

# AIC NEWS

American Institute for Conservation of Historic & Artistic Works

September 2003

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## OSHA: A Dual Role in American Workplaces

WILLIAM COULEHAN

A wide variety of hazards can be found at American workplaces. Compliance officers from the Occupational Safety and Health Administration (OSHA) frequently share information about the more notable hazards encountered during their inspections. Some inspections suggest a high level of disregard for the safety of employees, but many hazards are only identified, often tragically, after a series of events reveal their true potential: a misaligned valve directs incompatible chemicals into a vessel. The unintended reaction generates hydrogen sulfide that fells a nearby operator. A scaffold is repositioned, and placed on an ungrounded extension cord. Over time the scaffold's leg

cuts through cord's protective insulation and becomes energized, waiting for the touch of an unexpecting laborer. A touch that completes a "path to ground" eventually occurs and the electric circuit is completed. Death by electrocution is almost instantaneous.

Scenarios such as these are usually identified with the manufacturing and construction industries most often associated with OSHA's rules and regulations. However, the Occupational Safety and Health Act covers a wide spectrum of workplaces. When hazards are identified at workplaces where employees are generally not thought to be at risk, it must be determined how OSHA's rules and regula-

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## Ten Points To Address before Trusting the Lightfastness Ratings of Non-Traditional Art Materials

ERIC EVERETT AND MARK GOTTSEGEN

Artists and designers, and especially conservators, have come to expect a greater degree of light stability from the colors they use. This is partly due to an increased awareness among those users in the last 20 years that materials are likely to change over time, and partly due to a desire to leave behind more durable works of art. The popularity of personal computers, digital cameras, and the use of non-traditional art materials (other than oils, acrylics, and watercolors) has ushered in an exploding new market for digital images printed from consumer printers, and pictures made with colored pencils (including water-soluble colored

pencils), markers, oil crayons, oil sticks, pastels, and other coloring materials. There is an endless combination of inkjet inks, commercial photographic papers, and alternative coloring materials and surfaces currently available in the marketplace. However, no one is really sure how long images made with these products will remain lightfast.

Many computer printer manufacturers, ink jet ink, paper suppliers, and paint manufacturers are rushing to develop a standardized light stability test protocol that will generate meaningful test data. But, the problem is inherently complex. There are numerous

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## AIC NEWS

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**Deadline for November Editorial Submissions:  
October 1, 2003**

We reserve the right to edit for brevity and clarity.

### Advertising

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

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

All ads should be submitted to Mary E. Seng at mseng@aic-faic.org.

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## From the Executive Director

Dear Members of AIC:

The time has come when I must unfortunately step down as executive director of AIC and FAIC, effective December 12. It has been an honor to serve in the position for the last six years. You are truly the most dedicated members I have ever known in terms of your interest and commitment to the organization. I wish I could have told you in person, but the timing does not allow it.

It seems to me that AIC can grow in many ways in the coming years and I know the perfect person will materialize to manage it. I am at a stage in my life where I have other goals, including some research and publishing that I want to accomplish, and having more time for travel and family.

### Executive Director

The American Institute for Conservation of Historic & Artistic Works (AIC) and its Foundation (FAIC), both non-profit organizations, have an opening for executive director. Lead staff person for a total staff of six with a professional membership of 3,000. Works with the Board of Directors and is responsible for all aspects of organization including fundraising and governance. Oversees annual meeting, professional development, finances, publications, public relations, and membership.

Requirements: B.A. degree, M.A. preferred; extensive fundraising and development experience; leadership and management abilities; well organized; adaptable; works well with people.

Salary commensurate with experience. Excellent benefits. See <http://aic.stanford.edu> for information on organization. Mail or fax letter of interest outlining fundraising successes and résumé to AIC, 1717 K Street, N.W., Suite 200, Washington, D.C., 20006; Fax: (202) 452-9328 by **September 26**.

Please see the advertisement for the executive director position on this page. We will also be advertising the opening widely in other venues. If you know of anyone you believe would be appropriate for the position, please let him or her know about it.

Again, thank you for your support and dedication over the last six years. It has been a pleasure to work with you. I hope our paths will cross again.

