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

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

London, United Kingdom—Contact: Julie Travis or Sarah Cartmell, [REDACTED] [REDACTED] Fee: £275.

October 5–9, 2002. “Costume Mannequins: Innovative Methods for Constructing and Casting Custom Archival Forms.”

Lowell, MA—Contact: Mary Williamson, Textile Conservation Center, American Textile History Museum; [REDACTED]; mwilliamson@athm.org

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

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

October 14–18. ICOMOS 13th General Assembly

Harare, Zimbabwe, Africa—Contact: African Incentive, 62 Bishop Gaul Ave., Bertram Rd., Milton Park, P.O. Box EH 123, Emerald Hill, Harare, Zimbabwe, Africa; Fax: (263-4)

778215-6/741929;
africadm@icon.co.zw



October 16. “Packing and Shipping Works of Art,” in partnership with the Los Angeles County Museum of Art; October 25. “Packing and Shipping Works of Art,” in partnership with the Museum of Fine Arts.

Los Angeles, CA, and Boston, MA—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 12; Fax: (202) 452-9328; [REDACTED]

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

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

November 4–29. Sharing Conservation Decisions.

Rome and Florence, Italy—Contact: ICCROM Training Information and Fellowships Office, 13 via di San Michele, 1-00153, Rome, RM, Italy; +39 06 585531; Fax: +39 0658553349; training@iccrom.org; Fee: \$1,000; Registration deadline: July 15.



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

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

Courses, Conferences, and Seminars

Fax: (202) 452-9328; [REDACTED]
[REDACTED]

November 10-15. **Managing Museums and Galleries in the 21st Century.**

London—Contact: International Networking Events, The British Council, 1 Beaumont Pl., Oxford OX1 2PJ, UK; +44 0 1865 316636; Fax: +44 0 1865 557368/516590; network.events@britishcouncil.org; Fee: £1590

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

New Delhi, India—Contact: Patrick Boylan, [REDACTED], Leicester LE2 3YB, United Kingdom; [REDACTED]; p.boylan@city.ac.uk; www.icom.org/ictop

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

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

ARCHITECTURE

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

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

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

Newport, RI (at Salve Regina University)—Sponsored by the

Victorian Society in America; Contact: 1-800-351-2372; historic@salve.edu

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

Yazd, Iran—Contact: Dr. A. Vatandoust, Director, Research Center for Conservation of Cultural Relics, [REDACTED]; Tehran 11365, Iran; [REDACTED]; Fax: [REDACTED]

BOOK & PAPER

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

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

July 22-27. **Papermaking workshop.**

Coldigioco, Italy—Contact: Melissa at [REDACTED] or Stacey at [REDACTED]; info@papermaking.org

July 23-25. **“Enzymes and Their Use in Conservation,” in partnership with SCMRE and the Preservation and Conservation Studies Program, Graduate School of Library and Information Science, The University of Texas at Austin.**

Suitland, MD—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 12; Fax: (202) 452-9328; [REDACTED]

August 19-25. **66th Annual Meeting of the Society of American Archivists.**

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

August 29-30. **A New Way of Looking at Pulping, Small Laboratory Practices.**

Ithaca, NY—Contact: Tatyana Petukhova, Graphics Conservation Laboratory, 106 Library Annex, Palm Road, Cornell University, Ithaca, NY 14853; (607) 253-3164; tp16@cornell.edu; Fee: \$120 (includes materials).

Fall 2002-Fall 2003. **Rutgers University School of Communication, Information and Library Studies' Biennial Preservation Management Institute.**

Contact: Karen Novick, Rutgers University, 4 Huntington St., New Brunswick, NJ 08901-1071; [REDACTED]; Fax: [REDACTED]; scils.rutgers.edu/pds/pmi.jsp

September 1-6. **IIC Congress 2002: “Works of Art on Paper, Books, Documents and Photographs: Techniques and Conservation.”**

Baltimore, MD—Contact: IIC, 6 Buckingham St., London WC2N 6BA, UK; Fax (+44) 20 7976 1564; iicaon@compuserve.com; www.iicon-servation.org; palimpsest.stanford.edu/wcg/iic.html; Fee: \$320 for members; \$350 for non-members; \$175 students with current ID.

Courses, Conferences, and Seminars

October 1–21. International Course on Conservation of Japanese Paper.

Tokyo and Kochi City, Japan—
Contact: ICCROM Training
Information and Fellowships Office,
13 via di San Michele, 1–00153,
Rome, RM, Italy; +39 06 585531;
Fax: +39 0658553349;
training@iccrom.org; Fee: \$1,000;
Registration deadline: July 15.

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

Washington, DC—Contact: Megumi
Mizumura, Nishio Conservation
Studio, [REDACTED]
Washington, DC 20009;
[REDACTED]; Fee: \$1,200.

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

Los Angeles, CA—Contact: Eric
Pourchot, Program Officer for
Professional Development; AIC, 1717
K St. NW, Suite 200, Washington,
DC 20006; (202) 452–9545, ext. 12;
Fax: (202) 452–9328; [REDACTED]
[REDACTED]

ELECTRONIC MEDIA

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

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

OBJECTS

May 23–24. L’art avant l’histoire: Conservation of Prehistoric Art.

Paris, France—Contact: Secretariat de
la SFIIC, 29 rue de Paris, F-77420
Champs-sur-Marne, France; +33 (1)
6037 7797; Fax: +33 (1) 6037 7799;
sfic@lrhm.fr; www.fnet.fr/sfic

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

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

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

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

PAINTINGS

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

Halkida, Evia Island, Greece—
Conference is in English. Contact:
Mihail Larentzakis-Lascaris, [REDACTED]
[REDACTED] Halkida, Greece; Phone
& Fax: [REDACTED]
[REDACTED]

PHOTOGRAPHIC MATERIALS

August 17–22. Preserving Photographs in a Digital World.

Rochester, NY—Contact: George
Eastman House, [REDACTED]
Rochester, NY 14607; [REDACTED]
[REDACTED] ext. [REDACTED]; Fax: [REDACTED]
[REDACTED]; Seminar@geh.org;
www.rit.edu/ipi; www.eastman.org;
Fee: \$1,400 (includes all instructional
materials).

TEXTILES

August 19–20. Australian Institute for the Conservation of Cultural Material Textile Symposium.

BinnaBurra, Queensland, Australia—
Contact: Bronwyn Cosgrove, AICCM
TSIG Symposium Committee, Textile
Conservation, Australian War
Memorial, P.O. Box 345, Canberra,
ACT 2601, Australia;
bronwyn.cosgrove@nga.gov.au; +61
2 62434422 (Wednesdays and
Fridays); Fax: +61 2 62417998;
www.aiccm.org.au

COURSE OFFERINGS

The Centre for Photographic Conservation Courses.

London, England—Contact: Angela
Moor, [REDACTED]; Fax: [REDACTED]
[REDACTED]; xfa59@dial.pipex.com.

AASLH Workshop Series, including Collections Management & Practices

Nationwide—Contact: Tara White,
[REDACTED]; white@aslh.org;
www.aslh.org

The American Academy of Bookbinding Courses

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

Courses, Conferences, and Seminars

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

United Kingdom—Contact: Angela Moor, [REDACTED]; Fax: [REDACTED]; xfa59@dial.pipex.com; www.cpc.moor.dial.pipex.com

Centro del Bel Libro

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

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

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

EVTEK Institute of Art and Design

Contact: Christian Degriigny, Head of Conservation Studies. christian.degrigny@iad.evtek.fi; www.evtek.fi/design/applying/water Diploma courses in Waterlogged Archaeological Conservation and Marine Archaeological Conservation (September 2002–March 2004).

ICCROM Training Information

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

Institute for Paper Conservation Courses

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

International Academic Projects—Short Courses

London, UK (at the University of Durham)—Contact: James Black, Coordinator, International Academic Projects, [REDACTED], London W1T 5HJ; +44 207 380 0800; Fax: +44 207 380 0500; jb@academicprojects.co.uk; www.academicprojects.co.uk Identification of Woods (July 29–August 2); Identification of Plant Fibres (August 5–7).

The Laboratory Safety Institute Seminars and Workshops

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

Multimodal Hazardous Materials Transportation Training Seminar

Various locations and dates. Contact: Suezett Edwards, U.S. Department of Transportation, [REDACTED]

Smithsonian Center for Materials Research and Education

Contact: (301) 238-3700; www.si.edu/scmre/courses_2002.html Enzymes and their Use in Conservation: A Lecture and Workshop Series for Mid-Career Conservators (July 23–25); Preservation of Polychrome Furniture: Craft, Cleaning and Consolidation (August 5–9); Disaster Mitigation for Document Collections (August 7); Preservation Workshop (August 21); History, Technology and Preservation of Paper-based Artifacts (October 21–25); Technology of

Furniture Making: Decoration (October 21–25, half days).

Seminars in Historic Preservation and Cultural Resource Management

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

SOLINET Courses

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

West Dean College Courses

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

AIC Professional Development is at Work for You!



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

Positions, Internships, and Fellowships

THE MENIL COLLECTION OBJECTS CONSERVATOR

The Menil Collection in Houston, Texas, is seeking an Objects Conservator. Applicants should have a graduate degree in conservation or equivalent training and several years of working experience, preferably in a museum environment.

The successful candidate will have a specialty while being responsible for a diverse and distinguished group of objects in the Collection. The sculpture collection is especially strong in works of the twentieth century and includes major pieces by Max Ernst, René Magritte, Tony Smith, Cy Twombly, and John Chamberlain. It also includes masterpieces from antiquity and the tribal cultures of Africa, Oceania, and the American Pacific Northwest.

The Objects Conservator will work in a small, active department and must have the ability to carry out projects both independently and in collaboration with colleagues in other departments. Under the direction of the Chief Conservator, he or she will assume primary responsibility for all aspects of the care of objects in the Collection, including a number of significant outdoor sculptures. The position will involve treatment, research, the supervision of specialized projects, monitoring of environmental conditions, and evaluation of preservation concerns in exhibition design as well as collection storage.

Salary is commensurate with experience and includes excellent benefits. Send résumé and a cover letter to Elizabeth Lunning, Chief Conservator, The Menil Collection, 1511 Branard Street, Houston, TX 77006. Equal Opportunity Employer.

THE METROPOLITAN MUSEUM OF ART ASSISTANT CONSERVATOR

The Metropolitan Museum of Art is searching for an Assistant Conservator, a full-time position funded through April 30, 2003 (with possibility of renewal) for the conservation of the Museum's Greek and Roman collection under the direction of the Conservator. Work will include the examination of objects

with respect to their condition and technology, as well as treatment of assigned objects with an emphasis on the conservation of the Roman material. The candidate should have a formal, graduate-level training in conservation or equivalent experience. Experience in the examination and conservation of archaeological objects, including metals, marble sculpture, and terracottas is desired. Send letter of application and résumé to: The Metropolitan Museum of Art, Attn: HR Dept. Box IT-ACO, 1000 Fifth Avenue, New York, NY 10028. EOE

THE METROPOLITAN MUSEUM OF ART CONSERVATION FELLOWSHIPS

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

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

The stipend amount for one year is \$25,000 with an additional \$3,000 for travel. Fellowships begin on September 1, 2003. A typed application (in triplicate) should include: full résumé 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 3, 2003. Applications should be sent to Attn: Marcie Karp, Fellowships in Conservation Program, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198.

NATIONAL ARCHIVES OF AUSTRALIA COLLECTION MANAGEMENT BRANCH, PRESERVATION SECTION

One or More Conservator(s); Professional 1 (APS Level 3-5) \$34,000-\$45,000; Non-ongoing; Canberra ACT

The Preservation program of the National Archives develops strategies and arrangements to ensure the preservation of Commonwealth archives, so that they can continue to be used by current and future generations of Australians.

Preservation develops:

- Advice, specifications and standards for processes, equipment and facilities for the storage and preservation of records of all formats;
- Advice on materials and processes used in the creation and keeping of current records;
- Specifications, designs and quality testing for record materials and protective packaging ;
- Advice, policies, procedures and standards for preventive preservation and the conservation treatment of records.

Preservation staff also perform the physical repair and treatment of archives.

Preservation staff prepare records from the Archives' holdings for exhibitions, or for loan to other institutions for their exhibitions. They supervise the receipt and care of items borrowed by the Archives from other institutions for exhibition, and they monitor the condition of items we have lent out.

Preservation staff need specific skills and knowledge in materials conservation and in information

Positions, Internships, and Fellowships

technology to perform their tasks. All staff in Preservation use the Archives' RecordSearch system to enter and amend data about archives on which they are working. They also use the Archives' general suite of office systems for email and other work purposes. Professional Officers in the program normally have (or are pursuing) tertiary qualifications in materials conservation or related fields, and are called upon to advise on the repair and treatment of records in a wide range of formats including paper-based, photographic, cartographic, film and other modern record materials. Within materials conservation, they may have specialist skills in the preservation and treatment of paper, leather and parchment, photographic, film and audiovisual materials, textiles and fabrics, and even artworks or objects.

The Archives is seeking qualified, capable and enthusiastic conservator(s) at APS 3–5 level to assist with a range of specific preservation projects. Selection criteria for the position follows.

1. Knowledge, experience and understanding of the preservation of Archival materials, including competence in established conservation methods and techniques, and an understanding of preventative preservation practice.

2. Ability to analyse problems and options critically and constructively (including knowledge of analytical techniques relevant to the preservation of archival materials), and to make practical recommendations.

3. Capacity to plan and undertake programmed work requiring initiative, perseverance and sustained detailed attention, whilst retaining the capacity to respond to changing priorities and unforeseen circumstances.

4. Capacity to work independently or as part of a team, with a minimum of detailed supervision, within set work plans or in emergency situations.

5. Demonstrated ability to communicate effectively with other staff and clients, at all levels, both orally and in writing, and appropriate supervisory skills.

6. Understanding of and commitment to best practice in human resource management.

7. Keyboard skills and some

experience with desktop computers.

Expressions of interest addressing the selection criteria should be sent to: Ian Batterham, Assistant Director, Preservation, C/-National Archives of Australia, PO Box 7425, Canberra Mail Centre ACT 2610; Phone: (02) 6212 3424.

Information on these positions can be obtained from: Tania Riviere, A/g Lab Manager, Phone: [REDACTED]; e-mail: [REDACTED].

Closing date for application is cob 5 July 2002. Staff of the National Archives of Australia are covered by a Certified Agreement which can also be viewed on our web site: www.naa.gov.au.

NATIONAL GALLERY OF ART CONSERVATION DIVISION CONSERVATION SCIENCE ASSISTANT

The National Gallery of Art is seeking an assistant for the scientific research department. The incumbent will work with the Gallery's scientists on the study of artists' materials and methods and/or the study and development of stable conservation materials. Responsibilities include maintaining laboratory instruments, chemical inventories and files. A bachelor's degree in one of the sciences or equivalent degree, experience using laboratory instrumentation and a strong interest in conservation science are required. Applicants with experience in the art conservation field are preferred.

This is a permanent, full-time, federal position. United States citizenship is required. Recruitment will be conducted at two federal grade levels, GS-5 and GS-7 with a yearly starting salary of \$25,347 (GS-5) or \$31,397 (GS-7). Compensation is based on the background and experience level of the candidates. Applicants for the GS-5 level should have a bachelor's degree or equivalent experience. Applicants for the GS-7 level should have completed at least one year of graduate school classes or equivalent experience. Candidates must submit separate applications to be considered for both grade levels. To apply, follow the instructions listed. This position will be posted shortly on the Gallery's web site at: www.nga.gov/resources/employ.htm.

You may apply by submitting a

Résumé or an "Optional Application for Federal Employment" (OF-612) for this upcoming announcement. In addition to specific information requested in the vacancy announcement, résumés must include the following information: announcement number, veteran's preference, and social security number. Applications should include all experience, education, training, self-development, awards, commendations, outside activities, or other information relevant to the announced vacancy.

Candidates may submit their applications by mail, express delivery services or hand carry them to the personnel office of the National Gallery of Art. Additionally, they may be submitted by electronic mail to: staffing@nga.gov or by fax to (202) 408-8531.

Federal status candidates who wish to be rated under both merit promotion and competitive certification procedures must submit two complete applications. If only one application is received, it will be considered under the merit promotion program.

The National Gallery of Art is an Equal Opportunity Employer.

NATIONAL GALLERY OF ART CONSERVATION DIVISION PAINTING TECHNICIAN AND OBJECT TECHNICIAN

The National Gallery of Art is seeking two technicians, one for the Object Conservation Department and one for the Painting Conservation Department for a full-time, permanent, federal position. Responsibilities include the operation of x-radiography and infrared reflectography equipment, digital cameras, digital image processing, technical drawing, monitoring, ordering and preparing supplies, organization, maintenance, and updating technical files and art historical research related to works of art being treated by staff conservators. The work involves filing, typing, photocopying, and computer database manipulation.

Candidates must have a bachelor's degree with a background in art history, studio art and/or science (especially chemistry or physics), be familiar with desktop computers, desktop publishing or database management,

Positions, Internships, and Fellowships

and possess good analytical and research abilities. The technicians will work independently in support of conservators.

Compensation is based on the background and experience level of the candidates. The salary will be in the range of GS-5 to GS-7 (\$25,347 or \$31,397) depending upon experience. This position will be posted shortly on the Gallery's web site at: www.nga.gov/resources/employ.htm

You may apply by submitting a Résumé or an "Optional Application for Federal Employment" (OF-612) for this upcoming announcement. Résumés must include the following information (in addition to specific information requested in the vacancy announcement): announcement number, veteran's preference, and social security number. Applications should include all experience, education, training, self-development, awards, commendations, outside activities, or other information relevant to the announced vacancy.

Candidates have additional options other than submitting their applications by mail, express services or hand carrying them to the personnel office of the National Gallery of Art. You may submit them by electronic mail to: staffing@nga.gov or by fax to (202) 408-8531.

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The National Gallery of Art is an Equal Opportunity Employer.

THE SHELBURNE MUSEUM IMLS POSTGRADUATE INTERNSHIP IN OBJECTS CONSERVATION

The Shelburne Museum is offering a one-year postgraduate internship in objects conservation supported by an IMLS Conservation Project Support Training Grant. The intern will assist with the conservation of the Museum's collection of dollhouses and miniature interiors in preparation for the reinstallation of these artifacts in a renovated historic gallery. The intern will conduct a condition survey and perform con-

servation treatments on a wide range of materials and miniature artifacts, including ceramics, glass, metals, furniture, paper, photographs, textiles, painted wood, and a surprising array of other materials. The intern will also assist with preventive conservation actions appropriate for the historic gallery that houses these artifacts including monitoring environmental conditions and mock-up new lighting systems. The intern will conduct practical research that informs conservation treatments, and contribute to Shelburne's public outreach program.

The applicant should have a Master's Degree in Conservation or equivalent training and at least one year of conservation internship, and interest/experience working with a wide variety of materials and composite objects. The applicant should have a positive attitude and good communication skills, be adaptable, and work well as a team member. Salary: \$28,000/year plus benefits, travel and relocation allowances, and on-site housing. This one-year position will begin in November 2002. Interested candidates should send a letter of interest, résumé, and list of references by August 1st to: Richard Kerschner, Director of Preservation/Conservation, Shelburne Museum, P.O. Box 10, Route 7, Shelburne, Vermont 05482; rkerschner@shelburnemuseum.org, (802) 985-3348 x3361

THE UPPER MIDWEST CONSERVATION ASSOCIATION EXECUTIVE DIRECTORS

The Upper Midwest Conservation Association is a premier regional non-profit art conservation and field education center located at the Minneapolis Institute of Arts. The UMCA seeks an executive director to provide leadership in the marketing, fund raising and institutional development work for operations, capital projects, and endowment needs. He or she must possess general non-profit management skills as well as experience and proven ability in marketing and development. In addition, working with the office manager, the executive director (1) serves as personnel director for the UMCA; (2) oversees accounting and

auditing; (3) assists in the preparation of an annual strategic plan and budget; (4) maintains and implements the long range plan for the Association, and (5) sees to it that the Association follows sound business practices throughout its operations.

To apply please send cover letter and résumé by July 31, 2002: Search Committee, The Upper Midwest Conservation Association, 2400 Third Ave South, Minneapolis, MN 55404; or e-mail your letter and résumé to bhumca@aol.com.

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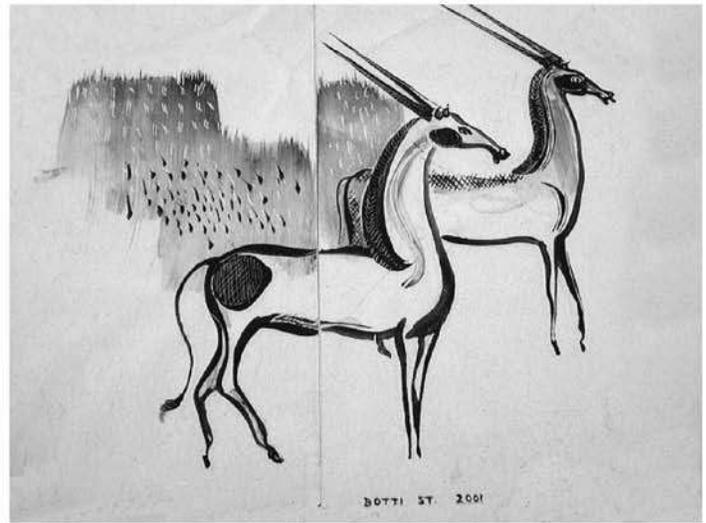
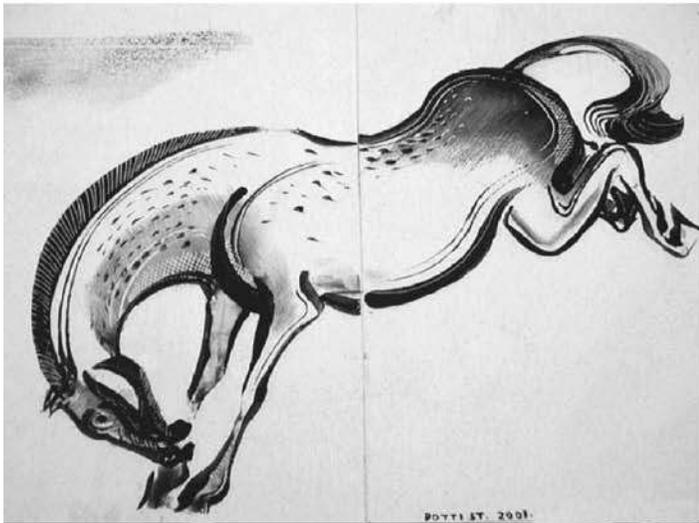
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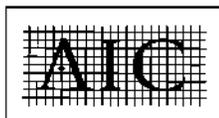
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In Remembrance
September 11, 2001



Decontamination in Conservation

DENNIS ERTEL

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

In the past few decades, conservators have

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

continued on page 3

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

PAMELA YOUNG

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

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

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

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

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AIC NEWS

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

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

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

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

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

We reserve the right to edit for brevity and clarity.

Advertising

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

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

All ads should be submitted to Mary E. Seng at

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

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

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

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

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

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

Health Risks and Toxicology

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

pesticides with regard to the respiratory system.

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

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

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

A Case Study in Decontamination Protocols, Building 17

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

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

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

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

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

How Clean is "Safe"?

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

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

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

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

Deciding what level of contamination is acceptable is complicated and

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Certification
continued from page 1

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

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

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

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

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

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

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

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

Vote in November

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

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

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

—Pamela Young, AIC Vice President,
Colonial Williamsburg Foundation,
309 First St., Williamsburg, Va. 23185;
[REDACTED]; Fax: [REDACTED]

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

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

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

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

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

—Dennis Ertel, Sandler Occupational Medicine Associates, Inc.
(SOMA), 966 Hungerford Dr., Rockville, MD 20850;
[REDACTED] dennysoma@yahoo.com

From the President

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



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

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

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



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

—Jerry Podany, AIC President, [REDACTED]

AIC News

Professional Development Workshops Full of Life

AIC's new series of professional development work-

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



Participants from "Mastering Inpainting." Photo: John Burke

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

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

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

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

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



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

Workshop Proposals Due October 1

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

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

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

gram Officer for Professional Development, at [REDACTED] ext. 12 or by e-mail at [REDACTED]



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

Update from the Qualifications Task Force

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

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

—Roy Perkinson, Chair, Qualifications Task Force

FAIC News

Fundraising for Professional Development: Only the Beginning

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

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

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

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

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

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

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

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

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

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

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

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

SEPTEMBER 15 AND FEBRUARY 15 DEADLINES

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

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

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

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

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

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

FAIC Update

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

Other FAIC-supported projects:

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

In Memoriam

Walter McCrone Jr.

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

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

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

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

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

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

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

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

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

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

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

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

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

Grants, Awards, and Fellowships

2003 Conservation Assessment Program Grants Available

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

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

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

New Fulbright Program Offers Short-Term Grants

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

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

Applications are being accepted in fields such as anthro-

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

Partnership on Nonprofit Ventures Formed

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

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

Fellowship Offered

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

IMLS Replaces General Operating Support Announces New Funding Opportunity

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

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

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

Resources Available

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

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

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

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

Getty Research Grants 2003

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

Allied Organization News

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

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

Andrew Lins introduced the collection of the Rodin

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

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

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

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

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

Letter to the Editor

To the Editor of *AIC News*:

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

—Ann Boulton

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

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

Participants lingered on the steps leading up to "The Thinker" before wandering off in small groups. Their discussions will certainly continue across disciplines long into the future. *Note:* More extensive notes from the workshop can be obtained upon request from akirsh@darkwing.uoregon.edu.

—*Andrea Kirsh, independent scholar, [REDACTED]
Eugene, Oreg. 97401; [REDACTED]*

AASLH Supports Historic House Museums

The American Association for State and Local History (AASLH) has created the Historic House Museum Program, the *Directory of Historic House Museums in the United States*, and a historic house workshop to support historic house museums.

Twenty-six historic house professionals from around the country were invited to the meeting in Tarrytown, New York, last April, and convened around the subject "Rethinking the Historic House Museum for the 21st Century." The meeting was made possible by a grant from The Rockefeller Brothers Fund and financial support of the National Trust for Historic Preservation. The group came away with a tentative list of goals and objectives, which will help professionals address the issues in a variety of national forums. For more information, contact AASLH at (615) 320-3203.

People

The **Art Conservation Department, Buffalo State College**, is pleased to announce that the 10 students admitted into the 2002 entering class are: Katherine Beaty, Angela Elliott, Paula Hobart, Monica Hudak, Sandra Kelberlau, Deborah Uhl, Craig Uram, Jeffrey Warda, Rachel Wetzel, and Maria Genylyn Yusi.

Jim Coddington has been appointed the Agnes Gund Chief Conservator at MoMA, (212) 708-9573; www.moma.org.

Harry Cooper and Ron Spronk received this year's College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation. They were honored for their collaboration on *Mondirán: The Transatlantic Paintings*, published in conjunction with the exhibition of the same title organized by the Fogg Art Museum and the Straus Center for Conservation of the Harvard University Art Museums, Cambridge, Massachusetts.

Lisa Goldberg, editor of *AIC News*, has changed her e-mail address. The new address: [REDACTED].

Judith Watkins Tartt has founded Art-Care.com, an online community for conservators to link with people who have art in need of conservation treatment. See www.art-care.com for more information.

The Library of Congress has appointed **Dianne van der Reyden** as the chief of the Conservation Division and **Ann Seibert** has been named head of the Preventive Conservation Section of the Conservation Division, Preservation Directorate.

The **Winterthur/University of Delaware Program in Art Conservation** announces the students admitted into the 2002 entering class: Christine Bisulca, Mary Coughlin, Jo-Fan Huang, Anne Kingery, Karl Knauer, Peggy Olley, Sheila Payaqui, Laura Rivers, Anna Shutov, and Tina Wasson. The program's third-year students, their internships, and majors are: Tatiana Bareis: Page Conservation, Inc. and Hirshhorn Museum and Sculpture Garden (paintings); Simona Cristanetti: The British Museum, York Archaeological Trust, and Opificio delle Pietre Dure (objects); Judy Dion: Brooklyn Museum of Art (paintings); Irina Dolgikh: The State Russian Museum and the Walters Art Museum (paintings); Joanna Dunn: National Gallery of Art (paintings); Nicole Grabow: Freer Gallery of Art and Arthur M. Sackler Gallery (objects); Lara Kaplan: Arizona State Museum and the Western Archaeological Conservation Center (objects); Caroline Kunioka: Autry Museum of Western Heritage and Arizona State Museum (objects); Melissa Potter: Art Gallery of Ontario (paper); Batyah Shtrum: The Walters Art Museum (objects).

National Trust Receives Prestigious National Humanities Medal

The National Endowment for the Humanities recently awarded the National Trust for Historic Preservation the 2001 National Humanities Medal, the first time an organization has been selected to receive this honor. Citing the Trust's work to broaden the preservation movement and create a preservation ethic across America, the NEH pointed to several Trust programs as examples of the organizations' work which led to the award. These include the Trust's network of historic sites which act as centers of preservation and humanities education, the Main Street program which works to rehabilitate traditional downtown areas, the Community Partners program which advocates for affordable housing through the use of neglected historic properties, and the Save America's Treasures program of which the Trust is the lead partner in this White House initiative.

New Materials and Research

Study of Large Format Works on Paper

With support of the Kress Foundation we are conducting a study of storage and exhibition methods for large format works on paper. The results will be presented at the 2003 AIC Annual Meeting. Please contact us if you have interesting, innovative, or sensible methods for dealing with large format works on paper. Also please tell us if you know of any colleagues with this kind of expertise. We are particularly interested in knowing of any exhibition installations of such work occurring in fall/winter 2002–2003.