Sincerely,

Penny

## AIC News

### Professional Development News

- A reminder: **September 15** is the deadline for receipt of applications for FAIC awards. Guidelines and applications are on the AIC website (<http://aic.stanford.edu>) or from the AIC office.
- Proposals for half-day or full-day workshops to take place in June 2004 at the AIC Annual Meeting in Portland are due no later than **October 1**. Proposals for workshops to be held at other places or dates in 2004 are also welcomed by **October 1**. Guidelines and forms for both types of workshops have recently been updated and are available on the AIC website. It is highly recommended that Eric Pourchot, program officer for professional development, be contacted during the planning stages at (202) 452-9545, ext. 12, or by e-mail: [epourchot@aic-faic.org](mailto:epourchot@aic-faic.org).
- Fall is back to school time! AIC is presenting three workshops and co-sponsoring four more in October and November. For more information on the following AIC events, see Courses, Conferences, and Seminars (pp. 25-29), the AIC website, or contact Eric Pourchot at the AIC Office:

### Round Table on Preserving the Records of Conservators in Private Practice

On May 5 and 6, the American Institute for Conservation convened a group of senior conservators and archivists to address issues surrounding the preservation of records of conservators in private practice. Nancy Schrock, chief collections conservator of Harvard College Library, and Luke Swetland, head of information resources at the Getty Conservation Institute, led the round table. Participants included conservators Tom Chase, Perry Huston, and Joyce Hill Stoner; AIC Executive Director Penny Jones; records manager Mary Cooper, and archivists Edie Hedlin, Richard McKinstry, and Joan Warnow-Blewett. CIPP representative Ingrid Neuman was unable to attend but contributed background material. The project was funded by a grant from the Getty Conservation Institute.

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## From the President

This is only my second letter to you as president, and already I have more than I can discuss in this column. I am hoping that the new AIC website will help with communications with the membership. Communications and the Internet, along with

ideas about the Annual Meeting, are topics that will have to wait for future newsletters.

### Executive Director

I'm sure you have all read the short letter from Penny Jones regarding her resignation. While I have been interacting with her for the past six years, and enjoyed her warm considerations and easy and graceful resolutions of conflicts, my direct contact with her while president has been all too short. I had looked forward to many happy years with her as executive director, but I found out all too soon that this was not to be. Needless to say, I tried to convince her to stay, but her reasons for retiring are good and cogent. Penny's retirement leaves us with the AIC and the FAIC as healthy and vital organizations, and she leaves a particularly efficient and effective office staff.

In some ways, though, this comes at a time of change for AIC and, more especially, for FAIC. We have a proximate need to raise money to double the FAIC Endowment for Professional Development. We also need to raise operating funds for professional development to tide us over until we increase the Endowment. Other financial demands, as yet dimly seen, will arise in years to come. Financial development is becoming more important to our organization. Since questions of financial development and receipt of donations are the responsibility of FAIC, we need to transform FAIC to make it more effective. We have already changed the FAIC Board structure to include invited members to assist us in this transformation. At the moment, we are establishing our first FAIC committee, the Development Committee.

The articulation of AIC and FAIC and their respective responsibilities will be subjects of discussion over the next few years. This discussion will be informed by the history of our organizations; more in subsequent newsletters on this topic.

It is also clear that the new executive director will have increased responsibilities in regards to development, and this is reflected in the advertisement on page 3. Some of the duties of past executive directors may have to be assumed by the office staff, with (we hope) augmented help. We have already begun our search for a new executive director and I encourage you to bring the position to the attention of any candidates you think appropriate; to help with spread-

ing the word among your friends and acquaintances; and to give us any other assistance that you think appropriate during the search. I am looking forward to finding the perfect person to be our next executive director, someone who will be just as perfect as Penny has been.

### Iraq

I am sure that all of you have been concerned about developments in Iraq in regards to the conservation of cultural heritage. The AIC was a signatory on the letter sent from the U.S. Cultural Heritage Community to the administrator of USAID on April 30, calling on USAID to stabilize and restore Iraq's cultural heritage and infrastructure ([www.aam-us.org/files/aidletter.cfm](http://www.aam-us.org/files/aidletter.cfm)). Many of us have been following reports in the newspapers and from various sources on the Internet since April, and some of these have been contradictory and unclear. Elizabeth Hendrix of MIT sent me a particularly clear and interesting letter about a meeting held in early July at the British Museum. Elizabeth's letter has been posted on the AIC website under "What's New, Iraq Cultural Issues."

The United States Government has been debating methods to help Iraq, and just last month, NEH announced funding for Iraq initiatives ([www.neh.gov/news/archive/20030714.html](http://www.neh.gov/news/archive/20030714.html) and [www.neh.gov/grants/guidelines/iraq.html](http://www.neh.gov/grants/guidelines/iraq.html)). They plan to award up to \$500,000 in grants to support stabilization, conservation, or preservation of public cultural collections in Iraq and (inter alia) preservation education and training for Iraqi nationals in Iraq. These are hopeful developments. The American Association of Museums (AAM) has further details on its website, "Iraqi Cultural Heritage Crisis," at <http://aam-us.org/hottopics.cfm?mode=list&id=24>.

On a less hopeful note, however, the Associated Press reported in a copyrighted story on August 9 that Joseph Braude, author of a book on rebuilding Iraq, was arrested for allegedly smuggling three stone cylinder seals out of Iraq. The seals had the letters "IM" and a serial number on the bottom.

It is hard to see exactly what to do to help the situation in Iraq at the moment. AIC will try to find areas where it can be helpful, and also keep you informed of developments.

—Thomas Chase

## OSHA

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tions apply. Identifying workplace hazards and developing safety programs, procedures, and policies to protect employees and comply with applicable federal, state, and local regulations are challenges all employers face.

OSHA inspections at museums, art galleries, botanical gardens, and zoos are not uncommon. Data obtained through OSHA's website lists more than 175 inspections at these facilities in the past five years. Although these institutions are not generally associated with workplace hazards, a wide range of hazards can exist and place employees at risk. These hazards include the presence of a variety of pesticides and preservatives historically used on museum collections, as well as hazards that are inherent to the artifact. For example, an occupational physician described a situation brought to his attention when a museum was preparing an interactive exhibit for children. While preparing a stuffed animal for display, a white residue was noticed on the fur. Analysis of the residue indicated it contained 1% arsenic. The arsenic had apparently migrated from the preservative used on the interior of the specimen, posing a hazard to anyone who came in contact with it.

My interest in the safety and health hazards associated with museums began after my office received a complaint and referral alleging potential exposure to arsenic and heavy metals at two different institutions. Until then, my

career as an industrial hygienist with OSHA had not led me to recognize or consider museums as potentially hazardous places of employment. This changed as my office addressed the two scenarios brought to our attention.

In the first, an employee hired to photograph and catalog artifacts in storage grew increasingly concerned as more and more of the specimens included labels with hazard warnings indicating they had been treated with arsenic. When initially given the project, no procedures for the handling of the objects had been developed, nor was any information given about the nature of the hazard warnings or potential for exposure. Inquiries made to the manager of the project were rebuffed, and the employee was not directed to any person or additional sources of information. Blood and urine analyses requested by the employee's physician were positive for arsenic. After days of frustration, the employee filed a complaint with OSHA.

In the other scenario, a long-time employee worked with oriental silks. Periodically, the artifacts were removed from the displays for inspection, cleaning, and repair. Past work practices had not included the use of respirators or gloves. Symptoms indicating potential exposure to heavy metals brought the employee to the attention of an occupational physician. After concluding that the patient was potentially exposed to heavy metals in the workplace, the physician contacted OSHA.

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## Lightfastness Ratings

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factors that can cause degradation of image quality. In addition to the familiar problem of exposure to UV light, consider these additional factors: ozone (or gas) fading, catalytic fading, and the effects of humidity, dark stability, and temperature. Together or individually, each can wreak havoc on a treasured image. Following are ten major issues related to light stability testing of colorants and surfaces.

### 1. Light

First, we must acknowledge that there is no standard light used for replicating indoor lighting conditions during a lightfastness test. Let's review some widely used laboratory light sources for light stability testing of colorants, including digital prints:

#### Fluorescent Lamps

Historically, light stability tests using high output cool white fluorescent lamps have been used for color photographs. For example, the standard photography test condition (low-watt cool white fluorescent light at 450 lux/12 hr. a day, 60% RH and 70°F ambient room temperature) is not even close to approximating the variety of end-use environments of computer-generated images printed with ink jet inks, or of conditions that other works of art are

exposed to. The light output of cool white fluorescent lamps may somewhat reproduce low light or office environments; the spectrum of these lamps is limited. That is, the lamp's output does not match the spectral power distribution or type of light in other commercially used light sources, or sunlight through window glass.