We would be most grateful for any help and will be happy to give proper credit for any information used in our report.

—Debra Evans and Michelle Facini, Fine Arts Museums of San Francisco,
[redacted]; Fax: [redacted]
[redacted] devans@famsf.org;
[redacted] mfacini@famsf.org

PMA The Beginner's Guide to Digital Photography Now Available

The Beginner's Guide to Digital Photography, available through Photo Marketing Association International (PMA), explains the characteristics and uses of digital cameras in easy-to-understand language. The guide covers the consumer reasons to purchase a digital camera, what users will need to optimize their experience, and how and where to get prints from digital media.

For further information or availability, contact the PMA business resources department at (517) 788–8100 or (800) 762–9287.

Worth Noting

In Remembrance

For a list of events recognizing the one-year anniversary of the September 11 attacks, see www.AmericansForTheArts.org/ArtsHealing_America. A national and state listing of arts responses include memorials, performances, discussion forums, exhibitions, and artwork, as well as resources for artists and arts organizations—how to, funding opportunities, reports, and organizations providing aid.

Introduced by Rep. Jim Turner (D-Tex.), the legislation H.R. 2982 would authorize the establishment of a memorial on the National Mall or on other land in the District of Columbia to the victims of terrorist attacks on the United States. The legislation seeks to establish a “living” memorial to officially recognize those who have lost their lives—either at home or abroad—to terrorist attacks. It is estimated that America has lost more than 4,000 citizens to acts of terrorism. The legislation authorizes a commission to raise funds and determine the location of the memorial in conjunction with the National Capital Memorial Commission and other entities. The bill is expected to pass the House without difficulty.

NCPTT Announces New Director

Kirk Cordell has been named the new executive director for the National Center for Preservation Technology and Training (NCPTT) in Natchitoches, Louisiana. NCPTT is an interdisciplinary effort by the National Park Service (NPS) to enhance the art, craft, and science of preservation and conservation. Its three main components are research, training and education, and information management.

WOAM Receives Conservation and Heritage Management Award

The Archaeological Institute of American (AIA) has given its prestigious Conservation and Heritage Management Award to the ICOM-CC Working Group on Wet Organic Archaeological Materials. AIA President Nancy C. Wilkie cited, “Over the past 20 years, WOAM has met regularly to report on research on the conservation of wet archaeological materials that has taken place since the previous meeting. The

Call for Nominations

The Nominating Committee requests nominations for the following positions: president, vice president, and director (committee liaison). The nominees for president and vice president must be a Fellow; the nominee for committee liaison can be either a PA or a Fellow.

Please send nominations via mail, fax, or e-mail to Nominating Chair Catharine Hawks, [redacted], Falls Church, Va. 22043; fax: [redacted]; [redacted]

Deadline for nominations is November 1, 2002.

scope of their work includes not only artifacts, but sites and site monitoring. As part of the proceedings, the group sets a research agenda for future work that various members agree to pursue. In this way, current research builds on previous work and determines areas of future work. This serves to reduce redundancy in conservation research as well as to target areas of particular concern. The Group has been responsible for the great strides that have been made in recent years in the understanding and treatment of wet and waterlogged archaeological materials and is therefore deserving of recognition.”

—*Per Hoffman, WOAM Coordinator*

Free Resources for Conservation Professionals

The Board of the Conservation Information Network announces a new website for the Conservation Information Network (CIN) at www.bcin.ca. The new site was created on behalf of CIN by the Canadian Heritage Information Network (CHIN). The BCIN Bibliographic Database will be offered free of charge on the new site. BCIN will include the first 34 volumes of *Art and Archaeology Technical Abstracts* (AATA) published from 1955–1997. BCIN currently contains more than 190,000 bibliographic records on conservation. Canadian Heritage Information Network, (819) 994–1200, (800) 520–2446; service@chin.gc.ca.

Rockefeller Grant To “Save Our Sounds”

The Rockefeller Foundation has awarded a grant of \$250,000 in support of the Save Our Sounds audio preservation project, a joint initiative undertaken by the American Folklife Center at the Library of Congress and the

Center for Folklife and Cultural Heritage at the Smithsonian Institution. Save Our Sounds is supported by Save America’s Treasures, a public-private partnership of the National Park Service and the National Trust for Historic Preservation.

The purpose of the project is to restore, preserve, describe, and digitize endangered sound recordings in the collections of the Library and the Smithsonian and to set standards for other institutions to preserve and make accessible their collections of sound recordings.

The American Folklife Center was created by Congress in 1976 and placed at the Library of Congress to “preserve and present American Folklife” through programs of research, documentation, archival presentation, reference service, live performance, exhibition, public programs, and training. The Center includes the Archive of Folk Culture, which was established in 1928 and is now one of the largest collections of ethnographic material from the United States and around the world.

SOS! Traveling Exhibit Opens

“Preserving Memory: America’s Monumental Legacy,” a touring exhibit focusing on America’s outdoor sculpture, will debut nationally in September and October 2002.

The exhibit is a series of 21 full-color panels that feature outdoor sculpture and monuments from all over the country. The entry panel features a public sculpture from the town or region hosting the exhibition. The text encourages visitors to consider the omitted or less obvious messages of public sculpture and helps them reflect on their own community’s origins memorialized through its monuments. The exhibit also explains some of the most common physical threats to outdoor sculpture and features some

AWARDS AWARDS AWARDS

Did you know that AIC has five different awards that are bestowed annually to members and other supporting professionals for outstanding and distinguished contributions to the field? The association also has an award for supporting institutions, as well as the joint AIC/Heritage Preservation award that recognizes an organization that has been exemplary in its commitment to conservation.

The Awards Committee is now seeking your assistance in nominating members, organizations, or other professionals, for the various awards listed below. We know there are many deserving individuals, but we need your help identifying these people. Applications are easy to fill out and

can be found on the AIC website. Please consider making a nomination for any or all of the awards:

Sheldon and Caroline Keck Award: Recognizes a sustained record of excellence in the education and training of conservation professionals.

Deadline: November 15

Rutherford John Gettens Merit Award: Recognizes outstanding service to AIC. **Deadline: November 15**

University Products Award: Recognizes distinguished achievement in the conservation of cultural property. **Deadline: December 15**

Honorary Membership: Recognizes member for his or her outstanding contributions to the field of conservation. **Deadline: November 15**

Forbes Medal: Awarded for distinguished contribution to the field of

conservation. **No deadline**

Joint AIC/HP Award for Outstanding Commitment to the Preservation and Care of Collections: Recognizes an organization that has been exemplary in the importance and priority it has given to conservation concerns and in the commitment it has shown to the preservation and care of its cultural property. **Deadline: November 15**

While we are on the subject of seeking your input, the committee is in need of a third member. If anyone is interested in a challenging and very rewarding committee membership, please inform one of the committee members or Penny Jones.

—*Shelley Sturman, Chair, AIC Awards Committee, and José Orraca, Chair Elect*

communities that have taken steps to preserve their local and national treasures.

Made possible with the support of the National Endowment for the Humanities and developed by Save Outdoor Sculpture!, "Preserving Memory" is scheduled for venues through 2004. Information: www.heritagepreservation.org.

Task Force Publishes 9/11 Cultural Report

According to a survey conducted by Heritage Preservation, only about half the collecting institutions in the World Trade Center area had any kind of disaster preparedness plan in place on September 11, 2001.

The report, entitled "Cataclysm and Challenge," highlights data obtained by the survey from institutions in New York as well as from the Pentagon. In its conclusion, the report offers specific recommendations concerning the scope and integration of emergency management planning. Key among these is increased staff training and current collections inventories. The report also states that professionals associations, government agencies, and private foundations that serve collecting institutions have a special role to play in ensuring these organizations are better prepared to face any type of disaster. In addition, the study calls for more effective communications between the emergency management and cultural property fields and strongly urges that dialogue take place before a disaster happens.

The report also includes a post-September 11 assessment of historic buildings and outdoor sculpture in the trade Center area. The study was conducted on behalf of the Heritage Emergency National Task Force and funded by the National Endowment for the Humanities and the Bay Foundation. To request a copy, contact Heritage Preservation at (202) 634-1422 or e-mail taskforce@heritagepreservation.org.

FEMA Website Expanded

FEMA has revised and expanded its Historic Preservation Program website to include even more resources for the cultural heritage field. The new address is www.fema.gov/hp.

In January, President Bush signed into law an appropriations bill enhancing the Small Business Administration's disaster lending for businesses affected by the September 11 attacks. The law makes small nonprofit institutions in the declared disaster areas of New York and Virginia eligible for Economic Injury Disaster Loans. This is a first, since nonprofits are usually eligible only for Physical Disaster Loans. See www.sba.gov/news/current02/02-04.html.

AASLH Develops Performance Measurement Tool for History Organizations

The American Association for State and Local History (AASLH) is partnering with Nashville's Center for Nonprofit Management on a new program: AASLH's Performance

Measurement Program, designed in response to clear and growing trends of accountability in which nonprofit organizations are expected to be capable of measuring and documenting their performance. The program is currently being piloted by 10 AASLH member organizations that met in April to review the results of their first year of constituent surveys.

AASLH will develop four types of performance surveys: museums, historic houses, school programs, and archives and libraries. Each survey will be piloted through a three-year program of measuring, conducting root cause analysis, implementing corrective measures, then measuring again to see if corrective measures worked. Info: [REDACTED]

UNESCO-ICOMOS Documentation Center Bibliographical Database

The UNESCO-ICOMOS documentation center specializes in the conservation and restoration of cultural heritage. It gathers and disseminates information concerning principles, techniques, and policies for the conservation, protection, rehabilitation, and enhancement of monuments, groups of buildings, and sites.

The documentation center keeps approximately 40,000 volumes, 400 periodicals, and a collection of 35,000 slides on monuments and sites inscribed in the World Heritage List. It is now available on the Internet at www.international.icomos.org or at <http://databases.unesco.org/icomos>. The database includes monographs, articles from specialized journals, conference proceedings, technical reports, and unpublished and audiovisual documents.

Giveaway

Giveaway: Ten (10) years of AATAbstracts, Vol. 16 (1979) through Vol. 25 (1988). For more information, contact Elisabeth West FitzHugh, [REDACTED]

Seeking an AIC member looking for an exciting and rewarding challenge. No compensation, but an opportunity to really make a difference. Consider a position on the AIC Awards Committee. It is a three-year commitment, the third year as chair. We look forward to hearing from you. Please contact: Shelley Sturman by e-mail: [REDACTED]

—Shelley Sturman, Chair, and José Orraca, Chair Elect

Conference Report

Title: Art, Biology and Conservation 2002: Biodeterioration of Works of Art, June 13–15, 2002, Metropolitan Museum of Art, New York City

Recently, American conservators had the opportunity to attend Art, Biology, Conservation 2002: Biodeterioration of Works of Art, organized by Dr. Robert J. Koestler at the Metropolitan Museum of Art. Attendees were treated to three days of plenary sessions—back-to-back lectures by the most famous and enterprising scientists and conservators from around the world dealing with mold, fungi, and bacteria. From pastels to ships, from wood-borers to the DNA studies and enzymes, from stain removal methods on gravestones to Roman catacombs, prehistoric cave paintings, and Tiffany watercolors, the state of the art in science and conservation treatment was presented. Studies in progress were presented in posters.

This was the second conference in a series; many of the European speakers had attended *Microbes and Art 1999* in Florence, Italy. As an editor of *International Biodegradation and Biodeterioration*, Bob Koestler was familiar with the presenters as authors. He limited the time for each speaker, but allowed them unlimited space for abstracts, and demanded a written final version at the beginning of the conference. In some instances, he assigned topics to presenters to make sure recent or unusual findings were incorporated into the proceedings. Thus, he obtained cogent presentations and a conference that had both a broad range and a compelling unity.

Dr. Thomas Warscheid provided an overview of the issues: the influence of microbes on aesthetic damage to art objects; the role of microbes in biocorrosion, in biofouling (where physical properties are altered), and their impact on human health; he spoke on the difference between killing active sites and controlling those sites, the need for knowing what organism is being targeted, and the future use of bioremediation to correct damaged surfaces.

Berovie pointed out that microorganisms do not care about art, that filamentous fungi release both hydrolytic and cellulolytic enzymes and organic acids to produce alterations to pastels and paintings. Fungally damaged prior to their acquisition by the Metropolitan Museum, a large collection of drawings from the Tiffany studios provided the springboard for a multi-disciplined approach to their understanding and treatment. Of particular interest was the comparison of classical and molecular techniques to identify the species present by Di Bonaventura et al. and presentation on the nature of the fungal discolorations and potential treatment programs by Nieto et al.

De Rossi et al. found silk to be unique among natural fibers in being attacked primarily by a limited numbers of bacteria, but Arai noted the actual level of moisture and type of conditions needed for microbial attack varies with

the species, especially in the case of foxing, and Ballard pointed to the role of the technological processing of the fibers in subsequent microbial activity. Peacock compared the results of various long-term, ongoing wet-site 'mock burials' on natural fabrics and natural dyes; she reviewed the effect of different stabilization techniques on these fabrics.

The session on stone and mural paintings demonstrated that a different range of situations might produce similar technical problems. Laiz, Gonzalez, and Saiz-Jimenez described a cave environment where the microbial content of the soil and on the walls could not necessarily be cultured under standard conditions, nor those that grew with the advent of visitors and lighting. Salvadori reviewed the progress and problems with lichens, noting their potentially

AIC/FAIC Deadlines

If you would like an application or more information about any of the items listed below, please contact the AIC office at info@aic-faic.org; Fax: (202) 452-9328; Phone: (202) 452-9545, ext. 10.

September 15

FAIC grants for individual professional development, workshop development, Angels projects, and lectures.

October 1

Workshop proposals for the 31st Annual Meeting due.

November 1

Kress Publication Fellowships—All Fellows and PAs should have received the application and guidelines.

November 15

Award for Outstanding Commitment to the Preservation and Care of Collections (AIC and HP), Rutherford John Gettens Award for Outstanding Service, Sheldon and Caroline Keck Award. Contact the AIC office for applications.

December 15

University Products Award For Distinguished Achievement. Contact the AIC office for applications.

February 1

Carolyn Horton Fund—Contact the AIC office for applications.

February 15

George Stout Memorial Fund—Contact the AIC office for applications.

Kress Publication Fellowship

Applications are due for the Samuel H. Kress Conservation Publication Fellowship by **November 1, 2002**. All AIC Fellows and Professional Associates are eligible to apply. Applications and guidelines were mailed to all Fellows and PAs in late June. Please let the AIC office

know if you did not receive them and a copy will be sent to you. Awards will be made this year for support to write book-length manuscripts that must be completed in 18 months. The \$20,000 award will be disbursed in three separate payments as work on the project proceeds. Dual-author proposals will be accepted. Details for submissions are contained in the guidelines, and applicants will be notified by January 6, 2003 of awards.

protective role, and emphasizing that biocidal action against them could lead to a richer nutrient substrate and more pernicious growth. Mitchell, after examining Mayan architecture in southern Mexico, speculated on the likelihood of microbial populations beneath surface biofilms and the analytical means both to identify the active microbes and their mechanisms of biodeterioration. Mastromei et al. spoke of the bacterial formation of calcium carbonate, and sought to identify the metabolism inside bacteria associated with CaCO_3 formation and precipitation. He found that even autoclaved (dead) cells can be induced to do this—a potential means of repairing and reforming damaged stone. Such a possibility also propelled Tiano et al. in their work with organic matrix macromolecules (OMM) extracted from marine shells—acidic glycoproteins with polysaccharides, as well as with calcinogenic bacteria. Oriol et al. presented a paper on the use of biologically active mortars incorporating *Bacillus cereus* as a bacterial paste with the mortar. Nugari et al. reviewed the hazards of applying such biocides as benzotriazole, “ROUND-UP®,” or peroxides to various types of stone, in relationship to the timing and concentration of the biocides, the type of substrate, and surface conditions on the substrate, including soiling and temperature and the solvent use. Wessel, an architect, observed the efficacy of strategically placed copper or zinc strips in conjunction with roof coatings to control moss on buildings; Weiss described the arduous task to license and market a cationic (alkyl diethylbenzene quaternary ammonia) and nonionic surfactant mixture as a mildew remover from gravestones because of misunderstandings and because of the terminology used in regulations here and abroad.

The session on wood began with a survey of archaeological degradation mechanisms by Blanchette who distinguished the fungal action of brown (dry) rots from white (soft) rots. He focused on two specific varieties of white rots: those that produce spirals inside the secondary cell wall longitudinally and those that dissolve secondary cell wall entirely. Jurgens et al. reconstructed the original botanical structure in small extant wood remains from a mid-5th-century B.C. shipwreck off the Turkish coast, by working backwards from the microbial damage. Hoffmann explained how underwater, marine timbers of ships absorb water in the voids created by the slow action of the microbes, so that wet ship timbers can be classified with regard to their level

of degradation.

Because of the difficulties associated with culturing bacteria and fungi, the automated PCR enhanced ‘genetic fingerprinting’ provided by Rölleke’s new company, Genalysis GmbH, will speed analysis tremendously, using standardized procedures to produce reliable findings. Nonetheless, analysis requires a good understanding of microorganisms, as in the case presented by Albertano. Urzi et al. emphasized the advantages and disadvantages of destructive and nondestructive sampling when dealing with the complex ecologies of monument surfaces and internal layers. She noted that the appropriate type of analysis varied with the type of sampling method initially used.

Are there side effects with biocidal treatments or anoxic fumigations? Susuki explained the daunting logistics of comparing a range of binding media and pigments against various treatments. Pohleven et al. presented experiments designed to test the efficacy of anoxic conditions to control fungal growth. Against the logistics of the substrate choice (nutrient medium or wood blocks), microbial choice (wood decay fungi), and duration (time), viability was reduced in low oxygen environments over time (weeks). Eradication is species dependent. One way to reduce viable airborne spores is with ultraviolet radiation at 254 nanometers. Rossmoore et al. described a germicidal lamp system that incorporates critical factors, the duration of exposure (cycling) and intensity of the lamp source (enhanced with reflectant surfaces) to maximize the system’s efficacy. Erhardt et al. spoke about the dramatic effects on paper, polymers, and protein sent by mail due to the irradiation with a dosage sufficient to kill anthrax spores.

During this conference, most striking was the fluctuation between the need for stabilizing treatments of the microbially degraded materials and the need to develop analytical methods to identify the species, their ecology, and metabolism. Conservation, as a discipline, seeks experimentation and testing to resolve the condition of the works of art: microbiologists seek to prove the cause precisely and to

"Smell the roses, not toluene."

A reminder from the AIC Health and Safety Committee

characterize the activities involved; classic microbial culturing and innovative DNA analysis provide provenance of the problem; biodeterioration studies establish parameters and forestall greater harm; bioremediation suggests that, in the future, important tools for conservators will arise from microbiology.

The full papers with citations are scheduled for publication this fall. The next meeting of Art, Biology, Conservation is scheduled for Germany—we hope it will be as exciting and informative as this one.

—Mary Ballard, Senior Textile Conservator SCMRE,
Smithsonian Institution, Washington, D.C.

Recent Publications

Art Matters: Netherlands Technical Studies in Art is a new journal dedicated to the technical study of works of art. Each volume will present a collection of lavishly illustrated articles in the interdisciplinary field of technical art history. Drawing on the combined expertise of conservators, scientists and art historians, this journal brings together a wealth of information about artists, materials, techniques, and studio practice from different periods and disciplines. The journal addresses the connection between artists, methods, and intentions as well as the relationship between changes in style, technical developments and materials available. It

will also explore the role the study of artists, techniques and materials plays in art historical research. The first issue will come out in October 2002. Subscription Euro 39.50. Available from Waanders Publishers, P.O. Box 1129, 8001 BC Zwolle, The Netherlands, www.waanders.nl.

English Heritage Research Transactions: Vol.2 Stone, edited by John Fidler, is subtitled “Stone Building Materials, Construction and Associated Component Systems: Their Decay and Treatment.” This volume is devoted to investigative work involved in the repair and conservation of historic stone masonry. The first section focuses on systems of protection, including organic and inorganic masonry consolidants, wax defenses in sacrificial graffiti barriers, and soft wall cappings. The second section deals with various treatment techniques. 2002.150 pages, softcover. \$50. Published by and available from James and James, 35–37 William Road, London NW1 3ER, UK, www.jxj.com.

English Leadwork, Its Art and History by Lawrence Weaver is a reprinted facsimile edition of this design reference work that first appeared in 1909. It describes and documents many examples of decorative leadwork, including that found on fonts, statues, urns, and vases as well as pipes, pipeheads and rain-water cisterns. The book also explores the use of lead in roofing, especially for spires, steeples, and domes and gives many examples of its use on Wren churches in London. The book contains over 400 illustrations of both black and white photographs and drawings.

2002. Hardcover. £60. Published by and available from Donhead Publishing Ltd., Lower Combe, Donhead St. Mary, Shaftesbury, Dorset SP7 9LY, www.donhead.com.

The Broad Spectrum: Studies in the Materials, Techniques and Conservation of Color on Paper, edited by Harriet K. Stratis and Britt Salvesen, presents significant treatment challenges and research opportunities for the conservator and conservation scientist. Understanding the use of colored media on paper informs art historical interpretations of works of art and leads to a better appreciation of technique. Recently, a distinguished group of conservators, conservation scientists and art historians came together in Chicago to discuss and debate advances in the investigation of colored media as used by artists over five centuries. This book presents the edited proceedings of the conference and is centered on five broad themes: pastel and chalk; watercolour and ink; 19th- and 20th-century materials; the coloured materials of asian art; and new methods and technologies for assessing fading of coloured media. This comprehensively illustrated volume represents a unique collection of expertise and will be of interest to art historians and curators as well as researchers, practitioners, and students of conservation. 2002. Case bound. 264 pages. \$120. Published Archetype Publications. Available from Cotsen Publications, UCLA, (866) 628-2895; ioapubs@ucla.edu.

Dyes in History and Archaeology 18, edited by Jo Kirby, is the latest in the series dealing with the history of dyeing technology and the analysis of dyestuffs. Papers in this volume cover a wide variety of topics including woad, indigo, mud-tannic dyeing in China, Maori dyes, Polish tapestry dyes, the characterization of yellow dyes in ancient textiles, the analysis of ukiyo-e prints and the classification of colored organic materials in Russian icon painting. 2002. Paperback. 112 pages. \$32. Published by Archetype Publications. Available from Cotsen Publications, UCLA, (866) 628-2895, ioapubs@ucla.edu.

Conservación y Restauración de Material Cultural en Archivos y Bibliotecas by José Vergara covers the conservation and restoration of all archival and library materials, including documents on paper, graphic materials, books, codices, photographs, and Japanese books. Also included are chapters on the characteristics of paper, preventive conservation, and disaster recovery as well as a glossary of conservation terms. Numerous drawings and photographs illustrate the text. 2002. Paperback. 197 pages. Published by Biblioteca Valenciana, Monasterio San Miguel de los Reyes, Av. Constitucion, 284, Valencia, Spain.

—Catherine Sease, Senior Conservator, Peabody Museum of Natural History, P.O. Box 208118, New Haven, CT 06520; (203) 432-3965; fax: (203) 432-9816; catherine.sease@yale.edu

A N N U A L M E E T I N G 2 0 0 3

It's not too early to plan for next year's
AIC Annual Meeting:

June 5–10, 2003

**Crystal Gateway Marriott Hotel
Arlington, Virginia**

**\$158 single/double/triple/quadruple,
plus tax**

Take note of the tentative schedule:

- **Thursday, June 5:** Workshops and Tours
- **Friday, June 6:** General Session, Opening Reception
- **Saturday, June 7:** General Session, Issues Session, Business Meeting, Exhibit Hall
- **Sunday, June 8:** Specialty Groups, Exhibit Hall
- **Monday, June 9:** Specialty Groups
- **Tuesday, June 10:** Workshops and Tours

The last Membership
Committee PA and Fellow
application deadline of the
year is **October 6, 2002!**

Specialty Groups



Architecture

2002 AIC ANNUAL MEETING: The ASG session at the Annual Meeting was very successful. The night before members of the ASG group gathered for dinner at a Cuban restaurant in Miami.

This allowed many of the attendees to get acquainted, reacquainted or to catch up with old friends. Nine informative speakers were all well prepared, gave good talks and generated a great deal of discussion that spilled into the following days. We will try to print up the papers as an informal postprint publication.

CERTIFICATION: One of the major issues that came out of the Issues Session of the Annual Meeting was the issue of certification. Certification is a major issue for architectural conservators because proposal requests ask for the licenses or certifications of members of teams on large projects. Conservators are one of the few that are not licensed or certified. We urge all of you to review the information regarding certification contained in this issue of *AIC News*. When this issue comes up for a mail vote in November, it is important that all of the ASG members vote.

MORE ISSUES: Another closely related issue is the Qualifications Task Force Draft Report that can be found on the AIC website. Please read this draft paper carefully and pass along your comments. It is important that ASG comments be included. Our needs and requirements can be quite different from other conservators.

2003 ANNUAL MEETING: Judy Jacob will be in charge of developing the program for the next Annual Meeting. All ideas, comments, suggestions, and abstracts should be sent to her or can be sent to Mary Jablonski who will pass them along. We also plan to have another ASG dinner the night before our session which will probably be held in one of the many great ethnic restaurants in the Washington, D.C. area.

ASG TRIP TO CUBA: Another interesting possibility on the horizon is an ASG trip to Cuba in the spring. It is expected that the number of people on the trip will be limited to 20. Please contact Mary Jablonski if you're interested.

—Mary Jablonski, Jablonski Berkowitz Conservation Inc., 40 West 27th St., Ste. 1201, New York, NY 10001; (212) 532-7775; Fax: (212) 532-2188; majablonski@aol.com



Book and Paper

2002 AIC ANNUAL MEETING: The 2002 meeting in Miami, the 21st gathering of the BPG Specialty group, was very successful in terms of both session talks and discussion groups. Program Chair Erika

Mosier put together an excellent two-day program topped off with a terrific reception at the Wolfsonian-FIU Museum. Given jointly by BPG and PMG, the evening was notable for the food and the museum, worth a separate visit in itself. The more informal Discussion Sessions were also very well attended and of such interest that the last session on the last day ran overtime!

Many thanks go to Kim Nichols, Rachel Mustalish, Deborah LaCamera, Meg Brown, Ethel Hellman, Kathy Ludwig, and Kristen St. John for their presentations and hard work. Adding to the quality of all the sessions were evenings filled with Cuban and Haitian food, and *mojitos* (lime, mint, rum, sugar, and a little soda water) to go with the balmy evenings.

Special thanks to the outgoing Executive Council: Leslie Paisley, chair, Erika Mosier, program chair, Elmer Eusman, assistant program chair, and Fern Bleckner, secretary/treasurer. They are responsible for the success of June's meeting and the information made available throughout the year. BPG welcomes its new Board as well; Maria Fredericks, assistant chair, Elmer Eusman, program chair, Sarah Stauderman, assistant program chair, and Fern Bleckner, who is once again keeping our records and books in order.

DONATIONS TO GAEHDE AND HORTON FUND: The BPG has made donations this year to funds honoring two conservators who contributed greatly to our field and who sadly both passed away in 2002. The Horton fund, named for book conservator Carolyn Horton, supports continuing education or training for book conservators. The Christa Gaehde fund was established to promote study and research in the conservation of fine art prints and drawings. (see Leslie Paisley's tribute in the July newsletter, vol. 27, No.4).

CALL FOR PAPERS FOR 2003: The proposed focus for the Annual Meeting BPG session in Arlington will be "Conservation Treatment Revisited." We are looking for papers that revisit and reevaluate past conservation treatments and procedures. Although we hope that this will provide a focus for the majority of the program, topics will not necessarily be limited to treatment; other aspects of conservation that have evolved over the last 30 years would be of interest as well. Those topics may include changes in conservation philosophy, ethics, and education/training. Also of interest are different approaches to similar problems in terms of treatment, preventive conservation, or storage.

Specialty Groups

Papers evaluating more recent treatments where the benefits are weighed against the losses incurred would also be welcomed. It is hoped that the emphasis of the presentations will be on our ability as conservators to look on our work and objectively evaluate the results.

Length of the presentations are generally 20 minutes. Please send ideas or abstracts to Elmer Eusman, program chair, at [REDACTED].

A LAST NOTE ABOUT CERTIFICATION: This November the issue of developing a certification program for AIC will be put before the membership. I urge you to study the pros and cons (which have been written about extensively in past newsletters and are available from the AIC office) so that you can be informed about this important decision that will affect us all. Questions can be directed to Terry Drayman-Weisser at [REDACTED] (include the word 'certification' in the subject line). Please participate!

—Karen Zukor, *Zukor Art Conservation*, [REDACTED],
Oakland, Calif. 94608; [REDACTED]; Fax: [REDACTED];
[REDACTED]



CIPP

THANKS: Many thanks to Ingrid Neuman, past chair, who did so much to put our group back on track. CIPP is now a well-organized, goal-driven organization that is poised to do great things. Thank you, Ingrid, for your hard work and vision. Thanks also to Laurie Booth who did a fantastic job heading up the Nominating Committee. The newly elected board is a dedicated and hard-working group.

LIST SERVE: The CIPP List Serve is becoming more and more active. Recent discussions have included the legalities of objects abandoned in private labs, the possibilities of selling a conservation practice, and the reversal of dry-mounted adhesives on works of art on paper. The minutes of the board meetings will be posted. One goal of CIPP is to use the list serve as a primary means of communication. If you are not subscribed, you are definitely missing out on information, tips, and contacts. If you are subscribed, encourage a friend to join. You can get in on the action by sending an e-mail to Jim Moss at [REDACTED].