Cool white fluorescent lamps are useful for testing products whose primary end use is in lighted display cases or in retail environments. However, making lightfastness predictions with this lamp type for images displayed in typical indoor environments (i.e., homes, offices, art galleries, or museums) is inaccurate at best. For example, images displayed near windows, sliding glass doors, skylights, and so on, can receive up to 50,000 lux of full spectrum sunlight (that is, ultraviolet light, visible light, and infrared light) in the morning hours on a clear day.

#### Xenon Arc Lamps

The xenon arc lamp was adapted for accelerated weathering in Germany in 1954. Xenon arc testers are appropriate for testing the lightfastness of materials because they provide the best available simulation of full spectrum sunlight: a combination of ultraviolet, visible, and infrared light. Xenon arc testing instruments require a combination of filters to reduce unwanted radiation and to achieve the appropriate spectrum (outdoor sunlight or sunlight filtered through window glass). A "window glass" filter simulates

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During the course of two days, conservators shared their experiences of creating and managing conservation records, and archivists brought their expertise to the issues of organizing and preserving records for research. They reviewed efforts to date, which included the AIC's conservation archives study funded by the NHPRC in 1989, the FAIC oral history archives (now documenting more than 100 conservators), AIC's recent efforts to organize its office records, and past efforts of the AIC archives liaison to place records in archives. One of the most exciting developments is Winterthur Museum Library's decision to collect conservators' records that support the research and teaching mission of their institution. Under the leadership of Richard McKinstry, the Library has acquired the collections of ten conservators who have worked on paper, textiles, and paintings, including Russell Quandt, Keiko Keyes, and Sheldon and Caroline Keck. Archivists shared developments in their field, including records management guidelines for fields similar to conservation, and the principles of "documentation strategy," the development of a broad-based plan to document a discipline or field of learning. All archivists commented that conservators must be advocates for their records, proving to the public and the collecting institutions



Luke Swetland and Nancy Schrock at the round table meeting that convened in May to address issues surrounding the preservation of records of conservators in private practice.

that these records possess long-term value for the future study and preservation of our cultural heritage. It is unrealistic to believe that institutions will be willing to make the significant financial commitment required to process and preserve treatment records otherwise.

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In both cases, OSHA procedures necessitated unannounced inspections of the workplaces. Responding to employee complaints and referrals made on behalf of employees account for the majority of OSHA inspections. OSHA procedures do not permit the identity of the complainant to be revealed to the employer. The Occupational Safety and Health Act also protects the rights of employees to file complaints, participate in an OSHA inspection, and bring safety concerns to the attention of the employer, without fear of retribution. OSHA regulations also require employers to notify OSHA within eight hours of a workplace incident that results in the in-patient hospitalization of three or more employees or the death of an employee. New regulations expand these reporting requirements to include deaths in the workplace from fatal heart attacks.

When the workplace is covered by federal regulations, the size of the company or the number of employees does not exempt the employer from complying with OSHA standards. Although certain standards may exempt record-keeping and written program requirements for small employers, the vast majority of OSHA standards apply to all employers, regardless of the number of persons employed.

OSHA standards can be found in Title 29 in the Code of Federal Regulations (CFR). The collection of standards found in Part 1910, commonly referred to as "29 CFR 1910," applied to the work activities described in this article. Standards found in Part 1926 apply to construction work.

Some basic regulations apply to the majority of workplaces and affect most employees. These include the requirements under the Hazard Communication (1910.1200, 1926.59) and various standards involving Personal Protective Equipment (PPE) (Subpart I of 1910, Subpart E of 1926), and the requirement under Employee Emergency Plans and Fire Prevention Plans (1910.38).

Health hazards often involve exposure to airborne contaminants. The permissible exposure limits (PELs) of common contaminants are listed in 29 CFR 1910.1000. Additional contaminants may be covered by the "Expanded Health Standards" (1910.1001 through 1910.1052). These standards include inorganic arsenic (1910.1018), benzene (1910.1028), ethylene oxide (1910.1047), formaldehyde (1910.1048), methylene chloride (1910.1052), and other chemicals likely to be found in a museum setting. These standards require the employer to conduct initial monitoring to determine the level of airborne contamination. Additional requirements in these standards are triggered by the level of exposure, and may include requirements for house-keeping, periodic exposure monitoring, medical surveillance, and the reduction of airborne levels through engineering or administrative controls.