2003 AIC ANNUAL MEETING: Second-year director, Susan Barger, is planning an important followup to the Miami session Analysis for the Private Lab. A one-day workshop is planned on spot testing and will be presented by Nancy Odegaard. She has generously agreed to do the impossible and reduce her usual five-day workshop down to one. CIPP members would be offered a discounted rate.

A half-day session is being planned by first-year director, Marianne Russell Marti, and will address business concerns. Possible topics include financial/retirement planning and executive coaching for the mid-career conservator. If you have a suggestion for next year's session, please contact Marianne at [REDACTED] or [REDACTED].

POSTPRINTS: One of the most important goals for CIPP is to get more published information to our members. The writing, compiling and editing of papers is very time consuming and an understandable burden for conservators in private practice. After much deliberation, the board has agreed to publish the session *Postprints* online. This will greatly simplify the process and be more cost effective. Watch the CIPP website for publication of the 2001 papers on health and safety. The 2002 papers on analysis are being edited and will follow shortly.

CERTIFICATION: Certification is an extremely important issue to CIPP. Conservators in Private Practice stand to benefit the most from this stamp of approval. First, it may help to level the playing field between apprentice and formally trained conservators. Second, it will help to improve the public perception of our field by presenting ourselves as a profession and not a craft, and it will simplify the bidding process for government and other public agencies by providing an identifiable occupation.

In November, the AIC Task Force on Certification will put the issue to a vote from the AIC membership. If it is approved, then the Task Force will be appointing two new members who are private practitioners. Task Force Chair Terry Drayman-Weisser also indicated that the Committee will look to CIPP members for input on the written examination questions. If you are interested in becoming involved, please contact me.

Because PA and Fellow status may be considered in a fast track certification process, I would like to encourage any CIPP member who feels he or she qualifies to submit a PA application. It would also be a benefit to our group as a whole to have as many voting members as possible on all issues.

MENTORING: After numerous requests for CIPP to assist the startup of new conservation practices, I am happy to introduce a mentoring program. If you have been in business for more than seven years, please consider volunteering to help. The ideal model would be to match mentors with new, private practitioners in the same geographic region. If you are interested in answering questions or providing guidance, please contact me so that a list can be compiled.

MID-YEAR MEETING: The heavy scheduling at the AIC Annual Meeting continues to be a challenge. Being discussed is the possibility of holding a mid-year CIPP conference or workshop, perhaps in conjunction with the meeting of one of the regional groups such as WAAC or the Midwest Regional Conservation Guild. This would

Specialty Groups

enable CIPP members to spend more time exploring a given topic and it would provide networking opportunities in a relaxed setting. To give your input and ideas on this subject, contact vice-chair Catherine Rogers at [REDACTED]

—Anne Zanikos, Zanikos Inc., 1023 Shook Ave., San Antonio, Texas 78212, (210) 828-1925; [REDACTED]



Electronic Media

CALL FOR PAPERS: You don't have to be a "techy" to give a talk at EMG. Like so many aspects of everyday life, digital and electronic technology has permeated the conservation field. While many of us would not consider ourselves

as "techie," we use technology daily without blinking an eye. EMG is accepting proposals for papers to be presented at the 2003 meeting in Arlington. Of particular interest are talks by and for non-techies concerning the practical application of technology in conservation. Also welcome are papers on the preservation of cultural materials produced by electronic and digital technology. Please contact Hannah Frost, program chair, with your submission abstract:

[REDACTED] or [REDACTED]

2002 AIC ANNUAL MEETING: EMG held a Symposium funded by the Samuel H. Kress Foundation and Stanford Libraries on the "Education Needs for Electronic Media Conservation," the last day of the AIC Annual Meeting in Miami. Twenty-two professionals from a variety of fields discussed the topic for three hours. Participants (including five funded by the Kress Foundation) ranged from the directors of the media archives at Vanderbilt (University) Broadcast News Archive, the UC Berkley Art Museum and Pacific Film Archive and a Digital Asset Manager from HBO, to representatives of the conservation training programs such as Austin, Buffalo, and Winterthur; experts in the installation of electronic media art; representatives of the major public electronic media repositories including the Smithsonian Institution and the Library of Congress; and graduates of film preservation and digital library-object training programs such as the Selznick School at GEH and the UCLA Information Studies Program. Sarah Stauderman offered a draft version of her Electronic Media Conservation Curriculum for discussion; it will be posted on the EMG website. Karen Gracy, one of the Kress-funded participants, graduate of the UCLA Information Management Program, presently teaching in the Information Sciences Department at the University of Pittsburgh, described her digital-object curriculum in detail. She believed the, one-academic-quarter course could be presented over one week, as an advanced, intensive, symposium.

Her overview will be in the transcripts of the Symposium (transcription funded by Stanford University Libraries) and will also be mounted on the EMG website.

Today, digital asset managers and film archivists are being trained in degree and certificate programs; soon, conservators at the existing conservation training programs will begin to receive fundamental education on the basics of electronic media; however, a cadre of electronic media conservators—looking at their media as thoroughly as paintings, sculpture, paper, and photography conservators work with their materials today—is yet to be developed. It was noted that electronic media might be in the same place paintings conservation was some 40 years ago. A good exchange on this subject was fostered between graduates of the various "Electronic Media" programs, working conservators in attendance and the representatives of the existing conservation training programs focusing on how graduate level conservation training might grow from the existing programs. Transcripts will soon be posted to the EMG website.

EMG was encouraged to continue to develop liaisons with organizations such as AMIA (Association of Moving Image Archivists), Museum Computer Network and Society of American Archivists. EMG was also encouraged to offer, or to foster the development of, one- to several-day workshops on topics in electronic media such as: fundamentals of video preservation, polymer chemistry for video preservation; the basics of cataloging; and digital-object management.

—Summary prepared by Tim Vitale, past chair of EMG, Preservation Associates, Emeryville, Calif.; [REDACTED]; [REDACTED]

NEW EMG OFFICERS: New officers elected at the annual Business Meeting are: Chair: Elizabeth Kaiser Schulte; Program Chair: Hannah Frost; Assistant Program Chair: Mitchell Bishop; Secretary/Treasurer: Michelle Barger; Web Master: Martin Jurgens.

—Elizabeth Kaiser Schulte, [REDACTED], NW, Atlanta, Ga. 30327; [REDACTED]; Fax: [REDACTED]; [REDACTED]



Objects

2002 AIC ANNUAL MEETING:

This is my first column as OSG chair and I would like to start by thanking everyone for their help and support in Miami. We put on a really big show including the joint session with textiles on composite artifacts and two half-day sessions in OSG: *Considerations of Surface and Aesthetics in the Treatment of Outdoor*

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Sculpture and The Conservator as Connoisseur, Scholar and Detective. Both days were very successful and generated a lot of thought-provoking discussion. Collectively, the presentations showed a great range of problems and subject matter, and demonstrated the considerable research, thought, and problem solving that goes hand in hand with our profession.

A very special thanks goes to outgoing Chair Lisa Bruno who did a superb job last year, and was extremely supportive and helpful to me in preparing this year's program. In addition, we all benefited from her expert technical support in Miami. Christine Giuntini, Textiles chair and co-organizer of the joint session was gracious, responsible, and a true pleasure to work with. Thanks also to outgoing Secretary/Treasurer Tom Braun whose meticulous note keeping means that all members will be apprised of all the issues that were discussed in the poorly attended late afternoon business meeting (we learned our lesson and will return to a morning breakfast/business meeting next year).

NEW OFFICERS: Congratulations are also due to our new Secretary/Treasurer Diane Fullick, and Program Chair Dave Harvey. Anyone with ideas for papers or sessions for next year's meeting should contact Dave at Top10denverdave@aol.com. Stephanie Hornbeck is chairing the Nominating Committee. Running for OSG office is an important contribution to our profession.

POSTPRINTS: Kudos and thanks to Virginia Greene who has nearly put the 2001 *Postprints* to bed, and who has agreed to edit and assemble our *Postprints* yet again (the entire field benefits from her diligence and hard work). This year 18 papers were presented in the OSG sessions. Ginny has also solicited the two papers that were given in the RATS session on silica gel and ultraviolet light examination. I hope that everyone that attended this year's meeting will join me in encouraging the presenters to write their papers. Publishing is the best way to share information with the widest numbers of colleagues and demonstrates our commitment to education and improving our profession.

We are also very grateful that the Textiles Group has agreed to take on responsibility for publishing the joint session. OSG will be responsible for funds to cover the extra printing and we will be responsible for shipping to our membership.

OSG WEBSITE: The OSG website will soon be a reality thanks to the hard work and dedication of Jessie Johnson, Emily Kaplan, and more recently, Vanessa Muros. Jessie and Emily are stepping down, having initiated the project. Vanessa has graciously volunteered to continue the work, however, we need more volunteers to ensure the website remains a useful and up-to-date resource. I propose that we form a website committee whose responsibility is to oversee content, i.e., gather conference information, new publications, course listings, etc. I volunteer to serve on this committee. Anyone else willing to serve should contact me

([REDACTED]). Anyone who wishes to submit information or ideas for improving the website once it is up and running should also feel free to contact me.

JAIC SUBMISSIONS: Thanks and congratulations to the OSG Publications Committee for shepherding another group of articles for submission to *JAIC*, focusing on the review of past conservation treatments. The group of 9 papers is currently under review. We hope that they will go through the process together and end up as another large focus issue of *JAIC*. Anyone who had done an interesting, innovative treatment, or a long-term research project should seriously consider publication in *JAIC*, which has experienced a chronic lack of submissions of late.

FAIC ENDOWMENT: Finally I would like to reiterate a topic first brought to our attention by Ellen Pearlstein, a member of the Education and Training Committee: the FAIC Endowment for Professional Development is allowing AIC to sponsor or co-sponsor professional development initiatives. This is a remarkable opportunity for us to obtain money for professional development and it is being offered on a first-come basis. If you have an idea for an intermediate, hands-on course investigating objects technology, analysis, or treatment, please contact me or Ellen [REDACTED] or bring it up for discussion on the OSG list.

—Pat Griffin, Cleveland Museum of Art, Conservation Dept.,
11150 East Blvd., Cleveland, Ohio 44106; (216) 707-2571;
Fax: (216) 229-2881; [REDACTED]



Paintings

2002 AIC ANNUAL MEETING: By all accounts the 2002 Annual Meeting was a success and for that we owe a round of applause to outgoing Chair Jill

Whitten for her programming. Not only did Jill ferret out interesting talks but she also made sure that we had social and cultural events at which to meet and greet each other. Jill's interview with Jim Coddington continues her efforts to keep us all informed and is included with this column.

NEW OFFICERS: Elected at the Business Meeting in Miami was the new Vice Chair Helen Mar Parkin who will be compiling the 2002 *Postprints*. Charlotte Seifen will be serving her second year as secretary/treasurer.

COMMITTEES: At the Miami Business Meeting, possible restructuring of officer positions was discussed. To look further into our possibilities an Organization Review Committee is being created. We are hoping to create a new position to redistribute the duties of the present officers. If you have thoughts and ideas or want to get involved please, contact Jill Whitten at [REDACTED] [REDACTED]

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██████████. We are also setting up a Nominating Committee that will help identifying people who would be willing to run for office. If you are interested please contact me.

CALL FOR PAPERS: Next year's Annual Meeting will be in Arlington, Virginia. The General Session topic is The History, Philosophy & Ethics of Conservation. This is a topic that could provide a wealth of interesting papers but, of course, we do not have to limit ourselves to this topic. If you have ideas please contact me.

2002 POSTPRINTS: By now you should have your 2002 *Postprints*. If you have not received them please contact Robert Treadway at the AIC office.

CONSERVATION UPDATE—THE MUSEUM OF MODERN ART: For the final interview in the series "Conservation Update," Jim Coddington, Agnes Gund chief conservator, at the Museum of Modern Art (MoMA) in New York, was interviewed:

The conservation department at MoMA is a single department with five separate sections: paintings, sculpture, paper, photography, and scientific research. The staff currently includes 13 people: conservators, interns, fellows, and support. While caring for the collections is the main focus of their work, the conservation department routinely undertakes various research efforts dedicated to better understanding and preservation of the collection. Several research collaborations are underway with Brooklyn Polytechnic University and another with the National Gallery of Art and Rochester Institute of Technology. The Polytechnic research seeks to identify appropriate adhesives for resin-coated papers and, in a separate effort, to develop new enzymes specifically targeted to the removal of intractable materials routinely found on works of art such as aged PVAs and other adhesives. The NGA/RIT collaboration involves the development of a digital camera that will function as a multi-spectral imaging device, thus measuring the color of the work of art. They are also doing research on historic photographic coatings, aging of face-mounted color photos, wooden works of Ray and Charles Eames, the materials and methods of Brancusi, as well as a long-term project of artist interviews, focusing mainly on artists who have exhibitions at MoMA, including Chuck Close and Gerhard Richter. The ongoing work and research of the department is frequently published or presented in MoMA venues for members and visitors, as well as in conservation publications and conferences. Over the last year, the department spent a great deal of time preparing to move the collection to a new storage facility in Queens. The planning and execution of this move of more than 100,000 works has taken more than 18 months with the actual move beginning this past March. The new storage facility, a former staple factory, will ultimately consolidate all of the museum's offsite art storage into one building. For the next three years however, while the museum on 53rd street is being expanded and renovated, part of the building in

Queens will be used for exhibitions, both of the permanent collection and temporary exhibitions, as well as the temporary home of the conservation department. Some of the exhibitions to be mounted here include the Matisse-Picasso show, retrospectives of Ansel Adams, Max Beckmann, Kiki Smith, Dieter Roth, and Armando Reveron, as well as thematic shows on landscape design and contemporary drawing. When conservation moves back to 53rd Street in 2005, the Queens facility will then become entirely storage of more than 150,000 square feet. The move back to 53rd Street will involve transporting portions of the collection back to the main museum's new research and study centers. The conservation department to new and expanded spaces designed by Sam Anderson. Mr. Anderson recently completed the Straus Conservation Center at the Fogg Art Museum and the Thaw Conservation Center at the Morgan Library. Jim Coddington urges everyone to visit MoMA and Queens at MoMA over the next three years (www.moma.org).—*Jill Whitten*

—*Heather Galloway, Intermuseum Conservation Assoc.,*
██████████ heather.galloway@oberlin.edu



Photographic Materials

PMG WINTER MEETING, MARCH 7–8, 2003: Mark your calendars! The Photographic Materials Group Winter Meeting is taking shape and promises to be a

truly marvelous event. Many thanks to José Orraca and Julio Quiroz and their local arrangements committee for coordinating the events and festivities. A sneak preview of key dates and highlights: On March 5 and 6 there will be a series of tours arranged for those people arriving a few days early, including art museums, the historic sites of Ponce and Luquillo, and an Old San Juan walking tour. The opening reception will be March 7 at La Arcada, Old San Juan (conference meetings will be held March 7–8 at Museo de las Américas in Old San Juan, the former Spanish Headquarters, Cuartel de Ballajác. A farewell dinner sponsored by the Local Arrangements Committee and Bureau of Tourism will be held at the 1521 Casablanca in Old San Juan. The program is nearly full, but there are still a few time slots available, so hurry and send in your abstracts to ██████████

2002 AIC ANNUAL MEETING: As those of us who attended the meeting in Miami know, the joint session with BPG was a terrific success, with a fabulous presentation by Dr. Michael Ware on the cyanotype process. This great opening presentation was followed by an excellent succession of papers addressing the complex and fascinating array of photographic processes that have been utilized in a wide variety of ways, from art to architecture, just to mention a

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few. Lee Ann and Erica are to be thanked and commended for their hard work and dedication, which resulted in such a strong and important session.

The PMG Business Meeting addressed some important issues, which resulted in the approval of support for a new publication, *Coatings on Photographs*, compiled by Connie McCabe. Stephanie Watkins has generously volunteered to serve as Acting Treasurer for PMG, pending membership approval to create separate positions for secretary and treasurer; Dana Hemmenway has offered to organize the PMG archive once the guidelines have been established at AIC. Paul Messier has put out a request for volunteers to work with him to redesign and redevelop the PMG website, and for someone to assume responsibility for maintaining it as our web master. Several other important issues were left pending, and will be mentioned in the minutes, which are to be sent out in a mailing this fall. Andrew Robb, Connie McCabe, and Barb Lemmen are serving as the Nominating Committee; please feel free to contact them with suggestions for nominees for all officer positions.

CERTIFICATION: For the past several years this has been a predominant topic for discussion, dispute, controversy, and perhaps even some dark humor. Opposition, while not necessarily a majority, has vocally and effectively raised many points worth considering, but has also begun to mellow. At the IAG meeting in Miami the SG chairs were asked to encourage our respective memberships to become informed on the subject and participate in the vote that is to be placed before the AIC membership this fall. There have been several lengthy articles addressing the issues involved with certification in the newsletter, and Certification Task Force Chair Terry Drayman-Weisser has generously offered to try to answer any questions, or point inquisitors in the right direction to find the information they need.

As the sitting Chair of PMG I feel that it is my responsibility to speak out in support of certification. It is my firm belief that it will establish a much-needed high level of accountability in our field, as well as greatly diminish, if not eliminate, the issue of program or nonprogram-trained conservators as equally accepted and respected professionals. Indeed, it is my opinion that certification is the next vitally important step we must take to clearly and firmly establish conservation as a true profession. As your chair, nothing would please me more than to learn that PMG unanimously voted in favor of developing a process for certification. However, what will please me equally as much is to know that all of you made the effort to learn as much as possible, and that all of you voted your true conscience. It is our profession, and it is our collective and absolute responsibility to participate in how it is shaped, perceived, practiced, and respected. I thank all of you in advanced for taking some of your valuable and scant time (there's the guilt trip) to study the question, and cast your votes.

—Thomas Edmondson, *Heugh-Edmondson Conservation Services*,
██████████, Kansas City, Mo. 64171-0408;
██████████, Fax: ██████████



Textiles

2002 AIC ANNUAL MEETING:

This year's joint session of the Textiles and Objects Specialty Groups addressed the subject of composite artifacts that have both textile and object components. The artifacts discussed were exceptionally varied and some stunningly impressive in their beauty, age, size, historical importance, and the information contained within. Authors presented technical study, experimentation, and treatment development in interesting ways, illustrating various approaches to conservation problems. The importance of collaboration (inevitable with the variety of materials, which included wood, metal, textile, feathers, skeletal remains, stone, bronze, leather, plaster, paint, and plastics) was another beneficial aspect of the topic. I heard many remarks about the high quality of the presentations.

Thanks to Program Co-chairs Christine Giuntini (TSG) and Patricia Griffin (OSG) for coordinating a day of presentations that was wide-ranging and absorbing. Work on the *Postprints* from this excellent session is underway in the capable hands of Jane Merritt, Robin Hanson, and Bonnie Halvorson.

The Business Meeting, held Sunday, June 9, included approval of last year's minutes, and committee and officer's reports. One notable discussion related to a proposed change to the TSG Rules of Order. The proposed change adds the responsibility of program chair for the TSG session to the duties of the TSG vice-chair. Further action this year will be needed to change the Rules. Minutes of the Business Meeting will be mailed to TSG members.

CALL FOR PAPERS: This is the second call for papers for next year's meeting in Arlington, Virginia. Abstracts are invited for papers that illustrate the concept of "pushing the envelope." This is a broad topic that encompasses treatments or research that involve going outside of traditional textile conservation treatment parameters. These parameters may include ethical issues, unusual materials either treated or used in treatments, techniques developed specifically for a treatment, or any other unusual, creative or thought-provoking aspect of treatment. Papers on topics outside of this theme are also welcome. Abstracts can be sent to Deborah Bede via e-mail (██████████), faxed to (██████████), or mailed to Stillwater Textile Conservation Studio, LLC, 196 Old Warner Rd., Bradford, N.H. 03221. Abstracts must be received by Friday, November 1, 2002, and should be 300 words or less.

TSG-ANNOUNCE: In June most TSG members

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received information via e-mail about a new TSG effort called TSG-announce. This is an electronic mailing list by which you will receive occasional information from the TSG Board. The purpose of the list is distribution of information in addition to what we have space for in *AIC News*. For example, abstracts of papers presented in Miami will be sent via TSG-announce in September for the benefit of those who could not attend. Current members of TSG should have received the e-mailing around June 15.

As with other AIC lists, we are using the Majordomo software, made available to us through the generosity of Walter Henry and Stanford University. You must follow the directions exactly in order to communicate with either the server or the list owners.

To subscribe to the list: Send mail to "majordomo@lists.Stanford.edu" with the following command in the body of your e-mail message: "subscribe tsg-announce," followed by your complete address. For example: "subscribe tsg-announce [redacted]"

There may be glitches to work out. If you have a problem subscribing or removing yourself from the list, please contact me. I can send you longer printed directions, which will also be distributed by mail with the Business Meeting minutes. All queries concerning information appearing on TSG-announce should be directed to tsg-announce@juno.com or to the appropriate TSG Board member. Thanks very much to Walter Henry, Rebecca Rushfield, and Christine Giuntini for setting up the list.

OPPORTUNITY: The Nominating Committee for the year 2003–2004 (T. Rose Holdcraft and Virginia Whelan) needs one more member. If you would like to participate, or need to know more, please contact T. Rose Holdcraft at [redacted] or [redacted]. Please consider helping out on this important committee.

THANK YOU: To Christine Giuntini, who will enjoy a break from TSG duties, having completed two terms as TSG treasurer, then a term as vice chair and chair/program chair during the last year. This is a huge contribution to our group. New officers: TSG officers this year are Kathy Francis, chair; Deborah Bede, vice-chair; Beth McLaughlin, secretary; and Susan Adler, treasurer.

—Kathy Francis, *Isabella Stewart Gardner Museum, 2 Palace Rd., Boston, Mass. 02115, [redacted], kfrancis@isgm.org*



Wooden Artifacts

2002 AIC ANNUAL MEETING:

As incoming chair of the Wooden Artifacts Group, I would first like to thank Chris Shelton for his two years of service to the group. Chris has done a first-rate job and deserves all of our gratitude for an excellent conference in 2001 and a steady hand

at the helm for the last year. Congratulations also to Joe Godla. At the Business Meeting in Miami, Joe was unanimously elected (in absentia) to be the new program chair.

The 2002 Annual Meeting in Miami offered an extraordinary group of speakers. The session began with a great array of tips: Tom Braun presented a tip about synthetic tortoiseshell substitutes; Tad Fallon spoke about historic varnish sample boards; David DeMuzio spoke about using Photoshop to simulate upholstery options for a sofa, then presented Behrooz Salimnejad's tip on x-ray dense gesso fill materials for gilding conservation; Mark Harpainter's tip, delivered by Kathy Gillis, covered thermoplastic materials useful in noninterventive upholstery as well as support materials for fragile fretwork in tall case clocks; Chris Thomson submitted a tip on a suite of early 19th-century English chairs which used a dense glaze of Prussian blue to simulate Asian black lacquer while Melissa Carr submitted a tip on using syringe needles to extract finish samples for microscopy; Mark Minor offered a tip on acquiring glass syringes from your local anesthesiologist; and Craig Deller finished with a new, quick-setting casting resin he has been using. Thanks to all of the tippers for sharing their very practical and stimulating knowledge!

BUSINESS MEETING: The organizing committee for Furniture in France II (David Bayne, Kathy Gillis, and Tania Wilcke) is continuing to plan for a second trip to France. The membership voted to offer \$10,000 of WAG funds as seed money for the trip, with the understanding that it be paid back when a grant application is approved. Helen Anderson will continue in the second year of her term as WAG treasurer/secretary. Anne Battram volunteered to be our liaison to the AIC certification task force. By the end of the year, Jennie Baker will be putting past issues of the *WAG Postprints* on the web so that everyone can access them easily. By the time you read this announcement you should have received your 2001 abstracts. Thanks Jennie for another fabulous job!

WAG-ANNOUNCE: I have taken the liberty of forming an e-mail announcement list to provide you with information relevant to the wooden artifacts conservation community. It is intended to be a low-traffic list to announce events, publications, conferences, etc. of interest to wooden artifacts conservators. I hope this will help keep us connected as a group and help keep the membership of WAG informed of what is happening within our community. If you are not on this list but would like to be, you can send an e-mail to "majordomo@lists.Stanford.EDU" with the following command in the body of your e-mail message: "subscribe wag-announce." If you have an announcement for the membership, please send it to me at [redacted]

CALL FOR PAPERS: Joe Godla is looking for a few good papers! If you or someone you know is interested in giving a talk in Washington in 2003, please let him know.

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Joe can be reached at [REDACTED] or [REDACTED].

I look forward to being your chair this year. Please feel free to contact me about any ideas or concerns you have.

—Arlen Heginbotham, *Decorative Arts and Sculpture Conservation Department, J. Paul Getty Museum, 1200 Getty Center Dr., Ste. 1000, Los Angeles, Calif. 90049-1687; (310) 440-7178; Fax: (310) 440-7745; aheginbotham@getty.edu*

EDITOR'S NOTE: THE RATS COLUMN WAS NOT SUBMITTED FOR THIS ISSUE OF AIC NEWS.

30th Anniversary T-shirts!

Did you miss AIC's 30th Anniversary in Miami? The T-shirt, designed as part of the celebration, was a very popular souvenir at the meeting, and we still have a limited number of shirts available. The Art Deco design is printed in black on a teal background.



**AIC Annual Meeting
30th Anniversary**

The shirts are 100% cotton "Hanes Beefy-T" in men's sizes small, medium, large, and x-large.

Please send a check for \$15 per shirt payable to AIC, to the attention of Mary Seng. Indicate the size(s) you prefer and your e-mail address. If the size you request is no longer available, we will let you know.

New York Conservation Foundation

Eastern Analytical Symposium

Conservation Science 2002

EAS and NYCF present the 9th Conservation Science Annual, November 18-19, 2002 at the Garden State Convention Center, Somerset, NJ, USA.

Speakers represent laboratories in Britain, Denmark, Italy, Netherlands, North America, and Slovenia.

GC/MS sessions all day Monday are chaired by Dr. Mark Ormsby of the National Archives and Dr. Christopher Maines of the National Gallery of Art; the special feature session topic is **Solid Phase Microextraction, SPME**

Young Investigators and General Methods sessions on Tuesday are chaired by Dr. Janice Carlson of the Winterthur Museum and Gardens.

2002 schedule:

www.NYCF.org/eas.html

The entire November 19-21 Eastern Analytical Symposium includes many other excellent sessions of analytical chemistry papers, posters, short courses, and workshops, with a great technology exposition. For general 2002 information: www.EAS.org

EAS 2003 will mark 10 years of EAS Conservation Science! See history at www.NYCF.org/eas.html and at <http://palimpsest.stanford.edu/news/eashist.html>

On November 17, 2003, two sessions will survey diverse methods based on X-ray physics. November 18 sessions: deterioration of inorganic materials, and colorants, pigments and dyes. Respond to session chairs' calls for papers, or fax 212 714 0149 or email NYConsFdn@aol.com

www.NYCF.org

N Y Conservation Foundation

Courses, Conferences, and Seminars

CALL FOR PAPERS

October 21. "Protecting Our Diverse Heritage: The Role of Parks, Protected Areas, and Cultural Sites."

San Diego, CA—Contact: The George Wright Society, (906) 487-9722; info@georgewright.org; www.georgewright.org/2003.html. Proposals for papers, posters, workshops and exhibits accepted.

November 1. XVI International Congress of Classical Archeology of the Associazione Internazionale di Archeologia Classica (AIAC)

Boston/Cambridge, MA (Harvard University Art Museums)—Contact: Amy Brauer, AIAC 2003, Dept. of Ancient & Byzantine Art and Numismatics, Sackler Museum, Harvard University Art Museums, 32 Quincy St., Cambridge, MA 02138; (617) 495-3393; Fax: (617) 495-5506; Faxed abstracts need to be followed by hard copy via mail. Online submissions: www.artmuseums.harvard.edu; www.aiac.org

November 1. "Tales in the Textile: The Conservation of Flags and Other Symbolic Textiles," North American Textile Conservation Conference 2003.

Albany, NY—Contact: Susan Schmalz, Conservation Center, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036; [REDACTED]. 250-word abstract of paper sent via rich text format or poster proposals accepted.

November 20-22. Parchment: Conservation/Storage/Kodiology

Vienna, Austria—Contact: Alexander Aichinger, Osterreichisches Staatsarchiv, Nottendorfergasse 2,

A-1030 Wien; [REDACTED]
[REDACTED]

GENERAL

September 19. Disaster Response & Recovery.

Columbus, OH—Contact: Clara Ireland, Preservation Consultant; [REDACTED]; [REDACTED]. Cost: \$40; \$25 for Ohio Preservation Council members.

September 22-28. ICOM-CC 13th Triennial Meeting.

Rio de Janeiro, Brazil—Contact: Isabelle Verger, c/o ICCROM, 13 via di San Michele, 001 53 Rome, Italy; +39 (6) 58 553 410; Fax: +39 (6) 58 553 349; icom-cc@iccrom.org

October 2-4. Perfect Support: Soft Body Padding to Create the Ideal Shape, Course on Mannequins.

London, United Kingdom—Contact: Julie Travis or Sarah Cartmell, [REDACTED]; [REDACTED]; Fee: £275.

October 5-9. Costume Mannequins: Innovative Methods for Constructing and Casting Custom Archival Forms.

Lowell, MA—Contact: Mary Williamson, Textile Conservation Center, American Textile History Museum, 491 Dutton St., Lowell, MA 01854; (978) 441-1198; Fax: (978) 441-1412; mwilliamson@athm.org.

October 8-12. "Spot Testing for Materials Characterization," in partnership with Campbell Center for Historic Preservation Studies.

Mt. Carroll, IL—Contact: Campbell Center, campbellcenter@internetni.com;

http://www.campbellcenter.org. AIC members can indicate \$200 "AIC Scholarship" on the registration form.

October 8-13. National Preservation Conference.

Cleveland, OH—Contact: (843) 722-8552; www.nthpconference.org/ConUpdates.

October 14-18. ICOMOS 13th General Assembly.

Harare, Zimbabwe, Africa—Contact: African Incentive, 62 Bishop Gaul Ave., Bertram Rd., Milton Park, P.O. Box EH 123, Emerald Hill, Harare, Zimbabwe, Africa; Fax: (263-4) 778215-6/741929; africadm@icon.co.zw

October 15-17. Art et Chimie: Polymers in the Creation-Reproduction, Conservation-Restoration and Exhibition of Works of Cultural Heritage.

Paris, France—Contact: www.scifrance.org

October 16. "Packing and Shipping Works of Art," in partnership with the Los Angeles County Museum of Art.

Los Angeles, CA—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 12; Fax: (202) 452-9328; [REDACTED]
[REDACTED]

October 16-19. Charting the Future.

Richmond, VA—Contact: Southeastern Museums Conference, (225) 383-5042; semcdirect@aol.com; www.semcdirect.net

Courses, Conferences, and Seminars

October 17–20. The Society for the History of Technology Annual Meeting.

Toronto, Ontario, Canada—Contact: www.shot.jhul.edu.

October 25. “Packing and Shipping Works of Art,” in partnership with the Museum of Fine Arts.

Boston, MA—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452–9545, ext. 12; Fax: (202) 452–9328; [REDACTED]

October 27–30. “Crossing Boundaries: Diversity & Representation in the 21st Century Museum,” Mid-Atlantic Association of Museums Annual Meeting.

Albany, NY—Contact: John Suau, Executive Director, MAAM, 1 East Chase St., Baltimore, MD 21202; (410) 223–1194; Fax: (410) 223–2773; director@midatlanticmuseums.org; www.midatlanticmuseums.org

October 28–November 1. The Museum Building and Environment.

Mourilyan, Australia—Contact: Vinod Daniel, Head, Research Centre for Materials Conservation and the Built Environment, Australian Museum, 6 College St., Sydney, NSW 2000, Australia; +61 2 9320 6115; Fax: +61 2 9320 6070; vinodd@austmus.gov.au; Registration deadline: September 23; Fee: \$900 Australian currency; www.amonline.net.au/mbe

November 1–2. Care of Contemporary Art: Who Decides?

Nashville, TN—Contact: Cynthia Stow, [REDACTED]. Cost: \$50, with discounts for qualifying students.

November 5–8. “Mastering Inpainting,” in partnership with SCMRE.

Suitland, MD—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452–9545, ext. 12; Fax: (202) 452–9328; [REDACTED]

November 18–19. The New York Conservation Foundation/Eastern Analytical Symposium’s Conservation Science Annual.

Somerset, NJ—Contact: Mark Ormsby, [REDACTED]

November 20–22. Lasers in Art Conservation.

Hengelo, Netherlands—Contact: Marielle M.N. Kuijper, Art Innovation, Westermaatsweg 11, 7556 BW Hengelo (O), The Netherlands; +31 074 2501 239; Fax: +31 074 2423 296; marielle.kuijper@art-innovation.nl; www.art-innovation.nl

November 25–29. Museum Training In a Globalising World: Annual Meeting of ICOM Training Committee.

New Delhi, India—Contact: Patrick Boylan, [REDACTED], Leicester LE2 3YB, United Kingdom; +44 116–288–5186; [REDACTED] www.icom.org/ictop

February 19–22, 2003. AIC Session at 91st Annual Meeting of the College Art Association.

New York, NY—Contact: Jay Krueger, [REDACTED] and Rebecca Rushfield, [REDACTED]

April 2003. Indoor Air Quality in Museum and Historic Properties Fifth International Conference.

Norwich, Norfolk, United Kingdom—Contact: iaq2003@uea.ac.uk; www.uea.ac.uk/~e620/IAQ2003.html

April 1–5, 2003. “Wet Sites Connections—Linking Indigenous Histories, Archaeology, and the Public,” the International Wetland Archaeology Research Project Conference.

Olympia, WA—Contact: Dr. Dale R. Croes, WARP Conference Coordinator, Anthropology, South Puget Sound Community College, 2011 Mottman Rd. SW, Olympia, WA 98512–3872; (360) 754–7711 ext. 5336; Fax: (360) 664–0780; dcroes@spscc.ctc.edu.

April 14–18, 2003. “Protecting Our Diverse Heritage: The Role of Parks, Protected Areas, and Cultural Sites.”

San Diego, CA—Contact: The George Wright Society, [REDACTED]; info@georgewright.org

May 22–23, 2003. Flat Glass Sheets: Museum Sites, Innovation Process, Innovation Products.

Napoli, Italy—Contact: M. Antonietta De Paola, Interservice S.A.S., C.so Vittorio Emanuele, 473, Napoli 80135, Italy; +39 0815440444; interservicesas@libero.it

ARCHITECTURE

September 26–28. “Shingles to Columns: McKim, Mead & White and the Transformation of America.”

Newport, RI (at Salve Regina University)—Sponsored by the Victorian Society in America;

Courses, Conferences, and Seminars

Contact: 1-800-351-2372;
historic@salve.edu

October 7, 2002–January 26, 2003. Conserving Historic Structures.

Victoria, British Columbia, Canada—Contact: Lisa Mort-Putland, Program Coordinator, Cultural Resource Management Program, Continuing Studies, University of Victoria, P.O. Box 3030 STN, CSC Victoria, BC, Canada V8W 3N6; (250) 721-6119; Fax: (250) 721-8774; crmp@uvcs.uvic.ca; www.uvcs.uvic.ca/crmp. Cost: \$643 Canadian funds, plus \$60 shipping fee for participants outside the U.S. & Canada. Registration deadline: September 21.

November 15–19, 2003. Terra 2003: The Ninth International Conference on the Study and Conservation of Earthen Architecture.

Yazd, Iran—Contact: Dr. A. Vatandoust, Director, Research Center for Conservation of Cultural Relics, P.O. Box 11365-4834 Tehran 11365, Iran; +98 21 6702667; Fax: +98 21 6701747; av@rcccr.org

BOOK & PAPER

October 14–19. Making and Use of Karibari Drying Board

Washington, DC—Contact: Megumi Mizumura, Nishio Conservation Studio, 2428 17th St. NW, Washington, DC 20009; nishio@ix.netcom.com; Fee: \$1,200.

November 11–15. "Tape Removal," in partnership with UCLA Fowler Museum of Cultural History.

Los Angeles, CA—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 12;

Fax: (202) 452-9328; [REDACTED]
[REDACTED]

September 2003. The Image Re-Integration Meeting: The 2nd Triennial Conservation Conference.

Newcastle-upon-Tyne, UK—Contact: Jean E. Brown, Senior Lecturer, Conservation of Fine Art, School of Humanities, The University of Northumbria; +44 191 227 3331; Fax: +44 191 227 3250; [REDACTED]

ELECTRONIC MEDIA

September 15–18. Symposium 2003. Preservation of Electronic Records: New Knowledge and Decision-making.

Ottawa, Ontario, Canada—Contact: Christine Bradley, Canadian Conservation Institute, 1030 Innes Rd., Ottawa, ON K1A 0M5, Canada; (613) 998-3721; Fax: (613) 998-4721; cci-icc_publications@pch.gc.ca

September 29–October 4. NIP18: IS&T's International Conference on Digital Printing Technologies.

San Diego, CA—Contact: Henry Wilhelm, [REDACTED]; Fax: [REDACTED] or [REDACTED] or Rita Hofmann (Switzerland), [REDACTED]; Fax: [REDACTED]; [REDACTED] visit www.imaging.org

OBJECTS

October 23–25. Seminar on the Conservation and Restoration of Arms and Armour.

Leeds, United Kingdom—Contact: Alison Draper, Senior Conservation Officer, Conservation Dept., Royal Armouries Museum, Leeds LS10 1LT; [REDACTED]; Fax: +44 113 220 1917;

October 29–November 3. Wall and Floor Mosaics: Conservation, Maintenance, Presentation.

Thessaloniki, Greece—Contact: Prof. Demetrios Michaelides, ICCM President, University of Cyprus, Archaeological Research Unit, Kallipoleos 75, P.O. Box 537, 1678 Nicosia, Cyprus; Fax: +357 2 474 658; dmichaelides@ucy.ac.cy

PAINTINGS

September 16–27. International Course on Theory, Technology & Conservation of Icons.

Halkida, Evia Island, Greece—Conference is in English. Contact: Mihail Larentzakis-Lascaris, [REDACTED] Halkida, Greece; Phone & Fax: [REDACTED]; [REDACTED]

October 15–17. Workshop on Indian Miniature Paintings.

London, England (at the Victoria & Albert Museum)—Contact: Dr. Dale R. Croes, WARP Conference Coordinator, Anthropology, South Puget Sound Community College, 2011 Mottman Rd. SW, Olympia, WA 98512-3872; (360) 754-7711 ext. 5336; Fax: (360) 664-0780; dcroes@spscc.ctc.edu. Cost: £205 for IPC members; £245 for non-members.

October 29–31. Religious Polychrome Sculpture of the 17th and 18th Centuries

Lisbon, Portugal—Contact: Policromia, Rua das Janelas Verdes 37, 1249-018, Lisbon, Portugal; encontros@ipcr.pt; www.muse.ucl.ac.be/policromia

Courses, Conferences, and Seminars

December 6. Digital Imaging for Paintings Conservators.

London, England—Contact: Kate Lowry, [REDACTED]; [REDACTED]. Cost: £40 for UKIC members; £50 for non-members; £25 students and unwaged.

PHOTOGRAPHIC MATERIALS

October 17–23. SEPIA Workshop on Management of Photographic Collections.

Amsterdam—Contact: ECPA, P.O. Box 19121, 1000 GC Amsterdam, The Netherlands; +31 20 5510839; Fax: +31 20 6204941; ecpa@bureau.knaw.nl; www.knaw.nl/ecpa/form.html; Fee: \$500 euros.

December 4–5. Photography and Glass.

Edinburgh, Scotland—Contact: Dagmar Hinz, Archive Conservator, Scottish Archive Network, Thomas Thomson House, [REDACTED] Crossway South, Edinburgh EH11 4DX, Scotland; [REDACTED]; Fax: [REDACTED]; [REDACTED]

TEXTILES

October 23–25, 2003. "Tales in the Textile: The Conservation of Flags and Other Symbolic Textiles," North American Textile Conservation Conference 2003.

Albany, NY—Contact: Deborah Trupin, [REDACTED] ext. [REDACTED]
[REDACTED]

WOODEN ARTIFACTS

December 13. Sixth International Symposium on Wood and Furniture Conservation: The Meeting of East and West in Furniture Trade.

Amsterdam—Contact: Dominique van Loosdrecht, Rijksmuseum, Amsterdam P.O. Box 74888, 1070 DN Amsterdam, The Netherlands; +31 20 67 47 229; Fax: +31 20 67 47 001; d.van.loosdrecht@rijksmuseum.nl.

COURSE OFFERINGS

The Centre for Photographic Conservation Courses.

London, England—Contact: Angela Moor, [REDACTED]; Fax: [REDACTED]
[REDACTED]

AASLH Workshop Series, including Collections Management & Practices

Nationwide—Contact: Tara White, [REDACTED]; white@aslh.org; www.aslh.org

The American Academy of Bookbinding Courses

Telluride, CO—Contact: AAB, P.O. Box 1590, Telluride, CO 81435; (970) 728-3886; www.ahhaa.org

Campbell Center for Historic Preservation Studies

Mt. Carroll, IL—Contact: Campbell Center, (815) 244-1173; Fax: (815) 244-1619; campbellcenter@internetni.com; www.campbellcenter.org

Canadian Conservation Institute (CCI), 1030 Innes Road, Ottawa, ON K1A 0M5, Canada; (613) 998-3721; www.cci.icc.gc.ca

Centre for Photographic Conservation Courses

United Kingdom—Contact: Angela Moor, [REDACTED]; Fax: [REDACTED]; xf59@dial.pipex.com; www.cpc.moor.dial.pipex.com

Centro del Bel Libro

Photography: Historical Techniques, Conservation, First Aid (July 22–26); Photography: Mounting, Framing and Presentation (July 29–August 31). Ascona, Switzerland—Contact: Centro del Bel Libro, Segretariato, Viale Portone 4, Casella Postale 2600, CH-6501 Bellinzona; +41 91 825 1162; Fax: +41 91 825 8586; info@cbl-ascona.ch

Conservation Center, Institute of Fine Arts, NYU, Conservation Workshops

Contact: Shelley Sass, Program Coordinator, [REDACTED]

ICCROM Training Information

Contact: Training and Fellowship Office, 13 via di San Michele, 1-00153, Rome, RM, Italy; +39 06 585531; Fax: +39 0658553349; training@iccrom.org; www.iccrom.org
October 1–21, International Course on Conservation of Japanese Paper, Tokyo and Kochi City, Japan, registration deadline: July 15; November 4–29: Sharing Conservation Decisions, Rome and Florence, Italy, registration deadline: July 15.

Institute for Paper Conservation Courses

UK—Contact: IPC, +44 (0) 188 683 2323; Fax: +44 (0) 188 683 3688;

Courses, Conferences, and Seminars

information@ipc.org.uk;
http://palimpsest.stanford.edu/ipc
Workshop on the Use of Vacuum,
Workshop on Indian Miniature
Paintings
International Academic Projects—
Short Courses
Contact: Jim Black, [REDACTED],
London W1T 5HJ; +44 (0) 207 380
0800; Fax: +44 (0) 207 380 0500;
jb@academicprojects.co.uk;
www.academicprojects.co.uk

The Laboratory Safety Institute Seminars and Workshops

Nationwide—Contact: LSI,
1-800-647-1977; Fax:
1-800-303-4289; labsafe@aol.com;
www.labsafety.org

Multimodal Hazardous Materials Transportation Training Seminar

Various locations and dates. Contact:
Suezett Edwards, U.S. Department of
Transportation, [REDACTED]

Rutgers University School of Communication, Information and Library Studies' Biennial Preservation Management Institute.

New Brunswick, NJ—Contact: Karen
Novick, Rutgers University, 4
Huntington St., New Brunswick, NJ
08901-1071; (732) 932-7169; Fax:

(732) 932-9314;
www.scils.rutgers.edu/programs/pds/
pmi.jsp
Session I (October 28–November
1); Session II (April 7–11, 2003);
Session III (September 15–19,
2003).

Smithsonian Center for Materials Research and Education

Contact: (301) 238-3700;
www.si.edu/scmre/courses_2002.
html
Technology of Furniture Making:
Decoration (October 21–25, half
days).

Seminars in Historic Preservation and Cultural Resource Management

Alexandria, VA—Contact: National
Preservation Institute, P.O. Box 1702,
Alexandria, VA 22313; (703)
765-0100; info@npi.org;
www.npi.org

SOLINET Courses

Contact: SOLINET, 1438 West
Peachtree St., Suite 200, Atlanta, GA
30309; (404) 892-0943; Fax: (404)
892-7879; www.solinet.net

West Dean College Courses

UK—Contact: College Office, West
Dean College, West Dean,
Chichester, West Sussex, PO18OQZ;

westdean@pavilion.co.uk;
www.westdean.org.uk
The Conservation and Restoration of
Gilded Ornament (Sept. 22–25);
Mortars for Repair and Conservation
(Oct. 8–10); Conservation and
Repair of Architectural Metalwork
(Nov. 5–8); Conservation of Ship
Models (Nov. 10–13); Conservation
Engineering (Dec. 3–6); Block
Printing for Wallpapers (Dec. 8–11);
Conservation of Masonry Ruins
(Feb. 4–7, 2003); Conservation and
Repair of Plasters and Renders
(March 2003); Cleaning Masonry
Buildings (April 2003); Conservation
and Repair of Timber (May 2003).

Seeking Development Officer

The American Institute for Conser-
vation of Historic and Artistic
Works (AIC) and its Foundation
(FAIC) seek an experienced
fundraising professional to assume
responsibility for general fundrais-
ing, expand a comprehensive devel-
opment program, and double major
endowment already in place. B.A.
degree, three years of experience

including federal (such as NEH,
NEA, IMLS), foundation, corporate
and individual sources, and proven
record of successful fundraising
required. Computer literacy, organi-
zational, management, writing and
communication skills, budget devel-
opment and monitoring, and ability
to manage multiple tasks and
responsibilities required. Experience
in a non-profit arts setting a plus.
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administrative staff of six at the

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Address cover letter, résumé, salary
history and requirements, and signif-
icant portion of a writing sample
from a grant request to: AIC Execu-
tive Director, 1717 K Street, NW,
Ste. 200, Washington, D.C. 20006.
No faxes or phone calls. Search will
continue until filled.

Positions, Internships, and Fellowships

THE METROPOLITAN MUSEUM OF ART CONSERVATION FELLOWSHIPS

The Andrew W. Mellon Foundation and The Sherman Fairchild Foundation, through The Metropolitan Museum of Art, awards a number of annual conservation fellowships for training and research in one or more of the following museum departments: Arms and Armor, Asian Art Conservation, The Costume Institute, Musical Instruments, Paintings Conservation, Paper Conservation (including photographs), Objects Conservation (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), and Textile Conservation. Fellowships are typically one year in duration. Shorter-term fellowships for senior scholars are also available.

It is desirable that applicants should have reached an advanced level of experience or training. Also available through the Metropolitan Museum of Art is a nine-month Polaire Weissman Fellowship for conservation work in the Costume Institute and an L.W. Frolich Charitable Trust Fellowship in the Department of Objects Conservation. All fellowship recipients will be expected to spend the fellowship in residence in the department with which they are affiliated.

The stipend amount for one year is \$25,000 with an additional \$3,000 for travel. Fellowships begin on September 1, 2003. A typed application (in triplicate) should include: full resume of education and professional experience, statement not to exceed one thousand words, describing what the applicant expects to accomplish during the fellowship period and how the Museum's facilities can be utilized to achieve the applicant's objectives, tentative schedule of work to be accomplished and proposed starting and ending dates, official undergraduate and graduate transcripts and three letters of recom-

mendation (at least one academic and one professional). The deadline for completed applications is January 3, 2003. Applications should be sent to Attn: Marcie Karp, Fellowships in Conservation Program, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198.

MUSEUM OF FINE ARTS, BOSTON ASSISTANT CONSERVATOR CONSERVATION OF TEXTILES AND FASHION ARTS

This full time position is available immediately. Responsibilities for the survey collection of 30,000 objects include examination, treatment, and documentation; working with exhibit designers, packers, and collection care specialists; object/material research, and the supervision of interns. Candidates should have a graduate degree in conservation or have equivalent training and a minimum of 2 years supervised conservation experience. A knowledge of textile properties, techniques and history as well as textile conservation theory and practice is required, in addition to excellent sewing skills, written and verbal communication, organizational and interpersonal skills and a demonstrated ability to work independently.

Qualified applicants should send a letter of interest, resume, and three professional references to Sandra Matthews, Sr. Employment Manager, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA, 02115. Only those chosen for interviews will be contacted. We are an equal opportunity employer committed to diversity.

THE NEW YORK PUBLIC LIBRARY AARON AND CLARA GREENHUT RABINOWITZ CHIEF LIBRARIAN FOR PRESERVATION

The Research Libraries are seeking a new chief to lead and manage the Barbara Goldsmith Preservation

Division including establishing of goals and objectives for the preservation programs, coordinating a shared cooperative program to provide and care for the security of the collections in all formats, budget planning, and hiring and supervision of staff. The incumbent will have an opportunity to expand internal preservation education programs, develop and implement a model for the preservation of the Research Libraries' extensive collections of audio-visual and other non-book materials, and design and build a new collections care facility. This position reports to the Director of Technical Services.

Qualifications: ALA accredited MLS and substantial professional experience in a major research library or similar institution. Substantial knowledge and experience with preservation issues in large research libraries are essential as are management, organizational and interpersonal skills.

Salary: Commensurate with qualifications and experience.

For a full job description and instructions on how to apply, please visit us at www.nypl.org.

THE NEW YORK PUBLIC LIBRARY HEAD OF CONSERVATION TREATMENT

The Research Libraries are seeking to hire a new chief conservator to run its treatment programs including management of the Barbara Goldsmith Conservation Laboratory and the Collections Care Unit. The incumbent will supervise professional and technical staff assigned to treatment of rare and general library materials, plan the annual treatment budget, establish treatment specifications, plan disaster planning and recovery activities, and maintain environmental monitoring operations in conjunction with the Facilities Office. This position reports to the Aaron and Clara Rabinowitz Chief Librarian for Preservation.

Positions, Internships, and Fellowships

Qualifications: ALA accredited MLS and certification in conservation or extensive book and paper conservation training including coursework in chemistry. Substantial successfully demonstrated experience in conservation and supervising staff in a conservation setting. Familiarity with preservation issues in large research libraries and substantial knowledge of conservation treatment procedures.

Salary: Commensurate with qualifications and experience

For a full job description and instructions on how to apply, please visit us at www.nypl.org.

STRAUS CENTER FOR CONSERVATION, HARVARD UNIVERSITY ART MUSEUMS ADVANCED INTERNSHIPS IN CONSERVATION, 2003–2004

The Straus Center for Conservation, Harvard University Art Museums, will offer three advanced-level internships in conservation beginning September 1, 2003. The internships will be divided among the three conservation laboratories: objects, paper, and paintings.

Requirements include: completion of graduate-level or equivalent apprenticeship training in conservation, one or more college-level chemistry courses; additional courses in material sciences and competence in a foreign language are desirable.

Current stipend level for the ten-month internship is \$22,000 with an additional travel and research allowance. The appointment comes with Harvard University benefits including contributory health insurance and access to some University facilities. Stipends are contingent upon funding decisions by granting agencies.

Please send: curriculum vitae, official transcripts, three letters of recommendation, and a statement summarizing your interest in the chosen specialization (objects, paper, and paintings.) Application materials and correspondence should be sent

by February 1, 2003 to: Straus Center for Conservation, Advanced-Level Training Program, Harvard University Art Museums, 32 Quincy Street, Cambridge, MA 02138-3383. Telephone: (617) 495-2392; Fax: (617) 495-0322.

THE TEXTILE MUSEUM ASSOCIATE TEXTILE CONSERVATOR FOR EXHIBITIONS

The Textile Museum in Washington, D.C. seeks an Associate Textile Conservator for Exhibitions to be responsible for all phases of object and mount preparation for exhibitions, assist with incoming loan exhibitions and share in other departmental responsibilities for collections care and treatment. Requires a degree from a recognized conservation training program or a B.A. or B.S. and minimum equivalent experience of 2 years.

Must have demonstrated communication and organization skills and enjoy working in a team environment. Requires ability to lift and carry objects up to 25 lbs. See web site at www.textilemuseum.org.

Send letter and resume including references to: Conservation Search Committee, The Textile Museum, 2320 S St., NW, Washington, DC 20008. Application deadline September 30, 2002.

WINTERTHUR MUSEUM, GARDEN, AND LIBRARY RESIDENTIAL FELLOWSHIPS

Winterthur Museum, Garden, and Library 2003–2004 Research Fellowship Program. Residential fellowships available for scholars pursuing topics in American history and art, decorative arts, material culture, and design. NEH senior scholar grants, Lois F. McNeil dissertation grants, and short-term grants will be awarded, with stipends of \$1500 to \$2500 per month. Conservators pursuing historical research are encouraged to apply. Application deadline January 15, 2003. Visit www.winterthur.org, contact academicprograms@winterthur.org, or write to Gretchen Buggeln, Director, Research Fellowship Program, Winterthur Museum, Winterthur, DE 19735.

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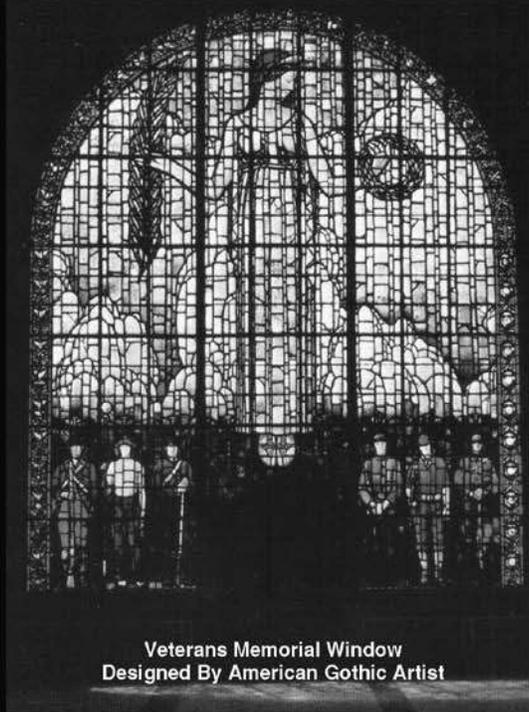
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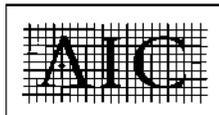
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PERIODICAL

30th Anniversary

From the Electronic Media Group: Digital Documentation: We Are There, but Enter with Care

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DAN KUSHEL

The use of digital imaging has great potential to improve professional conservation documentation on a variety of levels, as Paul Messier and Tim Vitale described in their excellent assessment of this issue (Messier and Vitale 2000). But the authors also brought out that its practical application was compromised by questions of affordable, satisfactory image quality, and of records permanence with respect to our profession's ethical requirements. Now, two-and-a-half years later, technological developments are resolving these questions so that the transition to digital documentation has become a truly viable alternative, provided that appropriate

measures are taken and ethical concerns are given consideration.

This transition is inevitable, and has already occurred in many areas of professional photography and increasingly in amateur photography. Whether we embrace it enthusiastically or reluctantly, it is important that we draw upon our ethically driven conservatism in assessing the incorporation of new materials and techniques into commonly accepted conservation practice.

To begin, we need a benchmark from which to measure—one that at least matches currently accepted minimum standards of practice. For photographic documentation, we can use 35 mm general-purpose color transparency film because this seems to be

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Certification—Your Vote Counts

TERRY DRAYMAN-WEISSER

As members of AIC we stand on the threshold, about to make a crucial decision on whether or not to put all the information we have gathered on certification to use and take that next step toward professionalism. Will certification be in our future?

In November you will receive a ballot asking for your vote, "yes" or "no," on this issue. There are some members who feel we should move ahead with certification without further ado, but since certification will affect us all, every individual member will be asked to participate in this referendum. If the majority of those voting answer in the affirmative, AIC will make the development of a certification program a priority, along with other already identified priorities. If the majority votes no, the issue of certification

will disappear from AIC's agenda.

The stakes are high and it is imperative that every voting individual takes the time to educate him or herself on the issues. A number of articles have appeared in *AIC News* in the past, and references to these can be found in the adjacent box, on the AIC website (<http://aic.stanford.edu>) under "What's New," or by contacting the AIC office. I have received a number of thoughtful comments and questions from members, and have tried to answer them on an individual basis; however, I have also been approached by worried members and have received frantic e-mail messages raising points based on rumor and incorrect interpretations of information. If certification were to fail because of uninformed voting, it will be a great disappointment to those of us who believe certification will benefit our

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AIC NEWS

AIC News (ISSN 0887-705X) is published bi-monthly by the American Institute for Conservation of Historic & Artistic Works, 1717 K Street, NW, Ste. 200, Washington, D.C. 20006, (202) 452-9545; Fax: (202) 452-9328; info@aic-faic.org; http://aic.stanford.edu

Periodicals postage paid at Washington, D.C., and additional mailing offices. Second-class postage paid at Washington, D.C. Postmaster: Send address changes to:

AIC News
1717 K Street, NW, Suite 200
Washington, D.C. 20006

AIC News is mailed to members for \$18 per year as a portion of annual membership dues. Opinions expressed in the *AIC News* are those of the contributors and not official statements of the AIC. Responsibility for the materials/methods described herein rests solely with the contributors.

**Deadline for January Editorial Submissions:
December 1, 2002**

We reserve the right to edit for brevity and clarity.

Advertising

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost for Positions, Internships, and Fellowships and Classified Ads is: \$.95 per word for members and \$2 per word for nonmembers; the minimum charge is \$50.

The cost of advertising in Supplier's Corner is \$150 for 100 words. The cost of display ads is: 1/6 page \$200; 1/3 page \$335; 1/2 page \$415; 2/3 page \$470; full page \$650. Deadlines for advertising copy are February 10, April 10, June 10, August 10, October 10, and December 10.

All ads should be submitted to Mary E. Seng at

AIC News Staff

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the most common photographic medium among conservators. Accessible and affordable digital systems are currently available that meet (and in some ways exceed) our benchmark with respect to factors that are relevant to conservation documentation.

PERMANENCE AND ACCESSIBILITY

Issues of permanence and accessibility form a cornerstone in our Code of Ethics and Guidelines for Practice. Ethic VII denotes our professional obligation to document our work and to do this by creating permanent records and reports. These two basic ethical precepts are further amplified by five of our twenty-nine Guidelines for Practice (Guidelines 24–28). Guideline 28, which deals specifically with preservation of documentation, provides rationale for the latter precept, as well as additional admonitions for the creation and maintenance of permanent records of conservation practice.