In addition, hazards not specifically covered by an OSHA standard but recognized and documented in consensus standards, such as the American National Standards Institute (ANSI) and the National Fire Protection Association (NFPA), can be enforced through the General Duty

Clause of the OSHA act.

Upon arriving at a worksite, an OSHA compliance officer will ask to meet with management officials. At this "opening conference" the scope of the inspection, alleged hazards, and inspection procedures will be outlined. During this initial meeting, OSHA will request that safety programs and other documentation be assembled for later review. Immediately after the opening conference the compliance officer will ask to be taken to the worksite. Photographs of the work activity and confidential interviews with employees are standard procedures. If exposure to an airborne contaminant is suspected, the compliance officer will arrange to return to determine the level of exposure through personal sampling. If physical contact with the contaminant is a factor, the potential for exposure through ingestion and skin absorption will be evaluated. During one of the inspections noted in this article, this included "wipe" samples confirming that the artifacts were contaminated with arsenic.

Upon completion of the inspection, the findings of the compliance officer will be summarized at the "closing conference." This includes a discussion of the alleged violations identified during the inspection and agreement on the time required to correct the violations. For the examples cited above, these inspections included violations for the personal protective equipment hazard assessment and training required by 1910.132, the respiratory protection program required under 1910.134, and the written Hazard Communication Program and training required under 1910.1200.

Employers can discuss the citations, penalties, and actions taken to abate the hazards at an "informal conference" with the area director of the local OSHA office. This conference must be conducted within 15 working days of the receipt of the citations. Upon payment of any penalties and after proof of abatement is submitted to OSHA, the file can be closed. However, past citations can be used to support "repeat" or "willful" violations if the situations reoccur at the site. These violations mandate much higher penalties.

Ultimately, the two inspections cited above shared interesting points. The industrial hygienist who conducted these inspections summarized her findings: "I found it surprising that both institutions had well-established hazard communication programs covering 'new' chemicals brought onto the sites. All employees had been trained on the hazards associated with these chemicals and knew where the Material Safety Data Sheets (MSDSs) were kept. However, the hazards associated with the preservatives historically used on museum artifacts were not a formal part of this program, even though professional personnel at both institutions were aware of these potential hazards, the existence of these hazards in the workplace, and possessed journal articles in which these hazards were discussed in great detail. Unfortunately, this knowledge did not translate into the task-specific hazard assessments, training, and safety programs the OSHA standards require.

The fact that this information had not been conveyed to the front-line employees was clearly evident by the way gloves were used when handling the artifacts. Employees

were under the impression these gloves were intended to protect the artifact, not to prevent their personal exposure to these contaminants. After being used, the gloves were frequently placed in a location where they would readily be available for reuse, usually in pockets or on top of the work area. This helped spread the contamination to hands, coffee cups, doorknobs, and other surfaces, increasing the potential for exposure through skin absorption or ingestion.”

OSHA’s compliance officer noted another important point. At one of the facilities, the safety department had been aggressively addressing past safety concerns. Ventilation systems had been upgraded, air monitoring had been conducted, employees had received additional training, and work practices had been modified to reduce physical handling of the artifacts and employee exposure. However, the medical legacy of past exposures apparently remained, and contributed to the referral filed with OSHA.

Addressing the problems faced by museum staffs is made more complicated because various agencies have been charged with enforcing the OSHA’s regulations. Depending on the state, OSHA standards are enforced at the federal level or through one of the state plans approved and monitored by federal OSHA. These state plans must include coverage for employees of the various state, county, city, and local government agencies. In the states in which safety regulations for private sector employees are enforced at the federal level, state legislatures are encouraged to develop additional programs for the protection of the employees of local government. Many states have developed programs to protect these employees by adopting the federal standards. However, coverage for these employees does vary greatly.

Although primarily known for its role as an enforcement agency, OSHA does have resources available to assist employers in understanding the OSHA standards and find-

ing the resources needed to address and resolve safety issues. To publicly emphasize this point, the new positions of “compliance assistance specialists” have recently been created in each federal area office. Personnel in these positions are dedicated to non-enforcement activities and offer valuable opportunities that all employers can utilize. An example was a seminar titled “Hazards in the Arts,” recently held in Chicago and co-sponsored by OSHA, the Arts-Medicine Project at the University of Illinois at Chicago, the City of Chicago Department of Cultural Affairs, and safety and health professionals from local museums.