The recommendations for minimum accepted practice denoted in the Commentary on Guideline 28 have a very specific bearing to digital documentation: “Documentation must be produced on and with permanent, stable media, and be legible. Storage only on electronic media is unacceptable.” Since we have agreed as conservation professionals that our files of record are stable hardcopy, we have agreed that we must print out on stable media what we have created digitally—or at least enough to fulfill the needs of minimum standards of documentation for the activity in which we are involved.

We know from Henry Wilhelm’s research that dark-stored, non-frozen Ektachrome will likely remain accurate in color for 100 years (Wilhelm and Brower 1993). Until very recent years, however, it was not possible to create similarly permanent printed hardcopy of digitally captured images. For this reason, I personally have been slow to accept digital capture as a viable alternative to film for conservation records.

However, we now know that there is affordable printed output that will likely maintain color accuracy for more than 100 years. Not all printers and ink and paper combinations can do this, and only those that do should be used to produce these records. While there is still some work to be done on standardizing testing procedures, Henry Wilhelm’s recent research indicates, for example, that the moderately priced Epson 2000P printer using Epson 6-color pigmented inks on several Epson photo papers will produce photographic-quality prints that will remain unfaded for more than 100 years (Wilhelm 2002). At the PMG session at the AIC Annual Meeting in Miami this past June, he also indicated that permanence is now a driving force in the marketing of consumer and professional printers, so that the range of affordable permanent high-quality digital printing

options is destined to broaden and become still more affordable.

While the importance of producing stable hardcopy prints from digital files cannot be emphasized strongly enough, our handling of the digital files is also of great importance. As Commentary 28 notes, they can be “useful adjuncts” to our permanent records. In fact, as Paul Messier and Tim Vitale indicated, they can be far more than this because of the improved access to information they provide and the ability of the technology to analyze or usefully reconfigure the information they hold. Thus, it is critically important that we think ahead and strive to maintain and organize digital records with the same rigor as we do our hardcopy records.

It is essential to store digital image files appropriately so that they are accessible in the future, and inextricably linked to accessible metadata that identifies and describes them. There are a number of such programs designed for this task (called digital asset management systems, or DAMS). Among the most commonly used are Claris’ *FileMaker Pro*, Canto’s *Cumulus*, and Extensis’ *Portfolio*. They should be carefully chosen and fully operational before vast numbers of files are created. Databases can be one of the great assets of digitizing conservation records, if properly organized and operated.

This issue of maintaining electronic records over the long term as the technology develops—with respect not only to the files themselves, but also to the standardization and form of metadata linked to them—is complex and as yet unresolved. There are several national and international groups working on this issue (see “Organizations Involved in the Creation of Standards for Digital Files”). And as the Commentary on Guideline 28 counsels us, we “should strive to keep informed about and to follow practices for the preservation and organization of records currently recommended by archives professionals.” Many AIC members who are specialists in this area are also contributing to the work of such groups.

There are some basic measures we can take now to ensure the greatest likelihood for long-term preservation of

Organizations Involved in the Creation of Standards for Digital Files

- NISO (National Information Standards Organization; www.niso.org)
- CLIR (Council on Libraries and Information Resources; www.clir.org)
- RLG (Research Library Group; www.rlg.org/rlg.html)
- MCN (Museum Computer Network; www.mcn.edu)
- I3A (International Imaging Industry Association; www.i3a.org)

the highest-quality digital file. In terms of images, archiving a file in a lossless and widely accepted format such as TIFF (Tagged Image File Format) is a sound practice, as is maintaining a file archive on an external hard drive rather than just on removable media, such as CD or DVD, for which technological development is much more volatile.

In sum, with respect to the permanence and accessibility of our documentation, we should all continue to strive toward ensuring that our records can be accessed at least one or better, two treatment generations from now, i.e., 50–100 years. This always means producing stable hardcopy from data created by either digital or analogue methods, and maintaining the digital records created in a well-organized digital archive, in standardized formats, on standardized stable media, and with a well-conceived plan for long-term maintenance.

IMAGE QUALITY

Resolution

To determine digital resolution requirements, two variables must be known: the size of largest print one generally uses or can envision using for conservation work or records, and printing resolution. For most printers, a printing resolution of around 300 dots per linear inch (dpi) will read as photographic quality with smooth transitions and sharp edges at both normal viewing distances and under slight magnification.

We can use this figure to calculate the resolution required of commonly available 35 mm format digital cameras (i.e., digital cameras with photosensitive arrays approximately the same size and proportion as the 35 mm film format). This resolution is determined by the number of individual recording elements, or pixels, covering the camera's photosensitive array.

A brief review of the basic calculation to determine a minimum required camera resolution: Assume the largest printout we need is a small image, the same size as the camera's 35 mm array, (about 1 in. x 1½ in.). The response of each pixel is expressed on the printout paper by a small area of applied ink, a unit called a dot. Thus the maximum number of pixels in the camera's array that can be fully resolved by a 300 dots per inch printer would be 300 in the 1 in. direction and 450 in the 1½ in. direction. By multiplying 300 x 450, we calculate that the camera's array needs only a total of 135,000 pixels or a little more than 0.1 million or 0.1 megapixels (MP) covering its surface. But, to create a photographic quality print twice this size, 2 in. x 5 in., with each pixel resolved again by one dot would require the camera's array to have 600 pixels squeezed into the 1 in. dimension and 900 in the 1½ in. dimension for a total of 540,000 or about 0.5 MP.

To continue these calculations for more useful output sizes gives us the following: a 4 x 6 in. print requires at least a 2 MP array; 5 x 7.5 in., 3 MP; 6 x 9 in., 5 MP. There are several cameras now available with 5 MP arrays with costs

less than \$1,000, made by Sony, Olympus, and Nikon, among others. While limited in versatility by their point-and-shoot designs, they are, nevertheless, perfectly adequate for most general conservation documentation purposes.

For greater resolution, quality, and versatility, there are a variety of other options in digital capture equipment: 6 MP single-lens-reflex cameras that allow for the use of standard 35 mm SLR lenses and adapters such as those for microscopes (\$2,000–\$4,000); 6 MP 35 mm format arrays in camera backs that can be mounted on medium- and large-format camera bodies (\$15,000–\$25,000); similar camera backs with “medium-format,” inch and a half square arrays—about 55% larger than a 35 mm array (\$20,000–\$30,000); and finally, for maximum resolution, large-format scanning backs, such as those made by BetterLight and Phase One (\$14,000–\$25,000) in which, like a flatbed scanner, the image projected by the camera lens is scanned by a high-resolution linear array.

While affordable digital cameras are now available that offer 3 MP to 5 MP and even 6 MP resolution that will allow for photographic quality prints in sufficient sizes, what digital resolution fully matches that of our benchmark? We conducted tests here in Buffalo, presented at the PMG session at the 2002 AIC Annual Meeting in Miami, comparing identical details from a high-resolution 4000 ppi (pixels per inch) scan of an Ektachrome 160 tungsten 35 mm transparency (a moderately fast and slightly grainy film commonly used by conservators) and from direct digital captures of the same subject at various resolutions. This pragmatic comparison indicated that a resolution equivalent to that of a 6 MP 35 mm array matched and perhaps exceeded the resolution of the Ektachrome slide (to match slower, less grainy films would likely require somewhat greater resolution than this). Similarly, large format film (Kodak Plus-X 4 x 5 in. sheet film) was compared with the BetterLight 6000 large format digital back. The resolution of the digital capture at 48 MP was clearly equal to that of the sheet film, despite the fact its actual capture format (2.73 in. x 3.78 in.) is 50% smaller.

A Note on Scanning

Given the cost of equipment and the time commitment needed to climb the steep learning curve required to gain proficiency in digital photography, it is perfectly reasonable that one might choose to take advantage of the many benefits of digital records by scanning, or digitizing, the slides rather than by primary digital capture.

Working with scanned 35 mm film images, the same resolution concepts used for direct digital image capture apply. Thus if your maximum print size is 6 x 9, you need a scanner that can provide a true optical—not extrapolated—resolution of at least 1800 ppi; 5 x 7.5 inch requires 1500 ppi; 6 x 9 inch, 1800 ppi. While flatbed scanners with transparency adapters can be used, they rarely have the optical resolution nor the dynamic range (a minimum of 3.6) needed for optimum 35 mm scanning, and are not as

efficient for the task as a dedicated unit.

Another, and simpler option for obtaining high-quality scanned images of transparencies is to request a Kodak PhotoCD at the time of processing. The CD will contain several scans of each slide up to 2100 ppi resolution.

It should be noted that in some situations, such as the digitization of collections, flatbed scanners have actually been used for primary capture of some types of artifacts (e.g., photographs and prints) rather than digital cameras (Frey and Reilly 1999).

Exposure Latitude or Dynamic Range

This is the range of brightness in your subject that can be recorded with full color and textural information. This is the greatest weakness of general-purpose color transparency film, and has always made it a poor medium for documentation.

Slide films produce a very high contrast image and can handle at most a range of about 3 stops of brightness. For reference, a well-saturated painting, for example, can easily have a range of 4 to 5 stops. Negative films, both black and white, which have acceptable permanence, and color which does not, are better and have much greater latitude, usually around seven stops. Digital cameras have exposure latitude that may range from seven up to ten or eleven or so

stops with very easy adjustments possible. Thus, the necessity to bracket exposures is minimized and the extent of information that can be recorded in a single image is substantially increased. This is one of digital camera's great advantages over slide film.

It should be mentioned, however, that there is one color transparency film that does provide a broad latitude of around seven stops. Slide-duplicating film, Kodak Ektachrome EDUPE, a relatively slow tungsten balanced film, can provide excellent documentation and is worth considering if you are planning to continue with film as your primary capture medium.

Color Accuracy

The digital imaging chain has a number of links in it, and much has been made of the difficulty of calibrating color from link to link—from capture to monitor to print-out. The range of colors that each link is capable of reproducing (its color gamut) varies and satisfactory translation of those colors not held in common between links is the crux of the problem. Color management systems (CMS) are often used so that the colors observed on the monitor are the same as those ultimately printed out. Some are

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profession. However, well-informed members may reach the conclusion that certification should not go forward. This is a legitimate difference of opinion that should be respected equally. So, please take the time to read the previously published articles and contact me at [REDACTED] if you have questions. Remember to put “certification” in the subject line so that it won’t get deleted as spam.

—Terry Drayman-Weisser, Chair,
Certification Task Force,
[REDACTED]

Related Certification Articles

- Boulton, A. 2002. Benefits of certification. *AIC News* 27(3):10.
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- Weisser, T., and N. Odegaard. 2000. The status of certification in Europe. *AIC News* 25(3):1, 16–18.
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Why Certification?

The choice to pursue certification has been debated for a very long time and in the last several years, the AIC Board and the Certification Task Force have made a concerted effort to address the membership’s questions and concerns, the benefits and responsibilities of certification; and to bring as much information forward as possible so that we can all make an informed decision. No doubt some still feel that questions remain. And no doubt others have grown impatient with the long debate. But the debate has been important and there have been valid concerns: How will this really affect me? How will the granting of certification be determined? What will the ‘test’ be like? Why can’t we just improve the PA category instead?

While the effort to answer these questions and others may very well continue, it is now time to take the next step...or to abandon the effort. The vote you are being asked to cast will determine if the AIC will begin to develop a *process* and a *strategic plan* for certification. If you support this development, be assured it will be open and, more importantly, dependent upon your input and direct involvement. Development will be a transparent process with open debates and a continuing effort to keep everyone informed and engaged. It will also take time to design the program correctly and fine tune it to run smoothly.

There have been some statements and questions I find puzzling, like, “I have been in practice for more than 20 years and I don’t need to be judged,” or “I already have a degree, why should I prove myself further or jump through more hoops?” I am puzzled because it seems to me that the very principles that guide conservators today—openness, selflessness, and above all, a desire to save cultural property using the best means available and following elevated and principled standards—answer these questions. We should always debate and always question. But we should also be open to being questioned. How else

can we be sure to live up to the high expectations we have set for ourselves and with which we enjoy association?

Who among us, after all, is above the material we strive to preserve? Who among us should not strive to better his abilities and always question his approaches? When, exactly, do we stop learning and become autonomous and independent of any need for improvement? One of the strengths of our professional community is that we question, examine, and never stop adding to our knowledge. We, as a group, are highly critical in our review of new methodologies and new materials. We want to be assured that we are using the best and the most appropriate resources in our daily work. Why shouldn’t this process of questioning, evaluation, critical examination, and advancement also apply to us as practitioners?

Certification will not “guarantee” anything. Just as licensing, accreditation, degrees, or years of experience cannot make guarantees. It is, however, one part of our effort to raise ourselves to the level of those professions we hold in great esteem and often directly compare ourselves. It is a mechanism by which we can open doors to new opportunities and ongoing development. And it is tool that can be used to garner more influence in the world of heritage preservation and beyond.

And so, as we all draw close to making this decision, I have a question. If you ask, “What will I get out of certification and why should I care?” let me ask, “What do you get out of our code of ethics and why do we care about it?” Since the underlying purpose of both is to raise our stature and ensure that we have the right tools, the right guides, and an agreed upon set of definitions to help us perform our work at the highest levels possible, the answer to these two questions seems self-evident.

—Jerry Podany, AIC President, [REDACTED]

included in computer operating systems such as Apple's ColorSync and Windows Integrated Color Management. Adobe Photoshop also provides Adobe Gamma and Color Settings. Hardware-based systems are also available that include a colorimeter for precise measurement of monitor display colors, such as the Pantone Colorvision Spyder colorimeter with OptiCal and ProfilerPLUS software; these provide maximum accuracy and greater convenience, but at higher cost.

Despite complexities, color management is possible and can provide results that match that of slide film in accuracy and reliability, even if done only to a minimally satisfactory level. Those who have struggled through advanced color management calibrations in order to realize the technology's great potential for color accuracy and reliability should gain much satisfaction from remembering that in actual practice, color transparency film, our benchmark, is a pretty unreliable medium, victim to the vagaries of variations in processing, lighting flaws, filtration errors, reciprocity failure shifts, etc.; and once compromised, cannot be corrected without going to a second generation with its accompanying loss of data.

This ability to be corrected without generational transfer and loss is another great advantage of digital technology. However, this capacity for correction and manipulation makes it critically important that a reliable photographic referent, such as a photographic gray scale be included in the image, as is recommended in the Commentaries, in addition to date, ID information, size scales, lighting indicators, etc. And it is also important that we are careful to minimize variables both in capture and in manipulation of digital information.

VERSATILITY

"Virtual" Imaging

Digital files can be used to create images of artifacts in virtual reality that can be helpful in discussions, treatment planning, research, etc. Examples of this application were presented at the poster session of the 2002 AIC Annual Meeting, and there are numerous other citations to this and to related applications of the technology in the conservation literature.

Ultraviolet Examination

Digital cameras work extremely well for the recording of visible fluorescence induced by ultraviolet irradiation. Because they do not exhibit the reciprocity failure that plagues film at extremely low light levels, exposure times are relatively short and the images exhibit accurate color with minimal filtration. Only a UV-absorbing filter (e.g., Wratten 2E) is required to absorb the reflected longwave ultraviolet to which the CCD array is slightly sensitive.

Because of the low level of visible light emitted, an area array camera is required.

The imaging of reflected longwave ultraviolet (UVA) is possible as well, using an 18A filter on the camera and a longwave ultraviolet source for illumination of the artifact. Because of the CCD's low level of UVA sensitivity, this also is best done with a solid array camera rather than a scanning back.

Infrared Examination

Digital CCD arrays exhibit extensive sensitivity in the near infrared, across a spectral range equivalent to, or slightly greater than that of infrared film. (The image produced is therefore properly called a reflected [or transmitted] infrared digital photograph.) This range, while not as wide as typical IR vidicons and solid state imagers is, however, quite sufficient for most infrared documentation and examination purposes. For normal photography, however, this sensitivity to the infrared interferes with color accuracy; thus, most digital cameras have infrared-absorbing filters in them. Fortunately, the filters in most cameras will transmit sufficient infrared to permit the creation of a slightly noisy, but high-quality image. Internal IR absorbing filtration varies among cameras, and testing is required. Level adjustments and noise and sharpening filters in Adobe Photoshop can be used to optimize the image.

Optimum infrared work, however, is done with equipment that permits the removal of this filter when desired. Using a high-resolution BetterLight 6000 back without its IR absorbing filter, we have been able to capture in a single exposure the entire underdrawing of moderately sized paintings in the finest detail, with no need to spend hours mosaicking, and without the graininess of infrared film. Additionally, because the images are made without the impediment of internal IR absorbing filtration, exposure times are very short, and the image is extremely clean and free of noise.

This sensitivity to the near IR also makes imaging of IR luminescence, a technique that can aid in materials identification or differentiation, relatively easy to do, with exposure times much shorter than with film. In brief, the subject is illuminated with an infrared-free visible light source and the camera lens covered with an infrared transmitting filter. IR luminescence technique is much better realized with equipment that allows for the removal of the internal IR absorbing filter such as is permitted by a scanning back. But workable results can be obtained on other equipment.

IR sensitivity of digital cameras also allows for the creation of false-color infrared images very similar to those obtained with Ektachrome infrared film, a specialty film that is difficult to obtain, expensive, and difficult to process. Briefly the film's blue sensitive layer is made to record only infrared radiation, while the red and green sensitive layers absorb visible light as normal. The result is a false color image combining reflectance and absorbance characteris-

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From the President

The Commentaries and Fair Trade: The AIC Responds to the FTC Requests

Henry Brooks Adams, a 19th-century historian, once observed that "...words are slippery and thought is viscous." While he was perhaps less eloquent than his grandfather, John Quincy Adams, his concern that words often miscommunicate intentions is certainly as true today as it was a century or more ago, particularly when one is considering the legal implications of specific words.

The "Complaint" and "Decision and Order" from the Federal Trade Commission, both of which you will find published in an upcoming newsletter, are the result of a 13-month FTC investigation of the AIC launched on August 7, 2001. The investigation focused upon two specific statements in the Commentaries:

1. Commentary 4d—Fees, C. Recommended Practice, bullet three: "Although practices that may be viewed as price fixing must be strictly avoided, the consistent undercutting of local or regional markets should be understood to be unprofessional behavior." (Passed by board vote after membership review in October 1998)

2. Commentary 4d: Fees, D. Special Practices: "When damage to the cultural property is imminent, and funding is limited, a conservation professional may work at reduced fees or pro-bono." (Passed by board vote after membership review in October 1998)

In their investigation the FTC alleged that these statements may have had the effect of discouraging price competition among conservation professionals, thus potentially depriving consumers and other users of conservation services of the benefits of free and open competition among conservation professionals. When the board was faced with this complaint, its first reaction was one of shock. It did not believe, nor does it now believe, that any part of the Commentaries or the AIC Code of Ethics and Guidelines for Professional Practice have in any way affected free trade and competition. However, through legal counsel and a great deal of discussion, the Board realized that the wording of sections C and D of Commentary 4d could be misconstrued. The Board also acknowledged that entering into a challenge with the FTC would not be financially responsible considering the limited financial resources of the organization and the many other, more productive, demands that are placed on those resources. As a result, the Board has unanimously voted to remove these two sections from the Commentaries, as reflected in the publication of the Commentaries in the 2003 AIC *Directory*. Further the AIC Board has agreed to a consent order, also to be published in *AIC News*, which functions as a settlement but does not constitute an admission by the AIC that the law has been violated as alleged in the FTC complaint.

The Commentaries were arrived at in an open and transparent way; each was published as the Committee (later Task Force) prepared the drafts and called for comments. Only after the inclusion of any changes based on membership comments were the drafts approved by the Board and subsequently published again. The Board recognizes that the membership of the AIC, the members of the Commentaries Task Force, and the members of the Board (as well as the AIC legal counsel who first reviewed the commentaries in 2000) may not have been sufficiently cautious with the wording of these two commentaries and that a broader understanding of the background, circumstances, and intent of these sections was perhaps mistakenly assumed. The intent was to encourage volunteerism for the sake of preserving our cultural heritage when emergencies and disasters place undo hardship and financial pressures on collections. There was also a desire to further encourage a friendly and supportive environment among competing professionals. But, as has been realized with the help of the FTC staff, the statements could be open to other interpretations, ones quite foreign to the AIC's ambitions.

The FTC has recognized that the AIC is a professional organization that was organized to serve its members' interests and, as such, undertakes activities for the professional, educational and economic benefit of its members. The AIC will continue to meet its mission and indeed to expand the benefits of membership while serving the profession and the field of conservation as a whole. We are grateful to the FTC staff who worked cooperatively with the AIC legal counsel and Board to draft a consent document that best reflected the AIC's position. We are grateful as well to the FTC for its assistance in helping us meet both the AIC's purpose and mission in the most productive and equitable manner possible. Words can indeed be slippery, but when intentions are honest and forthright, productive compromises can always be reached.

If you have any questions regarding this investigation, the complaint, or the consent document, please feel free to contact me. The FTC complaint has been published on the Federal Register for public comment and, as of the date I am writing this, the Commission will decide sometime after October 10 whether to make the order final.

—Jerry Podany, President AIC/FAIC, [REDACTED]

Mark Your Calendars

The AIC/FAIC Board meeting will be held February 6–7, 2003 (IAG on February 8), Washington, D.C.

tics, in both visible light and infrared wavelengths, that can aid, for example, in materials identification or differentiation (especially pigments). For a digitally captured false-color infrared photograph, Adobe Photoshop is used; the three layers (B[IR], R, and G) are colored respectively cyan, magenta, and yellow, and then combined using the layers-option multiply-mode.

Radiography

The expanded exposure latitude of digital cameras allows for very high-quality recording of radiographic images; these are very difficult subjects because of their extremely large dynamic range. This is especially effective when done by large-format scanning backs because of their high resolution, but smaller radiographic images or details can be very successfully digitized with 35 mm format digital cameras. A transmission scanner can also be very effective, but for this purpose must have a dynamic range as close to 4.0 as possible.

Image Analysis

Using freely accessible programs such as NIH image or any of a large number of proprietary image analysis programs, digitized images can be analyzed, distilled, and reintegrated in a multitude of ways to assist, for example, in characterization and understanding of materials and structure.

WORKING EFFICIENCY

Assessing efficiency in the creating and maintaining of digital records versus that of slide film documentation is difficult; and such an assessment is best made with respect to individual needs and working practices. The transition to digital involves a considerable investment in time (especially the steep learning curve) and equipment costs. However, there is great potential for recouping this investment through increased efficiencies in the imaging process, in access to the records, and in enhanced versatility.

An important advantage is that digital photography allows us to view and judge the quality of the image immediately after capture. This ensures that a satisfactory record has been produced and virtually eliminates the need to reshoot. This is a major improvement over transparency film, not only in efficiency, but in improved quality of the documentation, and in safety for the artifact.

CLIMBING THE LEARNING CURVE

If one chooses to make the transition to digital imaging, a sound knowledge of film-based photographic technique is a decided advantage. The basic photographic issues of exposure, lighting, lenses, ISO speed, color balance, filtration, contrast, etc. still remain in the digital world, and the con-

ceptual basis of many aspects of image processing software, such as the curves adjustment and the unsharp mask filter, are based directly on film technology. But there is much new material to learn and many new techniques and tools to master. Gaining proficiency takes time and effort, just as in learning film technique. A number of books are available that can be of great help (see "Some Useful and Practical Instructional Manuals That Have Been Published Most Recently"), and a confusing plethora of web-based resources as well. If one makes a concerted effort to study and understand the basic concepts as quickly as possible, the applied practice that follows will rapidly lead to greater understanding.

CONCLUDING THOUGHTS

The use of digital technology for documentation in conservation practice is appropriate if proper measures are taken, especially those regarding hardcopy and file management. Not only can the technology now meet the minimum quality and permanence standards of our current accepted documentation methods, but it promises to provide us with the ability to create more accurate, more functional, and more accessible records than ever before, with potentially less risk to the artifact. Additional assets include infrared capabilities and enhanced dynamic range of capture devices. For conservators, there is still a need for more standardization in the technology itself and in the methodology of creating and maintaining digital records. Although we are coming closer to meeting this need (indeed many in this organization are involved directly in the effort) for the foreseeable future, current precepts in our Guidelines for Practice and Commentaries should remain as they are.

Acknowledgments

I would like to thank Irene Brückle, Franziska Frey, and Paul Messier for their assistance and advice.

—Dan Kushel, Art Conservation Department, Buffalo State College, Buffalo, N.Y.; Member of the AIC Electronic Media Group

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Wilhelm, H., and C. Brower. 1993. *The permanence and care of color photographs*. Grinnell, Iowa: Preservation Publishing.

Note: This article is based on a presentation from the EMG session at the 2002 AIC Annual Meeting.

Some Useful and Practical Instructional Manuals That Have Been Published Most Recently

Ben Long, *Complete Digital Photography*, Hingham, Mass.: Charles River Media, 2001.

Adrian Davies and Phil Fennessy, *Digital Imaging for Photographers*, 4th edition, Boston: Focal Press, 2001.

Adobe Systems, *Adobe Photoshop 7.0: Classroom in a Book*, San Jose: Adobe Systems, 2002 (or the edition appropriate for the version of Photoshop you own).

AIC News

Latin American and Caribbean Scholarship Program

In its fourth year, the Latin American and Caribbean Scholarship Program, sponsored by the Getty Grant Program, was a remarkable contribution to the success of the AIC 30th Annual Meeting. Other meeting locations of this program were Dallas, St. Louis, and San Diego. Miami, a natural site for this program, was the largest and most vibrant to date. The Miami meeting gathered more than 40 participants from such countries as Argentina, Brazil, Chile, Columbia, Cuba, the Dominican Republic, Ecuador, Guatemala, Peru, and Uruguay. The Getty Grant recipients were a refreshing addition to the Miami meeting.

The Getty Scholarship program provides a rich opportunity for recipients to attend the General Session, the SG sessions, lectures, and to participate in workshops and tours. As in past years, the General Session was outfitted with two simultaneous interpreters and this year, the "Introduction to the Care of Outdoor Bronze" workshop operated with interpreters.

Many of the scholarship recipients participated in the Poster Session. Some topics covered by Latin American Scholars were Recognizing the Value of Public Monuments in the Nation of Columbia; The Conservation of Bronze Sculptural Heritage in the Nation of Peru; The Conservation of Tobacco and Cigar Labels in the National Archives of Cuba; and The Removal of Four Mural Paintings from a Historic Building in Argentina.

The scholarship recipients were especially grateful to the Getty Grant Program for this opportunity to attend the AIC Annual Meeting and exchange views and knowledge with their North American peers. FAIC is indebted to the Getty Grant Program for the funding to create an enriching addition for all attendees at the Annual Meeting and to Amparo Torres for all of her work and assistance.

Additional "Mastering Inpainting" Workshop Scheduled

Due to the great demand for the "Mastering Inpainting" workshops offered this year, AIC will sponsor an additional session April 2–5, 2003, at the UCLA Fowler Museum of Cultural History in Los Angeles. James Bernstein and Debra Evans will teach the four-day workshop for paintings, objects, and paper conservators. The intensive course is intended for mid-career conservators who seek to improve their mastery of inpainting skills. The workshop is made possible by the FAIC Endowment for Professional Development, a fund supported by The Andrew W. Mellon Foundation and AIC members. For further information and registration materials, please see the AIC website, or contact Eric Pourchot at [REDACTED], ext. [REDACTED], or [REDACTED].

Other 2003 professional development events will be announced in the January *AIC News*, with details available on the AIC website.

Call for Posters

The AIC Poster Session welcomes abstracts of posters to be presented at the 31st Annual Meeting in Arlington, Virginia, June 5–10, 2003. The poster session provides an open forum for sharing information among colleagues. We encourage presentations from students, new members, and professionals from allied fields. This is an ideal opportunity to present preliminary findings, tips, and any projects that could not be included in the specialty group sessions.

A one-page preliminary abstract should be received by January 21, 2003, via e-mail, fax, or post (e-mail is preferred). We will confirm acceptance by February 3, and final abstracts will be due from presenters by February 14. The conference language is English, but we will make every attempt to assist presenters for whom English is a second language. If you require assistance with translation, please contact us as soon as possible.

How to contact the Poster Session co-chairs:

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In Memoriam

Carolyn L. Rose

Within the last few years, Carolyn Rose set some career goals for herself that resulted in teaching 1,000 students, publishing 100 articles, and completing 10 books. It is entirely appropriate that the goal she surpassed was to have taught 1,000 students, for although she will be remembered for so many contributions to the conservation profession, it is through those students that she has forever changed the field.

Carolyn had an uncanny view of the future direction of the conservation field; she persisted in insisting that collections care was a responsibility of the conservation profession until it became thoroughly institutionalized. She evolved the concept of the conservation assessment. She was a leader in the development of ethnographic conservation as an accepted specialty within the field. She was instrumental in the formation of Society for Preservation of Natural History Collections (SPNHC) and in the recognition of natural science conservation as a specialization. She took little public credit for these accomplishments, always citing the role of her colleagues rather than her own.

Bethune Gibson was head of the Anthropology Conservation Lab at the National Museum of Natural History when Carolyn began her career there in 1971 as a conservation technician. The lab attracted interns from all of the graduate training programs in the United States, as well as from museums abroad. By the time that Carolyn became head of the lab in 1977 (after Mrs. Gibson's retirement) several groups of students had completed their graduate work in ethnographic and archaeological conservation at George Washington University under her supervision. Throughout her career, she supervised 57 interns from all of the major American, Canadian, and English conservation training programs.

From her position as senior research conservator, Carolyn was promoted to deputy chair, Department of Anthropology, in 1993. Six years later she became program manager of Publication, Education, and Outreach Programs, and became chair of the Department of Anthropology, National Museum of Natural History, Smithsonian Institution, in 2000.