A significant resource available to small employers is the consultation service created in every state through the OSHA act. This free service is available to help qualifying employers with on-site safety audits and the development safety programs and the management system so crucial to workplace safety. These services may provide air monitoring and wipe samples needed to determine the level of contamination and potential for exposure.

These resources and a wide array of additional information can be found at OSHA’s website at [www.osha.gov](http://www.osha.gov). The website includes information regarding OSHA standards, letters of interpretation, the locations and telephone numbers of federal and state-plan offices, consultation services, and links to other safety internet sites. The website also includes information regarding the coverage of public sector employee in selected states.

—William Coulehan, *Compliance Assistance Specialist*,  
OSHA Region V; [bill.coulehan@osha.gov](mailto:bill.coulehan@osha.gov)

*Note:* William Coulehan is a compliance assistance specialist in OSHA’s Region V. This article is a summary of his personal experiences and is not meant to portray OSHA’s official position on inspection policies and procedures.

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*Lightfastness Ratings*  
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sunlight through window glass. It is typically used to test products whose primary service life will be indoors.

#### **Summary**

Fluorescent lamps produce a much different light spectrum than sunlight or xenon-arc lamps. A laboratory light source must be selected to best match the product’s actual service environment. To help illustrate the significance of lamp selection, consider the following example: An ink predicted to last 35 years by using a cool white fluorescent lamp (450 lux/12h per day) will only last for one year at 50,000 lux at 3 hours per day (equivalent to morning sunshine penetrating through a window).

The explanation for this discrepancy is that the spectral output of the cool white fluorescent lamp source is very different than the spectral power distribution of window-glass filtered sunlight. This example clearly demonstrates

the danger of making service life predictions using a low-intensity light source that does not account for high-intensity, full-spectrum sunlight.

## **2. Light Intensity**

There is no standard light intensity (irradiance) for indoor environments. As already noted, there are dozens of possible indoor environments, each with its own unique lighting conditions. Therefore, there is not one specific laboratory irradiance level to address all of these situations. Environmental exposure levels can range from 100 lux to 100,000 lux, depending upon the light source(s).

### **Temperature Sensitivity of Materials**

Photochemical responses are material-dependent and influenced by temperature. In combination with UV light, high temperature will accelerate the photo degradation of many materials.



### 3. Standard Temperature

There is no standard indoor ambient temperature level. Ambient temperatures vary greatly between different regions of the world, and this can affect image durability. Images may degrade faster in a subtropical location like Miami, but remain relatively lightfast in a cool location like London.

### 4. Humidity

Like temperature, there is no standard ambient humidity level for most indoor environments, and there are varying recommendations for museum exposures, depending on the objects being displayed. For inks and some other kinds of coloring materials, high humidity levels may cause dyes to migrate, causing uneven densities on substrate, resulting in color hue shifts (e.g., “blue shift”) or dye smear. The degradation processes of many pigments are also affected by high humidity.

Humidity can also affect the substrate an image is printed on. This may result in yellowing from photochemical reactions taking place in the ink receiving layers, or in mold growth that damages the substrate or obscures an image.

### 5. Dark Stability

An image not only has to remain lightfast, but it also must be “darkfast”: photochemical dye reactions can continue in the absence of light. These photochemical reactions are accelerated by temperature. An unstable coloring material may therefore “fade,” or even change color, in the dark.

### 6. Linearity of Degradation

Some images fade or change color in a linear fashion, while others may show very little change over an extended period of time. Then, suddenly, a dramatic color shift in the image can occur; or, a color may fade in a short time, and then remain stable during longer exposure.

### 7. Reciprocity Failure

“Reciprocity failure” refers to the condition when coloring materials fade faster when exposed at a lower light intensity for a longer time period than the materials exposed to higher intensity light for a shorter time period. One explanation for this phenomenon is that, over a longer time period, inks are also susceptible to other stressors besides light (ozone and humidity, for instance).

### 8. Gas (Ozone) Fading

Indoor air quality is yet another stressor to image permanence. Coloring materials applied to porous media (e.g., paper) are more susceptible to gas fading than “swellable” or gelatin-based media such as coated papers or photographic papers

### 9. Catalytic Fading

This phenomenon occurs when a particular combination of coloring materials such as inks or a dye plus a pigment, fades quickly, even though the individual inks are lightfast.