In addition to her responsibilities at the Smithsonian and a considerable teaching load, Carolyn Rose was extremely active in the profession. Within AIC, she served as chair of the Objects Specialty Group, the membership committee, and the Collections Care Task Force of AIC. She was chair of the National Institute for Conservation of Cultural Property (now Heritage Preservation) from 1985 to 1989, where she was involved in the development of the Conservation Assessment Program and the NIC Collections Care Information Service. She served as president of the Washington Conservation Guild and on the editorial board of the International Biodeterioration Society. In recognition for her

outstanding service, she was awarded the Rutherford John Gettens Merit Award (AIC), Award for Outstanding Service (SPNHC), three Exceptional Service Awards (Smithsonian Institution), and the University Products Award through AIC for distinguished achievement. She also received a Fulbright Lecturer Award and the Medal of Honor by S.A.R. Don Carlos de Borbón, Duke of Calabria, in recognition of her international leadership in conservation education and advancement of the field of natural history conservation. This year, she received the George Washington University Presidential Medal in recognition for her monumental educational achievements.

Over the course of her career, Carolyn set up and directed six archaeological conservation field labs; conducted conservation assessments and surveys for 16 U.S. and international museums; organized 15 symposia, annual meetings and conferences; taught more than 60 workshops in collections management and care in the U.S. and abroad; and was a grant reviewer for IMLS, NEA, NEH, NMS, and NSF.

Years before her long battle with cancer began, Carolyn seemed to know that she would never have enough years to complete everything she envisioned. In her early 30s, she remarked to close friends that she didn't expect to live past 50, and so had to work that much harder to get everything done. It is remarkable that so many of her crowning achievements—the training program for conservators in Argentina, her involvement in planning the *APOYO Newsletter*, and the development of the Latin American Scholarship Program that brings professionals to AIC meetings with simultaneous interpretation—were initiated after her illness was very advanced.

On August 29, we lost a colleague, a source of inspiration, a teacher, a leader, and a friend. Carolyn Rose will be sorely missed.

—Sara Wolf, *National Park Service*; Donna Strahan, *Asian Art Museum of San Francisco*; Amparo Torres, *Library of Congress*; and Larry Reger, *Heritage Preservation*

Bethune Gibson

Bethune Gibson, former head of the Anthropology Conservation Laboratory (ACL), passed away on August 5 at the age of 88.

Remembered fondly as Beth to her friends and coworkers, she was an early pioneer in the field of ethnographic and archaeological conservation. Beth began her formal education by completing a two-year program at Centenary Collegiate Institute in Hackettstown, New Jersey, followed by receiving her B.A. in anthropology (archaeology) in 1937 from the University of Chicago. She subsequently pursued graduate studies in anthropology and art at the University of California, Berkeley.

While working on an excavation in Illinois she met and soon thereafter married Gordon Gibson. His work as a social anthropologist studying the Herero (of Botswana)

and Himba (of Namibia) took Beth and their children to Africa for extended periods. Gordon collected numerous African ethnographic artifacts that would later become part of the Smithsonian collections. Beth's expertise with needlework crafts, paintings, rug making, and silversmithing enabled her to assist with technical studies of the materials and keep the growing collection in good condition. When her husband was hired as the African ethnologist at the Smithsonian Institution's National Museum of Natural History, Department of Anthropology, the Gibsons moved to Washington, D.C.

In 1964, Gordon asked Beth to help prepare African objects for the new Hall of Cultures of Africa at Natural History. By 1965, the museum realized the need to have a permanent conservation laboratory for its ethnographic and archaeological collections, and hired Beth to set it up. During the next 12 years Beth worked tirelessly to improve the condition of the anthropological collections at the Smithsonian. Beth's early studies in material culture and technology were essential to her work. In addition, she often sought conservation training in the then-fledgling disciplines of ethnographic and archaeological conservation. She attended the "Conservation of Antiquities" course sponsored by the British Council (in collaboration with the British Museum and Institute of Archaeology in London) and completed the four conservation science courses taught by Robert Organ. Her own research and collaboration with curators and other conservators resulted in the publication of articles concerning encrustations on archaeological ceramics and the use of an air abrasive technique.

As head of one of the few anthropological conservation labs in the United States, Beth was actively involved with the national and international conservation community. Teaching anthropological conservation also was one of Beth's contributions to the field of conservation. Beth helped train many volunteers, interns and students in anthropological conservation. One student, Carolyn Rose, interned with her at the ACL and was ultimately hired as a conservation technician in 1972. Beth and Carolyn continued to pursue training of anthropological conservators, together forging a collaborative conservation program in 1974 with George Washington University and the ACL.

Beth's unique contributions were recognized in the Federal Woman of the Year award in 1969. In 1977, when Beth retired from the Smithsonian, she received an award for her outstanding service. Beth then moved to Sedona, Arizona, where she lived for 25 years. During this time she served as a consultant with the Museum of Northern Arizona until her health needs kept her from continuing. Her last three years were spent in Idaho, near her daughter Linda.

During her career, Beth maintained collegial relations with many conservators worldwide who worked in the areas of archaeological and ethnographic conservation, many of whom sought her advice and counsel. She is most fondly remembered for her willingness to teach newcomers about these disciplines and her openness about sharing her methods and experiences. She had countless interns and

students who benefited from her keen intellect and enjoyed her sunny disposition, good humor, and boundless energy.

Bethune is survived by Dr. Gordon D. Gibson of Escondido, California, Linda Werner of Challis, Idaho, her son Roger Gibson of Middletown, Maryland, four grandchildren, and two great grandchildren.

—Greta Hansen, *Anthropology Conservation Laboratory, National Museum of Natural History, Smithsonian Institution*

People

The **Art Conservation Department of Buffalo State College** announces the internships of its third-year students including major and site: Taiyoung Ha (photographs), Institut für Papierrestaurierung and the Albertina, Vienna; Carole Havlik (paintings), Detroit Institute of Arts; Eowyn Kerr (paintings), North Carolina Museum of Art; Stephanie Lussier (paper), Fine Arts Museums of San Francisco, Legion of Honor; Emily O'Brien (objects), Museum of New Mexico; Michelle Savant (objects), Philadelphia Museum of Art; Mary Schafer (paintings), Fine Arts Museums of San Francisco, de Young Museum; Lawrence Shutts (objects), Shelburne Museum; Pamela Skiles (paintings), Oakland Museum of California; Matthew Skopek (paintings), Museum of Modern Art.

Jim Canary was mentioned in a recent National Public Radio feature. Canary has been involved with the care of the 120-foot-long original manuscript of Jack Kerouac's novel, *On The Road*.

Betsy Palmer Eldridge has been re-elected as president of The Guild of Book Workers for a two-year term.

Patricia Ewer has been awarded the Mellon Fellowship in the Conservation Laboratory at the Michael C. Carlos Museum, Emory University, Atlanta, Georgia, for this coming academic year.

The National Archives announces the following preservation staff changes: **Nancy J. Davis** joins the staff as national preservation program officer for the presidential libraries (NWT-L); National Preservation Program Officer for Regional Records Services (NWT-R) **Miranda Martin** resigned September 13; **Norvell Jones**, chief of the conservation lab, retired July 3; **Mary Lynn Ritzenthaler** is the new chief of the document conservation laboratory; **Hilary Kaplan** joins the Document Conservation Laboratory staff; **Susan Peckham** joins the staff from the National Anthropological Archives of the Smithsonian's National Museum of Natural History; **Allison Olson** joins NARA as a paper conservator; Digital Imaging Specialist **Jeffrey Reed** comes to NARA from Rieger Communications; and **Erin Rhodes**, digital imaging specialist, comes to NARA from the University of Chicago.

The only intact mural in the United States, "Portrait of Mexico Today" (1932) by David Alfaro Siqueiros, is now on display at the Santa Barbara Museum of Art. The conservation team for the mural included **Andrea Roth**, senior conservator for special projects of the J. Paul Getty Museum, and **Scott Haskins** of Fine Arts Conservation Laboratory (FACL), just part of a larger ensemble of scholars, architects, structural engineers, contractors, and landscape designers.

FAIC News

Deadline for FAIC Grant and Scholarship Applications is February 15

Applications for FAIC grants in five categories are due in the AIC office by **February 15, 2003**.

- George Stout Memorial Scholarships offer varying amounts to assist AIC student members with costs for attendance at professional meetings or conferences
- Professional Development Scholarships offer support of up to \$1,000 to help defray professional development costs for AIC members
- Lecture Fund Grants offer up to \$500 for the purpose of presenting public lectures to help advance public awareness of conservation
- Regional Angels Project Grants offer up to \$1,000 toward the development and implementation of volunteer projects that bring teams of conservators to work with collections in need of care around the country
- Workshop Development Grants offer up to \$1,000 to help defray costs for development and presentation of regional workshops for conservators

Guidelines and applications for each funding category are available on the AIC website at <http://aic.stanford.edu>, or from the AIC office. Projects should begin no earlier than April 1 for full consideration. Hard copies of applica-

tion forms, supporting documents, and any required letters of support must be delivered to the AIC office by **February 15, 2003**.

Apply for the Carolyn Horton Fund Scholarship

The Carolyn Horton Fund scholarship, administered by the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC), is offered annually to support continuing education or training for professional book and paper conservators. Applicants must be a member of AIC's Book and Paper Group to qualify. The amount of the award varies with need. Funds may be applied to attendance at professional meetings, seminars, workshops, and other educational events. **Deadline for applications is February 1, 2003.**

To obtain an application, write to: Carolyn Horton Fund, FAIC, 1717 K Street, NW, Suite 200, Washington, D.C. 20006, or visit the AIC website at <http://aic.stanford.edu>.

Grants, Awards, and Fellowships

Preservation Technology and Training Grants

The National Center for Preservation Technology and Training (NCPTT) announces its 2003 Preservation Tech-

Images from "Spot Testing for Materials Characterization" Workshop, October 8-12



Nancy Odegaard and Scott Carrlee (standing at rear right and rear left) teaching "Spot Testing for Materials Characterization" at the Campbell Center for Historic Preservation Studies in Mount Carroll, Illinois. AIC co-sponsored the workshop and AIC members received a discount on the registration fee. The collaboration was made possible by funds from the FAIC Endowment for Professional Development, funded by The Andrew W. Mellon Foundation and donations by AIC members.



Nancy Odegaard oversees a student performing a chemical test during the workshop, "Spot Testing for Materials Characterization." Scott Carrlee co-taught the course, held October 8-12.



Scott Carrlee (center) answers a question during the workshop, "Spot Testing for Materials Characterization."

nology and Training Grants in historic preservation. The Center is a National Park Service initiative to advance the practice of historic preservation in the fields of archaeology, architecture, landscape architecture, and materials conservation. Proposals will be considered that address critical challenges to the preservation of our nation's cultural heritage through the innovative application of advances in science and technology. Grants will be awarded on a competitive basis, pending the availability of funds.

Proposal deadline: **February 1, 2003**. The complete 2003 PTT Grants Call for Proposals—including instructions on how to prepare and submit applications—will be available via NCPTT's website at www.ncptt.nps.gov or by contacting NCPTT at 645 College Avenue, Natchitoches, La. 71457; (318) 356-7444.

New Deadline for MAP Grants

The deadline for The Museum Assessment Program (MAP)—a program that leads participants through a process of self-study and peer review that gives a museum structure and guidance for improved operations—is **December 1, 2002**.

The American Association of Museums offers four types of MAP assessments: Institutional, Collections Management, Public Dimension, and Governance. All types of museums are eligible to receive grants from IMLS that support most of the costs of a MAP assessment. Grants are noncompetitive and are awarded on a first-come, first-served basis. Applications are easy to complete and the benefits of MAP are wide ranging.

For an application or more information, please visit the AAM's website at www.aam-us.org/map; contact the AAM's MAP office at (202) 289-9118; or e-mail to map@aam-us.org.

CAP Grants

Heritage Preservation announces the availability of Conservation Assessment Program (CAP) Grants contingent on Congressional appropriations for FY2003. CAP provides funds for small- to mid-sized museums to hire a professional conservator, approved by Heritage Preservation, for a two-day site visit. The 2003 applications were mailed October 11 to museums on the CAP mailing list and will be available on the website at www.heritagepreservation.org.

Applications will be accepted on a first-come, first-served basis until the postmark deadline of **December 1, 2002**. For more information, contact Rory House at [REDACTED] or [REDACTED] or [REDACTED].

APHA Offers 2003 Fellowship in Printing History

The American Printing History Association (APHA) announces a new fellowship award for the study of printing history. For 2003, an award of up to \$2,500 is available

for research in any area of the history of printing in all its forms, including arts and technologies relevant to printing, the book arts, and letter forms. The fellowship can be used to pay for travel, living, and other expenses. Fellowships are open to individuals of any nationality. Applicants need not be academics and an advanced degree is not required.

Applicants should submit an application form, a curriculum vitae, and a one-page proposal. Submission of materials by e-mail or fax is not acceptable. The deadline is **December 1, 2002**. An announcement of the award will be made at the APHA annual meeting in New York, January 25, 2003. An application form is available at the APHA website, www.printinghistory.org. To receive an application by mail, contact Fellowship Committee, APHA, P.O. Box 4922, Grand Central Station, New York, N.Y. 10163.

Mellon Dissertation Fellowships Offered by CLIR

The Council on Library and Information Resources (CLIR) is offering fellowships funded by The Andrew W. Mellon Foundation to support dissertation research in the humanities in original sources.

Applications postmarked by **December 1, 2002** (November 15, 2002, if mailed from outside the United States), will be considered for approximately 10 awards to be announced by April 1, 2003, for use beginning between June 1 and September 1, 2003. Application information and forms are available under "Fellowships" at www.clir.org; e-mail to info@clir.org; by phone at (202) 939-4750; or by mail at CLIR, 1755 Massachusetts Ave., NW, Suite 500, Washington, D.C. 20036.

Grants Offered by Cottonwood Foundation

Cottonwood Foundation is dedicated to promoting empowerment of people, protection of the environment, and respect for cultural diversity. Funding focuses on committed, grass roots organizations that rely strongly on volunteer efforts. The Foundation awards grants in the \$500 to \$1,000 range. No deadline. Contact: Paul Moss, Executive Director, [REDACTED]; www.cottonwoodfdn.org.

Learning Opportunity Grants 2003

The Institute for Museum and Library Services (IMLS) is accepting applications for its new program, the Learning Opportunity Grants FY2003. This grant opportunity is part of an evaluation and redirection of the GOS program. Deadline: **January 15, 2003**. For information, contact Dan Lukash at [REDACTED]; or [REDACTED] or visit www.imls.gov/grants/museum/mus_gen.asp#vitals.

Allied Organization News

Heritage Health Index

The Heritage Health Index has made much progress since its launch in June 2001. The project convened an institutional advisory committee and nine working groups as a survey tool in order to get feedback from the industry.

The survey instrument will be pre-tested this fall and eight CAP museums will be included in the pre-test group. The survey will be distributed nationally in 2003. For more information, go to www.heritagepreservation.org or e-mail klaise@heritagepreservation.org.

ICCRROM's New Website

ICCRROM announces the launch of its redesigned website, www.iccrom.org. The redesign is the result of collaboration with the EVTEK Institute of Art and Design in Finland and ICCROM staff and consultants. The site contains up-to-date coverage of ICCROM's library catalogue and five current databases; the training directory; the conference directory and the directory of periodicals; an image archive of the features.

New features include a downloadable version of the ICCROM newsletter in PDF format and a sitewide search function from each page.

New Materials & Research

Cotton Gloves with Dots

An interesting discussion recently arose on the ConsDist List in regards to a query about dotted cotton gloves by an English colleague. Several respondents noted observable problems with the use of these gloves: tarnish and corrosion occurred in the pattern of the dots in metals and also on gilded frames. Some observed transfers of the dot pattern to glass and ceramics objects as well.

Scott Williams, senior conservation scientist at The Canadian Conservation Institute (CCI), conducted some analysis and posted his response about the composition of these gloves, which are widely used in the museum and preservation community.

Excerpted from ConsDist List posting 16:10, July 31, 2002:

During a recent IR spectroscopic analysis site visit, I was handling glass microscope slides with gloves having knobby finger grips and I noticed the creation of a spotted pattern on the glass. I pressed one of these nodules against the ATR crystal of my TravelIR spectrometer and obtained a spectrum of phthalate plasticize poly (vinyl chloride). When I removed the glove from the crystal, a residue was left that produced a spectrum of phthalate plasticizer. As a result of recent

notices on the Conservation DistList, I decided to repeat the analysis for confirmation. I obtained three gloves of this type from staff at CCI. These three gloves look identical to each other and had been previously used. Unfortunately, their containers had been lost and their source was unknown. They were made of four separate pieces of fabric: two pieces with nodules, two without. One glove had a label bearing the inscription, "84% Cotton 16% PVC Made in China RN#65739."

Nodules of all three were analyzed as described above and had the same composition. The nodules were made of phthalate plasticized poly (vinyl chloride). All left a residue of dioctyl phthalate on the ATR crystal after being pressed against it. In some cases the residue also seemed to contain particles of plasticized poly (vinyl chloride), presumably fragments of the nodules that had broken off and deposited on the crystal.

A likely scenario is corrosion by acidic products from hydrolysis of the phthalate ester plasticizer (perhaps catalyzed by the metal). Yvonne Shashoua described the production of phthalic acid from hydrolysis of phthalate plasticizers in her Ph.D. thesis entitled "Inhibiting the deterioration of plasticized poly (vinyl chloride)," pp. 36–37.

Whether a product is likely to transfer material to an object can be assessed by using the technique of pressing the product against a freshly cleaned microscope slide or polished metal surface (or any other polished surface of interest), then observing the polished surface by holding it so that the specular reflection from a broad light source such as a window can be seen. If material is transferred it will be revealed by imperfections in the reflection. This will show transfer by simple contact. A different test where the product is dragged across the polished surface will show if material can be transferred by rubbing, which might happen with soft materials such as the nodules on the gloves. Neither test shows if material can be transferred to rough surfaces by abrasion." —R. Scott Williams, Senior Conservation Scientist (Chemist), Conservation Processes and Materials Research, Canadian Conservation Institute, (613) 998–3721; Fax: (613) 998–4721.

Other issues where research may prove helpful in regards to the use of gloves in the museum and preservation communities may be the wicking of perspiration and moisture from skin to fabric to object; a determination of the transfer of surface dirt and chemicals from gloves to objects; and the proper cleaning protocol for cotton gloves to avoid the presence of detergents and chemicals from washings so they can be safely reused. Many conservators also express a glove preference (synthetic vs. cotton) based on comfort, tactile sensitivity, and the ability to grip an object securely.

A wide array of people in addition to conservators use cotton gloves when handling art, objects, and artifacts in personal and institutional collections, so it is important for us all to be aware of potential problems with the materials that comprise the gloves and also the practices in their use.

—David Harvey, *Artifacts*, [REDACTED] Denver, Colo. 80222;
[REDACTED]

“Start a fashion trend. UV-
impact-solvent resistant; the
right glasses for every
occasion.”

*A reminder from the AIC Health and
Safety Committee*

Conference Report

The National Archives of Canada and the Canadian Conservation Institute (CCI), Department of Canadian Heritage, co-hosted a 10-day workshop entitled *Japanese Paper Conservation Techniques* from June 17–27, 2002, held at the Gatineau Preservation Center, Gatineau, Quebec.

The course was taught by Kazunori Oryu, oriental paintings conservator and associate professor, Department of Historical Heritage, Kyoto University of Art and Design, Kyoto, Japan. Oryu has spent many years working, studying, and lecturing about the conservation of Japanese paintings and scrolls, and has perfected his hand skills to a very high level. As an educator, Oryu was very responsive and considerate to questions asked by the class and encouraged active participation. For clarification of understanding he often gave helpful tips or practical examples whenever possible.

The course was divided between lectures, demonstrations, and hands-on sessions. The length of each was well-balanced and provided participants with the appropriate amount of time to digest information. Although the days were long because of the volume of material being covered, the organizing committee—Sherry Guild (CCI), Wanda McWilliams (National Archives of Canada), and Mary Murphy (National Archives of Canada)—did a fantastic job of making sure the workshop proceeded in an orderly manner, and transitions between sessions were smooth.

The focus of the course was to introduce methods used in Japanese conservation through an understanding of the tools, adhesives, and papers utilized by Japanese conservators and scroll mounters. The class participated in such activities as paper squaring, infilling losses, applying false margins, lining objects, making bamboo spatulas, and paste making. The overall result of the acquired skills was the construction of three Karibari boards which were collectively built by all 15 class members. These skills can now be incorporated into other paper conservation lab procedures which include the use of Japanese tools or papers.

As a participant it was particularly wonderful to receive a tool kit for use in our own labs. The tool kit included a paste brush, a smoothing brush, a water pen, a Japanese

ruler, an awl, two lifting sticks, and a small towel. All of these tools were demonstrated by Oryu to explain proper technique and were then used throughout the exercises.

The course was supplemented by guest lecturers including Nancy Jacobi, owner of The Japanese Paper Place in Toronto, and Gregory Young, Conservation Scientist from CCI. Jacobi gave a thoughtful lecture on the status of Japanese papermaking in modern-day Japan; Young presented a well-researched lecture on the Microscopic Identification of Japanese Fibers.

I highly recommend this workshop for paper conservators interested in expanding their knowledge of Japanese tools and techniques. It was a very beneficial and practical learning experience.

—Theresa Voellinger Shockey, Assistant Paper Conservator, National Park Service, Department of Conservation, P.O. Box 50, Harpers Ferry, W.V. 25425; (304) 535–2914, Fax: (304) 535–6055

Worth Noting

Internship Placement Schedule

The following schedule is recommended to prospective internship sponsors in order that they and the three U.S. graduate conservation programs—University of Delaware, Buffalo State College, and New York University—can better coordinate the internship selection process. Those not able to adhere to this schedule are encouraged to convey their interest in potentially hosting an intern directly to these schools, who will make every effort to accommodate their needs.

- September–November: Initial inquiries from students/programs
- October–December: Formal letter from students requesting interviews
- Late December–February 15: Interviews at host institutions
- March 1–April 1: Decisions

—*Association of North American Graduate Programs in the Conservation of Cultural Property (ANAGPIC)*

NISO's Draft Digital Image Standard Released

The National Information Standards Organization (NISO) has released a draft of Z39.87 for trial use, the Data Dictionary for Technical Metadata for Digital Still Images. The trial period is June 1, 2002 to December 31, 2003. The ultimate purpose of this data is to define a standard set of metadata elements for digital images. Standardizing the information should allow users to develop, exchange, and interpret digital image files. To obtain a document of the proposed national standard, visit www.niso.org for a free download or call NISO headquarters at (301) 654–2512 or e-mail to nisohq@niso.org.

Preserving New Orleans' Endangered Creole Cemeteries

A new approach to preserving New Orleans' historic cemeteries is currently underway through a collaborative effort by the Departments of Historic Preservation and Landscape Architecture from the Graduate School of Fine Arts, University of Pennsylvania, led by professors Frank Matero and Dana Tomlin, and the School of Architecture/Preservation Studies, Tulane University, led by Eugene Cizek. Funded by a grant from the Louisiana Division of Historic Preservation, Office of Cultural Development, and The Samuel H. Kress Foundation, and in collaboration with Save Our Cemeteries, Inc. and the Archdiocese of New Orleans, the project is focused on St. Louis Cemetery No. 1, the city's oldest extant cemetery, founded in 1789. In 2001, St. Louis Cemetery No. 1 was nominated to the Save America's Treasures (SAT) program and has recently

received unprecedented funding to begin preservation work.

By coordinating the knowledge and skills of many specialists to develop and implement a conservation plan for St. Louis Cemetery No. 1, this multi-faceted project provides an alternative approach to the long-term preservation and care of a very unique and important American place. The results of all phases of the project may be accessed through the project's website, www.noladeadspace.org; Save Our Cemeteries, Inc. website, www.saveourcemeteries.org; and articles in *Preservation in Print*, a journal published in New Orleans.

International Summer Intern Exchange Program

US/ICOMOS is pleased to report on the 2002 International Summer Intern Exchange Program. Now in its 19th season, more than 500 young preservationists from more than 50 countries have participated in the Program. The Summer Intern Program advances the mission of ICOMOS by strengthening international cooperation in heritage conservation, ensures the ongoing exchange of information, and ushers in a new generation into the global network of ICOMOS. This year, four countries participated for the first time: Bolivia, Georgia, Panama, and the Philippines.

If you wish to receive more information on the program or to participate next year, either as host organizations or as an intern, contact gkubaitis@usicomos.org or visit our website at www.icomos.org/usicomos.

Grant Awarded to Museum Loan Network

The Museum Loan Network (MLN) announced that it has received a \$2.75 million grant from the John S. and James L. Knight Foundation to continue its program that funds and fosters the long-term loan of art and objects of cultural heritage between institutions throughout the United States.

Funded by the Knight Foundation and The Pew Charitable Trusts since its inception in 1995, the MLN has facilitated and funded the long-term loan of more than 4,000 objects to 191 institutions in 48 states. The MLN has also built an online database of more than 8,000 objects that serves as a shared permanent collection for museums nationwide. Through its multifaceted programs, the MLN helps to bring objects out of storage and into public view at different museums, and responds to such challenges facing the museum community as the shrinking availability of many categories of museum objects, the greater control over the import of objects of cultural heritage, and the changing public demands for relevant long-term exhibitions.

The MLN manages two complementary programs: MLN Travel, Survey, and Implementation grants that help fund research and loans between institutions; and the MLN Directory, which serves as a free resource and shared permanent collection for museums nationwide.

Wood Floors Examined

Wood scientists at Purdue University and the USDA Forest Products Laboratory are developing a rapid, cost-effective method of evaluating the structural integrity of wood floor systems in older buildings. NCPTT has assisted in this endeavor. Currently there are no standard methods for examining and assessing the integrity of wood floors.

Researchers speculate that wood decay reduces the strength and stiffness of the floor, which should affect the dynamic behavior of the wood floor when subjected to loads. To test the hypothesis, researchers measured the fundamental frequency and stiffness of a floor and compared data to the curve generated by the theoretical model.

It is hoped that with continuing trials, the compiled data will form the basis of computer software that will help structural engineers look beyond water and insect damage, as well as age, to determine the load-bearing capacity of wood floors in older buildings. Information: Dr. Michael Hunt, Purdue University, [REDACTED] or [REDACTED] [REDACTED].

Technical Bulletin on Salvaging Books

The Conservation Center for Art and Historic Artifacts (CCAHA) announces the publication of *Disaster Recovery: Salvaging Books*, the third in a series of technical bulletins on disaster recovery. Written by Glen Ruzicka, CCAHA's director of conservation, the bulletin reviews a range of treatment options for drying wet books. The bulletin is available for \$3.50 at the CCAHA website, www.ccaha.org; order forms can be obtained on the website.

Letter to the Editor

Thank you to all who have recently contributed to the helpful and intelligent dialog on certification. I especially want to thank those who posted on the CIPP list serve. I am for certification. I have always felt that something was missing from our own definition of conservation and what it means to be a conservator. Therefore the public must be unclear as well.

In order to be considered a good conservator I feel that there are several parts to the whole. One needs a code of ethics, a knowledge of material behavior, craftsmanship, and, because this field is a consensus, the approval of other practicing conservators or peers. The AIC membership categories (PA and Fellow designations) cover the peer review and code of ethics components, but do not tell the whole story. We will never be able to quantify the craftsmanship portion, and, like certified architects or building contractors, there is often some room for interpretation. Those of us in private practice know that craftsmanship and adherence to the code of ethics will translate into a good reputation and the word-of-mouth referrals we are so dependent upon. The market will continue to take care of the question of craftsmanship and quality of work.

What is missing then, is the pure academics based on a knowledge of materials. Therefore, I would like to see the certification process concentrate only on the body of knowledge needed to make intelligent treatment decisions. This is a chance to truly level the playing field between those of us who are apprentice trained and those of us who are formally trained; and between those of us who are well connected and those less connected. I believe that with this certification model, in conjunction with the existing membership designations, we may begin to tell the whole story.

—Anne Zanikos, Chair CIPP

Note: This letter first appeared on the CIPP distribution list and was submitted to *AIC News* by Terry Drayman-Weisser, chair of the Certification Task Force

PMG Winter Meeting, Puerto Rico

The Local Arrangements Committee for the PMG Winter Meeting in San Juan, Puerto Rico, March 7–8, 2003, is pleased to serve as your host. The meeting sessions are to take place at “Cuartel Ballajá” historic site, to be preceded by a walking tour of Old San Juan, a tour to the Art Museum in Ponce, and natural sites in El Yunque, a rain Forest, and Fajardo. Receptions with cocktails are being planned at other historic sites. Additional arrangements are being made for your arrival and for a pleasant visit to beautiful Puerto Rico.

For additional information regarding Puerto Rico, e-mail Julio Quiroz Alcalá at [REDACTED], Oficina de Turismo, www.gotopuertorico.com, and José Orraca at [REDACTED]. For additional information regarding registration or the program, e-mail Lee Ann Daffner at [REDACTED]

Freeze Drying Services

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 archived materials.

The Artifact Research Center
262 Spring Street
Newton, NJ 07860
Tel: 973-579-2761
Email: ArtifactResearch@aof.com
<http://artifactresearch.home.att.net>

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; or see the AIC website at <http://aic.stanford.edu> under Grants & Awards.

December 15

University Products Award For Distinguished Achievement. Contact the AIC office for applications.

February 1

Carolyn Horton Fund. Contact the AIC office for applications.

February 15

George Stout Memorial Fund. Contact the AIC office for applications.

Recent Publications

Layers of Understanding. Setting Standards in Architectural Paint Research, edited by Helen Hughes, contains the proceedings of English Heritage, seminar held in London in 2000. It describes architectural paint research and explains its role in understanding and managing historic buildings. The nine papers, discussion sessions, and appendices promote the development of standards and guidelines for use by clients and consultants. 2002. Paperback. 30 Euros. Published by English Heritage and available from English Heritage Postal Sales, c/o Gillards, Trident Works, Temple Cloud, Bristol BS39 5AZ, UK, ehsales@gillards.com.

The Effect of Selected Cleaning Techniques on Berkshire Lee Marble: A Scientific Study at Philadelphia City Hall by V. G. Mossotti, A. R. Eldeeb, T. L. Fries, M. J. Coombs, V. N. Naudé, L. Soderberg, and G. S. Wheeler is a report on CD-ROM that describes the scientific investigation of the effects of eight different cleaning techniques on the Berkshire Lee marble on the facade of Philadelphia City Hall. The techniques evaluated include power wash, misting, gommage, combination of gommage and misting, Armax, JOS, laser, and dry ice. The CD includes the unabridged report and field and lab photographs, analysis figures and charts, computer programs for image analysis and original lab data. 2002. \$32. Available from USGS Information Ser-

vices, Box 25286, Denver Federal Center, Denver Colo. 80225, (888) 275-8747, infoservices@usgs.gov.

Structural Studies, Repairs and Maintenance of Historical Buildings VII, edited by C.A. Brebbia, contains papers presented at the 7th International Conference on Structural Studies, Repairs and Maintenance of Historical Buildings held in May 2001. More than 65 papers cover structural issues, seismic behavior and vibrations, material problems, maintenance, prevention of structural damage, stabilization and reinforcement, experimental techniques, monitoring and testing, simulation and modeling, deterioration, protection and evaluation of materials, and historical and architectural aspects. 2002. 736 pages. \$355. Available from Computational Mechanics, Inc., 25 Bridge St., Billerica, Mass. 01821; info@compmech.com.

—Catherine Sease, Senior Conservator, Peabody Museum of Natural History, P.O. Box 208118, New Haven, Conn. 06520; (203) 432-3965; Fax: (203) 432-9816; catherine.sease@yale.edu

Specialty Groups



Architecture

2003 ANNUAL MEETING:

ASG Program Chair Judy Jacob is planning the program for next year's Annual Meeting in Arlington, Virginia. She is tentatively thinking about two topics: concrete and tips. If you

have worked on any interesting concrete projects or know of anyone who has, please let Judy know. Also, she asks that members start thinking about possible tips to be presented. Tips can be about treatments, tools, products, specs, contracts, resources, etc. Judy welcomes other ideas for topics and can be contacted at [REDACTED]. We also plan to have another ASG dinner the night before our session.

CERTIFICATION: There has been much discussion recently regarding the issue of certification. Many AIC members think this is an important issue and it is a major issue for architectural conservators. Many of you have been confronted with "request for proposals" requiring licenses or certifications of team members on large projects, or have had to deal with companies or individuals that identify themselves as conservators though they lack the appropriate education or training. We urge all of you to review the information regarding certification and express your support when this issue comes up for a mail vote in November. Please remember that the vote is to determine whether or not AIC should proceed with developing certification standards, tests, etc. Information regarding certification can be found in the box on page 6 and on the AIC website.

ASG TRIP TO CUBA: ASG Chair Mary Jablonski has been working on the possibility of an ASG trip to Cuba in the spring. The number of participants will likely be limited to 20. Anyone who is interested should contact Mary at [REDACTED].

—John Carr, Fairmount Park Historic Preservation Trust, Inc.,
3250 West Sedgeley Dr., East Fairmount Park, Philadelphia, Pa.
19130-1001; (215) 763-8003, fax: (215) 763-7137;
johncarr@fairmountparktrust.org



Book and Paper

IIC 2002: For those of us fortunate enough to have attended the recently held IIC Conference in Baltimore, *Conservation of Works of Art on Paper; Books, Documents and Photographs*, the meeting was well worth the

wait. Thirty years ago the 1972 meeting in Lisbon dealt with conservation of paintings and graphic art, and the 1988 Kyoto conference addressed Far Eastern Art including

silk, lacquer, and wood. For these five days in Baltimore, presentations concentrated on tools, techniques, treatments, and scientific analysis of a wide-ranging group of paper artifacts: books, manuscripts, screens, scrolls, fans, wallpapers, globes, drawing media, and supports were some of the topics discussed in detail. Inks, pigments, watermarks, and the use of digital imaging were also explored. Not only was the conference notable for the quality of its presentations, but it was streamlined by the efficiency of the audio-visual components, and the comfortable temperature of the lecture hall. One other detail made the sessions particularly worthwhile: all participants were given the full text of each talk at registration. This publication, complete with abstracts, illustrations, and references, made it possible to read through the talks prior to their presentation. It is clear that years of planning went into the presentation of these sessions, and the effort was much appreciated.

Special thanks must go to the Washington Conservation Guild which coordinated schedules and provided attendees with receptions, lab tours, and a myriad of other perks that made the meeting the most comfortable hotel conference ever. Eleanor McMillan must be singled out for her unique contribution to the week by providing a very elegant reception (and fun party) at the Walters Art Gallery. It was an amazing night provided by an admired member of our community—thank you.

FAIC CAROLYN HORTON AND CHRISTA GAEHDE FUNDS:

In the September *AIC News*, mention was made of the FAIC Carolyn Horton and Christa Gaehe Funds, both of which were initiated to honor the contributions of these conservators to the field. At the last business meeting in Miami, member Tom Edmondson offered a timely observation regarding those funds that provide financial support for, respectively, training of book conservators and research/study in the conservation of prints and drawings. His concern was that in the future, other funds might be set up to honor conservators who have also been pillars in the field, and BPG members would be faced with a number of choices to either contribute to or apply for funding. His suggestion was that we augment these already existing funds when honoring a member rather than initiating new ones. In that way, the two established funds can accumulate enough money to make a more significant contribution to helping conservators in each endeavor. It would also limit the resources needed to administer multiple funds. This is an issue that can be discussed and voted on at the 2003 Annual Meeting.

2003 ANNUAL MEETING: October 31 was the deadline for submission of talks for the 2003 Arlington, Virginia, meeting. If you have an idea for a presentation, please call or e-mail Program Chair Elmer Eusman at [REDACTED] or [REDACTED] to discuss it. Specialty group sessions are scheduled for June 8-9. While we welcome any subjects, we are looking for those that address past practices

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and treatments; maybe contributors to the 1983 Book and Paper Catalogue can 'revisit' their articles and evaluate those 20-year-old papers.

—Karen Zukor, *Zukor Art Conservation*, [REDACTED]
Oakland, Calif. 94608; [REDACTED]; Fax: [REDACTED]



CIPP

2003 ANNUAL MEETING:

First-year Director Marianne Marti is planning a session on financial planning and retirement. In the works is a working lunch (instead of the usual half-day session) with a speaker who has expertise in accounting and finances and as a self-employed professional in the arts, who will focus on the exploration of retirement and savings plans. The business meeting will take place as an evening event in order to allow more people to attend and to provide an opportunity for networking. The business meeting will include a business tips session as a continuation of the session topic of financial management. We would like to call for contributions from the CIPP membership. Possible topics might include the retirement plan you have implemented, ideas for saving money and investing, and time management as a means to increased profit. If you have input or suggestions, please contact Marianne at [REDACTED].

Also proposed for the 2003 meeting is an important follow-up to the Miami session on Analysis for the Private Lab. Second-year Director Susan Barger has suggested a workshop on materials testing to be held as a pre- or post-session. The workshop would be presented by Nancy Odegaard and Scott Carrlee, and would be an introduction to their five-day workshop on spot testing. CIPP members would be offered a discounted rate.

CERTIFICATION: While certification is an extremely important issue to CIPP, our group is waiting for the results of the November vote before moving ahead. This vote will decide whether the AIC Certification Task Force will move forward in establishing details regarding certification. If the vote is in favor of certification, CIPP will send representation to the AIC Committee and will develop our own advisory group. I will do my best to keep you informed. If you have questions about certification, contact Terry Drayman Weisser at [REDACTED].

CALL FOR NOMINEES: CIPP will be electing four new board members this year. Open posts are vice-chair (to become chair in 2004), treasurer, nominating committee member, and director, who will be in charge of planning the 2004 meeting with assistance from past directors. With both the issue of certification and the fact that the major-

ity of AIC members now work privately for some portion of their professional careers, CIPP will be serving an increasingly important role. To run or to nominate someone else, please contact the chair of the nominating committee, Nancy Heugh, at [REDACTED]. Remember that CIPP Board members are reimbursed for the early bird registration fee to the AIC Annual Meeting.

PUBLICATIONS: The 2001 *PostPrints* on health and safety should be appearing on the CIPP website soon, followed by the 2002 *PostPrints* on analysis. Publishing directly on the website will save money, time and effort, and will hopefully be more convenient for our members.

LIST SERVE: It is with great regret I inform you that our fearless list serve webmaster, Jim Moss, has decided to put his energies elsewhere and relinquish his position. Jim was instrumental in starting the CIPP list serve and has devoted much time and energy in making it viable and efficient. Thank you, Jim, for your invaluable contribution to our group. In the meantime, we are looking for a replacement. If you are interested in maintaining the CIPP list serve by adding new members and keeping the database up to date, please contact me. A stipend of \$50 per month is available to help offset costs. Recent discussions on the list serve include certification, along with a posting of the minutes of the board meetings. If you would like to subscribe, please contact Jim Moss at [REDACTED]. The list serve is your forum to discuss conservation issues, business topics, or employment opportunities.

—Anne Zanikos, *CIPP Chair*, [REDACTED], San Antonio,
Texas 78212; [REDACTED]



Electronic Media

CALL FOR PAPERS: The EMG is accepting proposals for papers to be presented at the 2003 Annual Meeting in Arlington, Virginia. Of particular interest are talks by and for non-techies concerning the practical application of technology in conservation; talks on the preservation of cultural materials produced by electronic and digital technology; and information about recent advancements in technology and new products pertinent to conservation. Please contact Hannah Frost, program chair, with your submission abstract or questions: [REDACTED] or [REDACTED].

LOOKING FOR NEW MEMBERS: The EMG is looking for new members from all AIC specialties to join, participate in, and contribute to the group. EMG deals with issues pertinent to all practices, from documentation and record keeping to information on the latest technologies that can enhance, simplify, or streamline your practice. EMG also focuses on the conservation of electronic media and

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the education needs for electronic media conservation (refer to the EMG column in the 2002 September *AIC News*). The EMG plans to offer and/or foster the development of workshops on topics of interest to its membership.

TRANSCRIPTS FROM THE EMG SYMPOSIUM:

Transcripts for the EMG Symposium, "Education Needs for Electronic Media Conservation," held in Miami on June 10, 2002, are currently being prepared. When completed, transcripts will be posted on the EMG website.

—Elizabeth Kaiser Schulte, [REDACTED] Bluff, NW,
Atlanta, Ga. 30327; [REDACTED] Fax: [REDACTED];
[REDACTED]



Objects

OSG UPDATES: The OSG website is now a reality (<http://aic.stanford.edu/conspec/osg>). This was a project that started under Emily Kaplan (OSG chair 1999–2000) and

continued under former chairs Jessie Johnson (2000–2001) and Lisa Bruno (2001–2002). We are fortunate that both Emily and Jessie continued to work on this endeavor well past their term as chair, giving it some much-needed continuity. The initial design for the website was provided by contract web designer Michelle Martello; Vanessa Muros came on board in 2001 as the OSG's web person. Vanessa and I have continued to discuss improvements to the site's content, such as a list of officers and the bimonthly OSG columns. We would also like to add internship and position listings of particular interest to OSG members. Other ideas we have discussed include adding meetings and conferences (both postings and reviews), course listings, reviews of useful books and articles, and maybe even a tips section. We envision the site as the first place objects conservators might turn to for current information. We need help with a website committee whose role is to actively improve the website's content by researching, gathering, and compiling new information to update the site's features, and by developing new ideas for additions to the site. Anyone interested in helping should contact Pat Griffin at the following e-mail address: [REDACTED]

LEAD ARTICLE: OSG is responsible for the lead article to be featured in the March *AIC News*. Anyone with ideas for topics should contact me at the e-mail address above. Two ideas up for discussion: 1) Terry Drayman-Weisser mentioned in the 2002 OSG business meeting that the changes in procedures for loan- and exhibition-related travel post 9/11 and their ramifications for the conservation community would be a worthy topic for a pre-session. Perhaps a discussion of immediate concerns might be appropriate in *AIC News*; 2) A possible topic is: How easy is it to

implement basic preventative conservation methods within the modern museum environment of institutional prerogatives and various departmental agendas?

2003 ANNUAL MEETING: Another exciting project that is well underway is the planning for the Annual Meeting by Dave Harvey. In case you missed his online call for papers: "This year's OSG program is soliciting abstracts for two sessions on the theme, 'Creativity in Conservation: What's inside the Envelope? History, Ideas, and Practice.' We are looking for the novel, inventive, and creative ideas and practices from the tips and techniques that we all discover in practical benchwork to the larger subjects of dealing with previous restorations, mass treatments, conservation science, examination, ethics, documentation, treatment, and storage and exhibition issues. We also encourage submissions that have utilized conservation approaches and practices from other specialties adapted to the needs of an objects conservation problem. The morning session will consist of 15-minute papers/presentations on the topic. The afternoon session will be a tips and demonstration session that will be more informal and interactive. Anyone interested in submitting a paper or a demonstration should contact David Harvey for either session and Tony Sigel for the tips and presentations session. Please send a succinct and informative abstract of no more than 300 words by **November 29, 2002**, to Dave and/or Tony at the following addresses: David Harvey, Artifacts, [REDACTED] Denver, Colo. 80222, [REDACTED] e-mail: [REDACTED]; Tony Sigel, Harvard University Art Museums, 32 Quincy St., Cambridge, Mass. 02138, [REDACTED], Fax: [REDACTED], e-mail: asigel@fas.harvard.edu.

There is a potential limitation in the audio-visual arsenal for the meeting. The renting of Powerpoint projectors is prohibitively expensive (\$1,500 is a good estimate for our session). Last year we avoided this cost because we borrowed a projector. To keep overspending down, the OSG officers decided not to include Powerpoint rental as a budget line; however, we hope that an OSG member will offer to lend a projector for 2003. Please contact Dave Harvey if you have access to a Powerpoint projector that you are willing to lend to the cause.

—Patricia Griffin, Cleveland Museum of Art, Conservation Dept.,
11150 East Blvd., Cleveland, Ohio 44106; (216) 707-2571;
Fax: (216) 229-2881; pgriffin@clevelandart.org

Specialty Groups



Paintings

CALL FOR PAPERS: I encourage those who are interested in submitting papers for the painting specialty group's session to begin your plans for submission; deadlines are approaching. To be included in the early publicity for the 2003 AIC Annual Meeting in Arlington, Virginia, you need to submit your proposals to the chair of the Paintings Specialty Group by November 18. Abstracts will be due to the chair on February 25, 2003. The general session topic is "The History, Philosophy & Ethics of Conservation," but we will not be limiting our paper topics to just that.

REPORT FROM THE PAINTINGS CONSERVATION CATALOG EDITORIAL BOARD: Sarah Fisher, project guide for the Paintings Conservation Editorial Board, reported on the status of the forthcoming publication on stretchers, edited by Barbara Buckley. While the varnish catalog did not rely on illustrations to make its points clear, the visual complexities of the stretcher and all that it entails has brought forth an abundance of diagrams. These drawings, which clarify many of the topics discussed, are a significant part of the catalog. The editorial board is pleased to announce that Mark Bockrath will undertake the job of illustrating the catalog. Mark, painting conservator in the Conservation Division of the Winterthur Museum in Delaware, will bring not only his abilities as a draftsman to the task, but his understanding of the material as a painting conservator. Sarah expressed, on behalf of the editorial board, great appreciation to Mark for agreeing to undertake the job.

A VOTE ON CERTIFICATION: As Pamela Young informed us in *AIC News*, September 2002 (Vol. 27, no. 5), we are going to be asked to vote on the issue of certification. The ballot will be coming in mid-November and you will have two weeks to respond. If you wish to review this issue, see the box on page 6 for references. In the September newsletter chairs of both Conservators in Private Practice and Photographic Materials put their support behind certification in their columns. I encourage you to look at what the representatives of other specialty groups are saying. While many of us often feel weary when faced with the prospect of tests, reviews, and fees, I encourage you to look more positively at the benefits of continuing education and increased professional pride as we continue to take steps forward. Now is the time to let a greater public know who we are and the standards that we keep. Please let your voice be heard with your vote.

FAIC ENDOWMENT FOR PROFESSIONAL DEVELOPMENT: I know you all received a fundraising letter in September from FAIC, and my final plea to you is to give if you can. Participation is equally as important as

dollar amount, as participation shows outside funding agencies that the membership supports AIC. Anyone who has had the pleasure of attending a workshop that was subsidized by this fund knows directly what a great opportunity for personal advancement (and perhaps certification) that such intimate learning experiences provide. Just look at the listing of courses and workshops in any of the recent newsletters and look for the AIC logo to get an idea of the types of offerings that this funding helps to make possible. Please show your support.

—Heather Galloway, *Intermuseum Conservation Association*,
[REDACTED], heather.galloway@oberlin.edu



Photographic Materials

PMG WINTER MEETING, MARCH 7–8, 2003: The Local Arrangements Committee for the PMG Winter Meeting 2003, San Juan, Puerto Rico, is pleased to serve as your host. The meeting sessions are to take place at "Cuartel Ballajá" historic site, to be preceded by a walking tour of Old San Juan, a tour to the Art Museum in Ponce, and natural sites in El Yunque, a rain Forest, and Fajardo. Receptions with cocktails are being planned at other historic sites. Additional arrangements are being made for your arrival and for a pleasant visit to beautiful Puerto Rico. For additional information regarding Puerto Rico, e-mail Julio Quiroz Alcala at [REDACTED], Oficina de Turisomo, www.gotopuertorico.com, and José Orraca at [REDACTED]. For additional information regarding registration or the program, e-mail Lee Ann Daffner at [REDACTED].

Come prepared to attend and participate in the Business Meeting, as there were many issues carried forward from the meeting in Miami. We will be discussing matters that will involve increased spending from the PMG treasury, and the informed consent of the membership is important and necessary. Also, it is time to elect PMG officers, so please contact Andrew Robb with any suggestions for nominees. There will be a mailing soon that will include information about the creation of a new officer position, treasurer, which has become a necessity. A separate mailing regarding the Winter Meeting should already be in your hands.

CERTIFICATION: If not already received, the membership will soon get a ballot regarding authorizing the AIC Board of Directors to proceed with the development of a certification process. All members of PMG are again exhorted to vote their conscience on this issue. It is hoped that all will vote in favor of certification, even while recognizing that there have been, and perhaps remain, valid questions in opposition. It should be remembered that this is not an end in and of itself, but rather another step in the

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maturation of conservation as a recognized and respected profession. We all will have plenty of opportunity to be confused and misunderstand the actual process once it has been developed. However, we must continue to move forward in this process, and an overwhelming if not unanimous vote of approval to begin is imperative for our continued professional advancement and maturation.

HOLIDAYS: I hope that this past year has been prosperous and healthy for all of you, and that you are going into the holidays with glad hearts and clean minds. I wish you a very happy holiday season and the best of new years.

—Thomas M. Edmondson, PMG Chair, Heugh-Edmondson Conservation Services, LLC, [REDACTED], Kansas City, Mo. 64171-0408; [REDACTED]



Textiles

CERTIFICATION: If you have delayed pondering the issue of certification, please delay no longer! November is voting month. Now is the time to review several excellent articles that have been presented in *AIC News* and to talk with your colleagues. Please see box on page 6. If you cannot locate an issue, please contact me and I'll fax you the article. Please be informed and please vote.

PROFESSIONAL DEVELOPMENT: Have you noticed the exciting workshops offered in some specialties? If you haven't already taken a look at the professional development section of the AIC website, there are exciting opportunities to be found there. In particular, see the sections "Scholarships and Awards" and "Reports and Forms." The former has information on funds available to individuals as well as specialty groups, and the latter has an interesting summary of the 2001 Continuing Education Survey, including comments that summarize responses of textile specialists. If you have an idea for a textiles-related course, share it with our group.

CATALOG: For those who have been awaiting the distribution of another catalog chapter, The TSG Catalog editors are working with a professional editor to make final formatting changes to the chapter entitled, "Stabilization by Non-Adhesive Methods."

TREASURY: TSG Treasurer Susan Adler wants to remind members of the process for reimbursement: Receipts and the required request for reimbursement form should be submitted to Susan. She will forward the request to AIC for payment. It is essential that the treasurer approves and tracks TSG's spending.

LEAD ARTICLE: TSG will sponsor the lead article for the *AIC News* in May of next year. This is an opportunity to contribute an article that focuses on an area of special interest to TSG members or one that may be of interest to

the wider AIC audience. Please contact me if you have ideas about potential topics or if you're interested in authoring or co-authoring an article.

2003 ANNUAL MEETING: If you haven't attended the Annual Meeting in a few years, please plan to join us in 2003. The topic for the general session, "The History, Philosophy and Ethics of Conservation," will pair well with the specialty group topic of "Pushing the Envelope." This year's program chair is Deborah Bede, who can be contacted at [REDACTED]

Please contact any of the officers with TSG questions or concerns: Kathy Francis, chair; Deborah Bede, vice-chair; Beth McLaughlin, secretary; Susan Adler, treasurer.

—Kathy Francis, TSG Chair, Isabella Stewart Gardner Museum, 2 Palace Rd., Boston, Mass. 02115; (617) 278-5119; kfrancis@isgm.org



Wooden Artifacts

NOMINATIONS: It is never too early to start thinking about next year's officers for WAG. If you or someone you know would be interested in running for session chair or for secretary/treasurer next year, please send the names to me. It is very important that we fill these jobs with people who will work hard to make WAG a better group that serves its membership more fully each year. Over the years, we have accomplished some great things. We have the financial resources and the talent in our membership to accomplish a great many more. So if you have never been an officer and are ready to make your contribution, or if it has been some time since you were an officer and you still want to make a difference, please consider running this year. Please submit your nominations to me (see address below).

CALL FOR PAPERS: There is still space available in the schedule for WAG talks at the 2003 meeting in Arlington, Virginia. If you have a talk or a tip that you would consider giving, please drop a line to Joe Godla at [REDACTED]. Let's make it another great year of talks!

CALL FOR COURSES, WORKSHOPS, CONFERENCES, AND SYMPOSIA: This is a reminder that WAG and AIC can provide considerable support for members who would like to organize a course, conference, workshop, or symposium. If there are things you'd like to learn, or things you'd like to teach, now is the time to make it happen. Feel free to contact me or Eric Pourchot at the AIC office at [REDACTED] to find out more about how to begin the process.

QUESTIONS & COMMENTS: Please feel free to contact me about any questions, complaints, or comments about WAG. I rely on your input to know if WAG is work-

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ing for you.

—Arlen Heginbotham, *Decorative Arts and Sculpture Conservation Department, J. Paul Getty Museum, 1200 Getty Center Dr., Suite 1000, Los Angeles, Calif. 90049-1687; (310) 440-7178; Fax (310) 440-7745; aheginbotham@getty.edu*

EDITOR'S NOTE: THE RATS COLUMN WAS NOT SUBMITTED FOR THIS ISSUE OF AIC NEWS.

For quick reference to AIC staff members, clip this out and place next to your phone. AIC has an automated phone system. To reach individual staff members directly, call (202) 452-9545 and enter the appropriate extension:

Elizabeth F. "Penny" Jones, Executive Director
E-mail: pjones@aic-faic.org; ext. 14

Megan Nash, Financial Manager
E-mail: mnash@aic-faic.org; ext. 11

Eric Pourchot, Program Officer, Professional Development
E-mail: epourchot@aic-faic.org; ext. 12

Nora A. McElfish, Publications Manager
E-mail: nmcelfish@aic-faic.org; ext. 13

Mary E. Seng, Meetings & Marketing Manager
E-mail: mseng@aic-faic.org; ext. 16

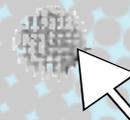
Robert Treadway, Administrative, Website & Publications Assistant
E-mail: info@aic-faic.org; ext. 10

Q: Where's a conservator when you need one?

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<http://aic.stanford.edu>

Just click on **SELECTING A CONSERVATOR**



The AIC Guide to Conservation Services is now online!

Instead of waiting for snail mail you can find help immediately. Log on — and tell your colleagues — today.

Courses, Conferences, and Seminars

CALL FOR PAPERS

November 15. The 10th Annual Meeting of the American Association for History and Computing, to be held March 13–15, 2003.

Indianapolis, IN—Contact: Jessica Lacher-Feldman, W.S. Hoole Special Collections Library, University of Alabama Libraries, Box 870266, Tuscaloosa, AL 35487-0266; jlfeldman@bama.ua.edu

November 20–22. Parchment: Conservation/Storage/Kodiology.

Vienna, Austria—Contact: Alexander Aichinger, Österreichisches Staatsarchiv, Nottendorfergasse [REDACTED] Wien; [REDACTED]; [REDACTED]

December 31. The Historical Society's National Conference, "Reflections on the Current State of Historical Inquiry," to be held June 3–6, 2004.

Boothbay Harbor, Boston—Contact: The Historical Society, 656 Beacon St., Mezzanine, Boston, MA 02215-2010.

December 31. "The Pictorial Arts of Asia: The Impact of Research Using Scientific Methods on Art History, Curatorship and Conservation," The Second Forbes Symposium on Scientific Research in the Field of Asian Art, to be held September 18–20, 2003.

Washington, DC—Contact: Forbes Symposium 2003/DCSR, Freer Gallery of Art/Arthur M. Sackler Gallery, Smithsonian Institution MRC 707, P.O. Box 37012, Washington, DC 20013-7012; dcsr@asia.si.edu

April 3–4, 2003. Research on Inks, Substrates and Processes Used in Digital Printing and Photographs.

London, England—Contact: Robert Thompson, School of Printing and Publishing, London College of Printing, Elephant and Castle, London SE1 6SB, England; +44 202 514 6701; Fax: +44 207 514 6756; r.thompson@icp.lininst.ac.uk

June 1, 2003. National Association of Corrosion Engineers (NACE) Northern Area Eastern Conference, to be held September 14–17, 2003.

Ottawa, Ontario, Canada—Contact: Lyndsie Selwyn, Canadian Conservation Institute, 1030 Innes Rd., Ottawa, Ontario, Canada K1A 0M5; (613) 998-3721; Fax: (613) 998-4721; lyndsie_selwyn@pch.gc.ca; Abstracts due March 1, 2003; Completed papers due June 1, 2003.

September 15–18, 2003. Canadian Conservation Institute's Symposium 2003, "Preservation of Electronic Records: New Knowledge and Decisionmaking."

Ottawa, Ontario, Canada—Contact: Christine Bradley, CCI, 1030 Innes Rd., Ottawa, ON K1A 0M5, Canada; (613) 998-3721; Fax: (613) 998-4721; cci-icc_publications@pch.gc.ca

GENERAL

November 20–22. Lasers in Art Conservation.

Hengelo, Netherlands—Contact: Marielle M.N. Kuijper, Art Innovation, Westermaatsweg 11, 7556 BW Hengelo (O), The Netherlands; +31 074 2501 239; Fax: +31 074 2423 296; [REDACTED] [REDACTED] www.art-innovation.nl

November 25–29. Museum Training In a Globalising World: Annual Meeting of ICOM Training Committee.

New Delhi, India—Contact: Patrick Boylan, 38 Kingsmead Rd., Leicester LE2 3YB, United Kingdom; +44 116-288-5186; [REDACTED] www.icom.org/ictop

April 2003. Indoor Air Quality in Museum and Historic Properties Fifth International Conference.

Norwich, Norfolk, United Kingdom—Contact: iaq2003@uea.ac.uk; www.uea.ac.uk/~e620/IAQ2003.html

April 1–May 30, 2003. Historic Buildings, Collections and Sites: Sustainable Strategies for Conservation, Management, and Use.

Participants' Home Institutions—Contact: www.ucl.ac.uk/sustainableheritage/learning/shortcourses.html or www.getty.edu/conservation/work/education.html or e-mail: sustainableheritage@ucl.ac.uk or gcieducation@getty.edu; Fee: \$535; Application deadline: January 3, 2003.

April 1–5, 2003. "Wet Sites Connections—Linking Indigenous Histories, Archaeology, and the Public," the International Wetland Archaeology Research Project Conference.

Olympia, WA—Contact: Dr. Dale R. Croes, WARP Conference Coordinator, Anthropology, South Puget Sound Community College, 2011 Mottman Rd. SW, Olympia, WA 98512-3872; (360) 754-7711 ext. 5336; Fax: (360) 664-0780; dcroes@spscc.ctc.edu

Courses, Conferences, and Seminars



April 2–5, 2003.

“Mastering Inpainting,” in partnership with the UCLA Fowler Museum of Cultural History.

Los Angeles, CA—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452–9545, ext. 12; Fax: (202) 452–9328; [REDACTED]; [REDACTED]; Registration forms at <http://aic.stanford.edu/profdev>

April 14–18, 2003. “Protecting Our Diverse Heritage: The Role of Parks, Protected Areas, and Cultural Sites.”

San Diego, CA—Contact: The George Wright Society, [REDACTED]; [REDACTED]; info@georgewright.org

May 22–23, 2003. Flat Glass Sheets: Museum Sites, Innovation Process, Innovation Products.

Napoli, Italy—Contact: M. Antonietta De Paola, Interservice S.A.S., C.so Vittorio Emanuele, 473, Napoli 80135, Italy; +39 0815440444; interservicesas@libero.it

June 2–20, 2003. Preventive Conservation: From Current Issues to Common Strategies.

Ottawa, Ontario, Canada—Contact: ICCROM Training Office, 13, Via di San Michele, I-00153 Rome, Italy; +39 06 585531; Fax: +39 06 58553349; collections@iccrom.org; Application deadline: January 24, 2003.

June 4–7, 2003. “Art Forgeries,” International Institute for Conservation Nordic Group Conference.

Reykjavik, Iceland—Contact: Nathalie Jacqueminet, Chairman of the Organization Committee, National Museum of Iceland, Lyngas 7, 210 Gardabaer, Iceland; +354 530 22 80; Fax: +354 530 22 81; [REDACTED]

June 29–July 3, 2003. The Seventh Annual International Conference on the Arts and Cultural Management.

Bocconi University, Milan, Italy—Contact: Yves Evrard, Groupe HEC, 1 rue de la Liberation, Jouyen-Josas 78351, France; +33 1 39 67 73 07; Fax: +33 1 39 67 70 87.

ARCHITECTURE

November 15–19, 2003. Terra 2003: The Ninth International Conference on the Study and Conservation of Earthen Architecture.

Yazd, Iran—Contact: Dr. A. Vatandoust, Director, Research Center for Conservation of Cultural Relics, P.O. Box 11365–4834 Tehran 11365, Iran; +98 21 6702667; Fax: +98 21 6701747; av@rcccr.org

April 4–5, 2003. “20th Century Exterior Architectural Metals: Design, Preservation, and Care.”

Cambridge, MA—Contact: Technology and Conservation, 76 Highland Ave., Somerville, MA 02143; (617) 623–4488; Fax: (617) 623–2253

June 16–27, 2003. Historic Buildings, Collections, and Sites: Sustainable Strategies for Conservation, Management and Use.

London, England—Contact: sustainableheritage@ucl.ac.uk, gcieducation@getty.edu; www.ucl.ac.uk/sustainableheritage.learning.shortcourses.html, www.getty.edu/conservation/work/education.html

BOOK & PAPER



November 11–15. “Tape Removal,” in partnership with UCLA Fowler Museum of Cultural History.

Los Angeles, CA—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452–9545, ext. 12; Fax: (202) 452–9328; [REDACTED]

November 20–22. Innovative Methods for the Conservation and Storage of Works on Parchment.

Vienna, Austria—Contact: Alexander Aichinger, Österreichisches Staatsarchiv; [REDACTED]; [REDACTED]

December 8–11. Block Printing for Wallpapers.

Chichester, West Sussex, England—Contact: Isabel Thurston, West Dean College, West Dean, Chichester, West Sussex, PO18 OQZ; 01243 818294; isabel.thurston@westdean.org.uk; www.westdean.org.uk

ELECTRONIC MEDIA

November 6–8. Quantitative Image Analysis.

Raleigh, NC—Contact: Chip Futrell, Office of Professional Development, North Carolina State University, Campus Box 7401, Raleigh, NC 27695–7401; (919) 515–8179; Fax: (919) 515–7614; www.dcs.ncsu.edu/opd/course.cfm?cid=31&sid=439

March 19–22, 2003. Museums and the Web 2003.

Charlotte, NC—Contact: David Bearman, Archives & Museum Informatics, 158 Lee Ave., Toronto, ON, M4E 2P3 Canada; (416) 691–2516; Fax: (416) 352–6025;

Courses, Conferences, and Seminars

mw2003@archimuse.com;
www.archimuse.com/mw2003

March 27, 2003. 18th Annual Preservation Conference, "Preservation Reformatting: Digital Technology vs. Analog Technology."

National Archives at College Park, MD—Contact:
http://www.archives.gov/preservation/conferences/preservation_conference2003.html

OBJECTS

November 28–29. AICCM Gilded Objects Conservation Special Interest Group Symposium.

Melbourne, Australia—Contact: Holly McGowan-Jackson, GOCSIG Coordinator; 03 9208 0320; Fax: 039208 0249;

January 3–6, 2003. 104th Annual Meeting of the Archaeological Institute of America.

New Orleans, LA—Contact:

June 21–26, 2003. The Fifth World Archaeological Congress (WAC-5), in partnership with the Smithsonian Institution's National Museum of Natural History and the National Museum of the American Indian in collaboration with the Getty Conservation Institute.

Washington, DC—Contact:
wac5@american.edu

PAINTINGS

December 6. Digital Imaging for Paintings Conservators.

London, England—Contact: Kate Lowry, [REDACTED]

PHOTOGRAPHIC MATERIALS

November 11–13. "From Negative to Positive," Workshop Series by the Conservation Center for Art and Historic Artifacts (CCAHA).

Baltimore, MD—Contact: Preservation Services Office, CCAHA, 264 South 23rd St., Philadelphia, PA 19103; (215) 545-0613; Fax: (215) 735-9513; ccaha@ccaah.org; www.ccaha.org

December 4–5. Photography and Glass.

Edinburgh, Scotland—Contact: Dagmar Hinz, Archive Conservator, Scottish Archive Network, Thomas Thomson House, 99 Bankhead Crossway South, Edinburgh EH11 4DX, Scotland; [REDACTED]; Fax: [REDACTED]

COURSE OFFERINGS

Fall 2002–Fall 2003. Rutgers University School of Communication, Information and Library Studies' Biennial Preservation Management Institute.

Contact: Karen Novick, Rutgers University, 4 Huntington St., New Brunswick, NJ 08901-1071; (732) 932-7169; Fax: (732) 932-9314; scils.rutgers.edu/pds/pmi.jsp

The Centre for Photographic Conservation Courses.

London, England—Contact: Angela Moor, [REDACTED]; Fax: [REDACTED]

AASLH Workshop Series, including Collections Management & Practices

Nationwide—Contact: Tara White, [REDACTED]; white@aslh.org; www.aslh.org

The American Academy of Bookbinding Courses

Telluride, CO—Contact: AAB, P.O. Box 1590, Telluride, CO 81435; (970) 728-3886; www.ahhaa.org

Campbell Center for Historic Preservation Studies

Mt. Carroll, IL—Contact: Campbell Center, (815) 244-1173; Fax: (815) 244-1619; campbellcenter@internetni.com; www.campbellcenter.org

Centre for Photographic Conservation Courses

United Kingdom—Contact: Angela Moor, [REDACTED]; Fax: [REDACTED]; xfa59@dial.pipex.com; www.cpc.moor.dial.pipex.com

Centro del Bel Libro

Ascona, Switzerland—Contact: Centro del Bel Libro, Segretariato, Viale Portone 4, Casella Postale 2600, CH-6501 Bellinzona; +41 91 825 1162; Fax: +41 91 825 8586; info@cbl-ascona.ch

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

Courses, Conferences, and Seminars

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, 6 Fitzroy Square, London W1T 5HJ; +44 (0) 207 380 0800; Fax: +44 (0) 207 380 0500; jb@academicprojects.co.uk; www.academicprojects.co.uk

The Laboratory Safety Institute Seminars and Workshops

Nationwide—Contact: LSI, (800) 647-1977; Fax: (800) 303-4289; labsafe@aol.com; www.labsafety.org

Multimodal Hazardous Materials Transportation Training Seminar

Various locations and dates. Contact: Suezette Edwards, U.S. Department of Transportation, (202) 366-4863

Smithsonian Center for Materials Research and Education

Contact: (301) 238-3700; www.si.edu/scmre/courses_2002.html

Seminars in Historic Preservation and Cultural Resource Management

Alexandria, VA—Contact: National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (703) 765-0100; info@npi.org; www.npi.org

SOLINET Courses

Contact: SOLINET, 1438 West Peachtree St., Suite 200, Atlanta, GA 30309; (404) 892-0943; Fax: (404) 892-7879; www.solinet.net

West Dean College Courses

Conservation Engineering (December 3-6); Conservation Plans, CoBRA and Recording for Repair (January 21-24, 2003); Conservation of Masonry Ruins (February 4-7). UK—Contact: Patricia Jackson, c/o West Dean College, West Dean, Chichester, West Sussex, PO18 OQZ; www.westdean.org.uk

Information Required for USPS

United States Postal Service
Statement of Ownership, Management, and Circulation

1. Publication Title AIC News	2. Publication Number 08987-705X	3. Filing Date 10/2/02
4. Issue Frequency Bi-monthly	5. Number of Issues Published Annually 6	6. Annual Subscription Price \$18
7. Complete Mailing Address of Known Office of Publication (Street, city, county, state, and ZIP+4) 1717 K St. NW, Suite 200, Washington DC 20006		
8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer) 1717 K St. NW, Suite 200, Washington DC 20006		
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Business Manager (Do not leave blank) Publisher (Please print complete mailing address) LISA GOLDBERG, c/o 1717 K St. NW, Suite 200, Washington DC 20006 Managing Editor (Please print name and complete mailing address) Elizabeth F. "Amy" Jones, 1717 K St. NW, Suite 200, Washington DC 20006		
10. Owner (Do not leave blank. If the publication is owned by a corporation, give the name and address of the corporation immediately followed by the names and addresses of all stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, give the names and addresses of all individual owners. If the publication is published by a partnership or other unincorporated firm, give its name and address as well as those of each individual owner. If the publication is published by a trust or other legal entity, give its name and address.) Full Name: AMERICAN SOCIETY FOR PRESERVATION OF HISTORIC & ARTISTIC WORKS Complete Mailing Address: 1717 K St. NW, Suite 200, Washington, DC 20006		
11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities. If none, check box <input checked="" type="checkbox"/> None		
12. Tax Status (For completion by nonprofit organizations authorized to mail at nonprofit rates) (Check one) <input checked="" type="checkbox"/> This has Not Changed During Preceding 12 Months <input type="checkbox"/> Has Changed During Preceding 12 Months (Indicate whether and brief explanation of change with this statement)		

13. Publication Title
AIC News

14. Issue Frequency
Bi-monthly

15. Issue Date for Circulation Data Below
10/2/02

16. Extent and Nature of Circulation	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Total Number of Copies (Net press run)	3,300	3,300
b. Paid and/or Requested Circulation (Sum of 17, 18, and 19)		
17. Paid in Advance (Subscriptions Stated on Form 3541 (Include advertiser's proof and exchange copies))	3,000	3,000
18. Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution	0	0
19. Other Classes Mailed Through the USPS	10	10
c. Total Paid and/or Requested Circulation (Sum of 17, 18, and 19)	3,000	3,000
d. Free Distribution by Mail (Carriers, street vendors, and other non-USPS)	0	0
e. Free Distribution Outside the Mail (Carriers or other classes)	0	0
f. Total Free Distribution (Sum of 16d and 16e)	0	0
g. Total (Sum of 16c and 16f)	3,000	3,000
h. Copies not Distributed	300	300
i. Total (Sum of 16g and 16h)	3,300	3,300
j. Copies Paid for by Advertiser (Do not include 15c, 15d, 15e, 15f, 15g, 15h, 15i, 15j, 15k, 15l, 15m, 15n, 15o, 15p, 15q, 15r, 15s, 15t, 15u, 15v, 15w, 15x, 15y, 15z)	99 1/2	99 1/2

17. Signature and Title of Publisher, Business Manager, or Owner
Lisa Goldberg, Publications Manager

18. Date
10/2/02

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- If the publication had Periodicals authorization as a general or request for publication, the Statement of Ownership, Management, and Circulation must be published. It must be printed in any issue in October or, if the publication is not published during October, the first issue published after October.
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PS Form 3526, October 2002 (Rev. 01/04)

Positions, Internships, and Fellowships

GEORGE EASTMAN HOUSE, ROCHESTER, NY ADVANCED RESIDENCY PROGRAM IN PHOTOGRAPH CONSERVATION

The George Eastman House and the Image Permanence Institute are accepting applications for the third cycle of an advanced-level, two-year residency in photograph conservation beginning September 2003. Funded by the Andrew W. Mellon Foundation with additional support from the Getty Grant Program, the Advanced Residency Program will draw upon the rich resources of George Eastman House, Image Permanence Institute, Rochester Institute of Technology and other area institutions, and will provide exceptional opportunities for training and research at the highest level. A combination of lecture and seminar instruction, laboratory experiments, advanced treatment experience, and exposure to research techniques and methodologies is intended to equip Fellows for positions of leadership in the field of photograph conservation.

Fellowships to the Mellon Advanced Residency in Photograph Conservation will be granted to six to eight persons for the two-year cycle. Priority will be given to American residents, but others may apply.

The fellowship includes a stipend of \$34,479 plus benefits per year for living expenses and supplies, \$1,000 per year for research and an additional \$2,000 per year for program related travel.

Qualifications include a degree from a recognized American graduate program in Art Conservation (or equivalent experience) and a declared and demonstrated commitment to photograph conservation. Conservation students in their third or fourth-year who are committed to a career in photograph conservation will be considered for admission pending completion of their degree.

Applications must be received by January 13, 2003. Admission notifica-

tions will be mailed by April 1, 2003. Applications for the Mellon Advanced Residency in Photograph Conservation should include:

- A curriculum vitae
- A statement of interests and career goals
- 3 letters of recommendation
- A portfolio documenting treatment experience and evidence of research

An interview will be required of qualifying applicants and may be held by telephone or in person.

Interested individuals should contact the program Director for additional information about the program's structure, content, objectives and requisites.

Inquiries or complete applications should be sent directly to:

Grant B. Romer
Director
Advanced Residency Program
George Eastman House
900 East Avenue
Rochester, NY 14607
Phone: [REDACTED]
[REDACTED]

GLENBOW MUSEUM PAPER CONSERVATOR

The Glenbow Museum is looking for an individual to provide conservation of paper artifacts*, including preventive care and treatment of works on paper in storage, on exhibition or loan; and training, advice and assistance to other staff and the public regarding the conservation of paper artifacts. This position will also assist in reviewing the condition of paintings for loan and exhibit. (*Paper artifacts include works on paper, objects which incorporate paper, and photographs).

Qualifications include a master's degree in Art Conservation (Paper) or equivalent, four to five years of experience in paper conservation, and computer literacy. Also required are good interpersonal and communication skills, ability to work independently as well as in a team, ability

to multi-task, well developed fine motor skills and manual dexterity, and skill in color matching.

This is a regular, full-time position (37.5 hours per week). Salary range is from \$35,522 to \$44,996 per annum and Glenbow offers a full benefits package. Résumés can be submitted by e-mail (in text format or RTF only please) to

[REDACTED], by mail to 130-9th Ave. SE, Calgary, Alberta, T2G 0P3, Canada, or by fax to (403) 265-9769 to the attention of the Human Resources Manager. Review of applications will begin immediately and continue until the position is filled.

We thank all applicants for their interest, however only those candidates selected for an interview will be contacted.

ISABELLA STEWART GARDNER MUSEUM, BOSTON ASSISTANT CONSERVATOR OF TEXTILES

Applications are invited for the full time, one year, position of assistant conservator of textiles at the Isabella Stewart Gardner Museum in Boston. The assistant conservator works with the senior conservator of textiles in all aspects of the care and conservation of the museum's historic 15th- to early 20th-century textiles, including tapestries, embroideries, furnishing fabrics, laces, and whitework.

Applicants should hold a graduate degree in conservation from a recognized institution or the equivalent in training. Further postgraduate work and/or several years employment in conservation is strongly suggested. The candidate should possess a demonstrated ability to conserve a wide variety of textiles, to manage projects, and to communicate effectively and work well with other museum department personnel.

The salary range is competitive and includes benefits. Qualified applicants should submit a cover

Positions, Internships, and Fellowships

letter and curriculum vitae, including a list of three professional references to: Director of Human Resources, Isabella Stewart Gardner Museum, 2 Palace Rd., Boston, Mass. 02115. E-mail is hr@isgm.org, fax is (617) 278-5177. The Gardner Museum is an equal opportunity employer. Minority candidates are strongly encouraged to apply.

LOS ANGELES COUNTY MUSEUM OF ART ANDREW W. MELLON CONSERVATION FELLOWSHIPS 2003-2004

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 section head and Director of Conservation.

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. The deadline for applica-

tion is February 15, 2003. Successful candidates will be notified by April 1, 2003.

Fellowship positions will be available beginning October 1, 2003.

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:

1. A curriculum vitae including basic biographical information, current and permanent addresses and telephone numbers, education, experience and interests.
2. Names, addresses and telephone numbers of three references.
3. A short statement of the candidate's interest and intent in applying for the fellowship.

The above material should be sent to:

Jacqueline Wright
Human Resources
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, Calif. 90036
cc: Victoria Blyth-Hill
Director, Conservation Center
Los Angeles County Museum of Art is an Equal Opportunity Employer

LOS ANGELES COUNTY MUSEUM OF ART SENIOR PAPER CONSERVATOR

The Conservation Center of LACMA is seeking a qualified full-time paper conservator. The primary responsibility of the incumbent is to coordinate and supervise all activities of the paper conservation laboratory. Duties include the active involvement in the preservation, examination and

treatment of the museum's permanent collection, acquisitions, loans, research, special exhibitions, traveling exhibitions, environmental standards, storage and transit conditions as well as supervision and training of paper conservation fellows and/or interns.

The incumbent, with the title of senior conservator (or conservator, depending on qualifications), will report to the Head of Conservation and will provide assistance on budgets, fundraising, and other administrative matters.

Minimum requirement: Bachelor's degree and graduation from a recognized conservation training program or equivalent education and professional experience. Conservation experience should include at least five years in a supervisory or independent conservation position (eight years for senior conservator), preferably in an art museum conservation laboratory. Must possess good written and verbal communication skills in English, have interest in research and a demonstrated familiarity with workplace chemical hygiene practices.

Applications: This non-civil service position will be available after August 1, 2002. Title and salary will be commensurate with experience. A competitive benefits package is provided. Application deadline: December 30, 2002.

To apply: Submit letter of intent, résumé and the names and telephone numbers of three professional references to:

Jacqueline Wright
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Los Angeles, Calif. 90036

MUSEUM OF FINE ARTS, BOSTON FAIRCHILD FELLOWSHIP IN OBJECTS CONSERVATION

The Museum of Fine Arts, Boston seeks applicants for an advanced level Fellowship in Objects Conservation, funded by the Fairchild Foundation.

Positions, Internships, and Fellowships

The duration of the fellowship is 18 months. The pertinent collections at the Museum of Fine Arts, Boston encompass archaeological materials, American and European sculpture and decorative arts, African, Oceanic and Asian objects and sculpture, as well as contemporary works of art. The Fairchild Fellow will have the opportunity to work on a wide variety of treatments and to participate in a wide range of conservation activities with conservators, conservation scientists, collections care specialists and curators. The Fellow will have the opportunity to carry out a publishable research project.

Applicants must have a master's degree in conservation and a minimum of one year of practical experience beyond graduation. Compensation includes \$25,000 stipend and a generous benefits package.

For consideration, please submit the following: a cover letter summarizing your interest, your résumé, and two letters of recommendation to:

Sandra Matthews
Senior Employment Officer
Human Resources
Museum of Fine Arts, Boston
465 Huntington Avenue
Boston, Mass. 02115

or
Pamela Hatchfield, Head of Objects Conservation, [REDACTED]

The Museum of Fine Arts is an equal opportunity employer

NATIONAL GALLERY OF ART, CONSERVATION DIVISION ANDREW W. MELLON ADVANCED TRAINING FELLOWSHIPS IN PAPER AND OBJECT CONSERVATION

The conservation division of the National Gallery of Art is offering conservation fellowships supported by the Andrew W. Mellon Foundation in the paper and object treatment laboratories. The two-year fellowship in paper conservation commences in October 2003 and the object fellowship starts in September, 2003. Both fellowships include a

\$26,000 stipend plus \$2,000 for travel and research. The fellowships will be devoted to conservation treatments at the National Gallery of Art and research related to the collections. The fellows will be expected to produce a publishable paper based on his or her research project before the end of the appointment. Lectures, symposia, and informal discussions contribute to the fellowship program, as do the significant resources of the Gallery, including the library, photographic archives, and the scientific research department.

Eligibility

Graduates from recognized training programs or candidates with equivalent training will be considered. Applicants should have no more than five years of work experience. A proven record of research and writing ability, and English language skills are required. Fellowships are awarded without regard to age, sex, nationality, or race. Selected 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 material in English:

- Transcripts of both undergraduate and graduate courses of academic study (although of official transcripts are preferred, unofficial copies are acceptable)
- A curriculum vitae including basic biographical information, current and permanent addresses, and telephone numbers
- A short statement of the applicant's interests and intent in applying for the fellowship
- Offprints of any publications or lectures
- Two supporting letters of recommendation from conservation professionals familiar with the candidate's work and one letter of personal reference (sent directly to the address below)

The materials should be post-

marked no later than 15 February 2003 and sent to:

Michael Skalka, Conservation Administrator

Conservation Division
National Gallery of Art
Washington, D.C. 20565

E-mail address for inquiries only:

[REDACTED]

Formal applications must be post-marked and mailed. After a preliminary selection, final candidates may be invited for an interview. A portfolio of conservation treatments and research should be presented by the candidate at the interview. All applicants will be notified by 15 April 2003 of the decision of the selection committee.

NATURAL HERITAGE TRUST, BUREAU OF HISTORIC SITES PEEBLES ISLAND RESOURCE CENTER, WATERFORD, NEW YORK ASSISTANT CONSERVATOR OF FRAMES AND GILDED OBJECTS

Working under the direct supervision of the Peebles Island Resource Center frame conservator, the assistant frame conservator will examine, document and treat frames for the New York State collections, and also assist staff in carrying out preventive conservation measures.

Candidates must have a B.A. in Art History, Chemistry or Studio Art and at least one year of full time paid experience in a frame or gilded decorative arts conservation lab. Experience with gilding, gesso application, carving and mould-making desirable. The appointment will be for one year with possible extension for one to two additional years. The salary is \$36,000 plus an excellent state benefit package.

Applicants should send a résumé and letter of application to John Lovell, Assistant Director, Bureau of Historic Sites and Peebles Island Resource Center, NYS Office of Parks, Recreation and Historic Preservation, P.O. Box 219, Waterford, NY. 12188; Fax: (518) 235-4248.

Positions, Internships, and Fellowships

THE NEW YORK PUBLIC LIBRARY SPECIALIST II (ASSISTANT CONSERVATOR) (2 POSITIONS: TEMPORARY UNTIL APRIL 2004) TECHNICAL SERVICES/GOLDSMITH PRESERVATION DIVISION/GOLDSMITH CONSERVATION LABORATORY

General Description: Performs conservation treatments for an archival project including testing, humidification, surface cleaning, paper repair, encapsulation, fabrication of protective enclosures, stabilization and structural repair of bound material, and other types of aqueous and non-aqueous treatment.

Eligibility Requirements: Master's degree from an accredited professional conservator training program and successfully demonstrated professional experience in conservation of paper-based materials, or a master's degree in a related field and equivalent combination of conservation experience. Successfully demonstrated thorough working knowledge of conservation theory and techniques, with satisfactory completion of courses in organic, paper, and conservation chemistry.

For a complete job description and instructions on how to apply, please visit us at www.nypl.org.

QUEEN'S UNIVERSITY INTERNSHIPS/EMPLOYMENT SOUGHT

Queen's students are available for postgraduate and summer conservation internships or employment. Graduate students seek to gain practical experience with institutional or private conservators in all major disciplines. Those with such opportunities may send application information to the department. Contact: Art Conservation Program Graduate Coordinator (Internships), Department of Art, Queen's University, Kingston, Ontario, Canada, K7L3N6, or e-mail: pd17@post.queensu.ca.

RICHARD C. BAKER CONSERVATION ASSISTANT CONSERVATOR

Conservator in private practice, Richard C. Baker, is seeking a full time assistant conservator to work in his conservation studio in St. Louis, Missouri. This is an entry-level position and will include training for conserving books and items printed on paper and parchment. The studio has been in business for 13 years and does work for both institutional and individual clients. The work ranges from Elizabethan bindings to Civil War parchment to William Faulkner manuscripts. Occasionally, small edition bindings are also taken on. You can visit the studio and view examples of the work on line at www.RichardCBaker.com.

Candidates should have a BA and some experience in hand bookbinding and conservation. This is an ideal situation for anyone seeking broad, hands-on experience in book and paper conservation. The job will remain open until a suitable candidate is found. If interested contact Richard at [REDACTED] or e-mail him at [REDACTED].

STRAUS CENTER FOR CONSERVATION, HARVARD UNIVERSITY ART MUSEUMS ROUSSEAU FELLOWSHIP, 2003-2005

The Straus Center for Conservation and Technical Studies at the Harvard University Art Museums is looking for candidates for a two-year Rousseau Fellowship, beginning September 3, 2003. The Rousseau Fellow will work towards an exhibition and research project on Early Netherlandish Diptychs, a collaboration between the Harvard University Art Museums, The National Gallery in Washington, and the Royal Museum of Fine Arts in Antwerp. The fellow will share fully in all research and curatorial activities.

Advanced graduate students in conservation and/or art history with a specialization in the technical examination of Early Netherlandish painting are invited to apply. Practical experience with infrared reflectography is an important qualification for this position.

The fellowship comes with a \$2,200 monthly stipend and an additional travel allowance. The appointment comes with Harvard University benefits including contributory health insurance and access to some University facilities. The fellow will participate in the Museums' weekly seminar with curatorial and conservation interns.

With collections ranking with the best art museums worldwide, the Harvard University Art Museums, along with the Straus Center for Conservation and Technical Studies, are a major center for art historical research and training. Through the Art Museums' affiliation with Harvard University, the fellow will have access to an extraordinary array of resources, including renowned libraries and extensive athletic facilities. Interns and fellows are encouraged to take advantage of the many lectures and seminars offered each year by the University.

Please send your curriculum vitae, three letters of recommendation, and a statement summarizing your interest in the project. Application materials and supporting correspondence should be sent by January 10, 2003 to: Ellen S. Slater, Director of Human Resources, Harvard University Art Museums, 32 Quincy Street, Cambridge, Mass. 02138. The selection process will be completed by May 7, 2003.

For further information about this position, please contact Ron Spronk, Associate Curator for Research, Straus Center for Conservation, Harvard University Art Museums, 32 Quincy St., Cambridge, Mass. 02138 (e-mail: spronk@fas.harvard.edu).

Positions, Internships, and Fellowships

WHITNEY MUSEUM OF AMERICAN ART ASSOCIATE CONSERVATOR OF PAINTINGS

The Whitney Museum of American Art announces the creation of a position of Associate Conservator of Paintings. The successful candidate will participate in the development of a department dedicated to the technical research and treatment of American art both here and abroad. Responsible for a significant and growing collection, the Associate

Conservator will identify areas of the holdings requiring treatment; will conduct research pertaining to the examination, documentation and treatment of works of art; will work closely with the registrars and curators; and will assume responsibility for the department in the temporary absence of the Director of Conservation. Candidates should have a demonstrated interest in the preservation of modern art; working with contemporary artists; an advanced conservation degree or equivalent experience; and several years of museum experience. Excellent organ-

ization and communication skills are also required. Knowledge of a foreign language is desired.

Candidates should send a cover letter, résumé, salary requirements and letters of reference to the Human Resources Director, Whitney Museum of American Art, 945 Madison Avenue, New York, 10021, or to hr@whitney.org. The Whitney Museum of American Art is an Equal Opportunity Employer.

A N N U A L M E E T I N G 2 0 0 3

It's not too early to plan for next year's AIC Annual Meeting:

June 5–10, 2003

Crystal Gateway Marriott Hotel

Arlington, Virginia

\$158 single/double/triple/quadruple, plus tax

Take note of the tentative schedule:

- **Thursday, June 5:** Workshops and Tours
- **Friday, June 6:** General Session, Opening Reception
- **Saturday, June 7:** General Session, Issues Session, Business Meeting, Exhibit Hall
- **Sunday, June 8:** Specialty Groups, Exhibit Hall
- **Monday, June 9:** Specialty Groups
- **Tuesday, June 10:** Workshops and Tours

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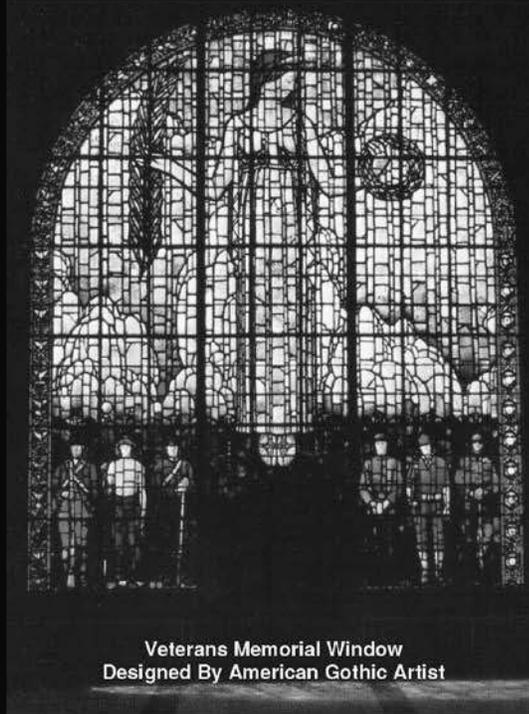
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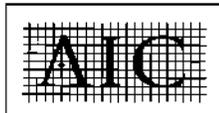
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