### 10. Lux vs. UV

Photography test standards specify the use of lux as a unit to use timing radiant dosage. But, lux is not a useful measurement tool when evaluating light stability of printed images or colorants, whether paints, inks, or dyes. While it would seem logical to use lux because it is based upon the human eye’s response to light (centered around the wavelength of 555 nm, or yellow-green), significant photo degradation may result from the short wave UV region (320–400 nm) which goes undetected when one uses lux as a measurement unit, especially for substrates. A more appropriate measurement, in the authors’ opinion, is to use radiant energy measured in watts per square meter (W/m<sup>2</sup>).

### Light Stability Testing Standards

The most stringent lightfastness test for artists’ coloring materials is ASTM D4303. It calls for testing colorants on more or less unreactive substrates, and requires that test specimens be exposed to natural sunlight behind glass and also to either glass-filtered xenon illumination or high output (HO) full-spectrum fluorescent illumination. Materials are exposed under these conditions and any color changes are instrumentally evaluated (pre- and post-exposure readings with a colorimeter or spectrophotometer) and reported.

Four ASTM quality specifications for artists’ materials (for oils, alkyls, acrylic emulsions, watercolors, and gouache paints) have used this method or a variant of it for nearly 20 years, and the results have revolutionized the labeling of fine artist materials. Another variation of ASTM D4303 is being used to develop standard specifications for colored pencils and pastels.

There is work underway within the American National Standards Institute’s (ANSI) IT subcommittee 9.3, Stability of Color Images Subcommittee, to write test standards for indoor light stability and outdoor durability. The subcommittee is also developing standards addressing humidity susceptibility, ozone fading and thermal degradation/dark stability. The proposed ANSI indoor light stability standard will specify three test conditions: (1) cool white fluorescent lamps, (2) xenon arc, and (3) tungsten lamps. These three light sources were chosen to cover various indoor lighting conditions. Xenon arc with a window glass filter is intended to simulate sunlight filtered through window glass. This standard is in the early draft stages and will probably not be approved and published for at least two years.

## Conclusion

These ten caveats show that predicting a colorant's lightfastness is difficult, whether it is a paint, dye, or printed material. Because of the multitude of environmental factors that can work independently or in tandem with UV light, we should be extremely cautious when estimating lightfastness. In addition, there can be a complex inter-relationship between coating and substrate, especially in the case of inkjet prints where the papers may be treated.

We cannot simply put data in the form of absolute values into a mathematical equation, to generate accurate lifetime predictions. However, by using rank order correlation, we can compare the relative performance of one particular material and its substrate to another. In correlating accelerated and natural sun exposure tests, the rank order performance of the materials exposed to both environments is compared, and the strength of the association between the tests is therefore established. Rank order will not tell exactly how lightfast a colorant/substrate combination is, or place the material in a particular lightfastness category, but makes it possible to tell which product is more lightfast than another. This is especially important in fields such as inkjet printing or photography, where new products and technologies are being developed at a rapid pace.

With the correct choice of operating conditions, accelerated laboratory lightfastness testing can provide extremely useful results that are typically much faster than natural, real-time testing. These results can be used to rapidly assess probable product performance. Although accelerated testing of any type is not capable of producing the "silver bullet" to determine absolute correlation with real world results, the benefits of comparative data cannot be ignored. This type of data can be used to (1) qualify new or existing printing ink systems, or coloring materials, (2) develop pigment/binder or ink/substrate reformulations

that have improved lightfastness and/or durability, (3) expedite the approval process to bring a new product to market, (4) establish baseline quality control requirements, and (5) ultimately to establish an industry standard for new artists' materials, reformulations of old artists' materials, and the printing of digital images—a new and dynamic industry.

## Acknowledgments

The authors thank Patrick J. Brennan for his assistance, direction, and encouragement; Henry Levison for his original inspiration; Joy Turner Luke for her advice and contributions to the work of numerous ASTM committees, especially D01.57; and Mark Gilberg, formerly with the National Center for Preservation Technology and Training, for his support of lightfastness testing and standards writing.

## References

ASTM G 154, "Standard Practice for Operating Fluorescent Light Apparatus for UV Exposure of Non-Metallic Materials."

ASTM G 155, "Standard Practice for Operating Xenon Arc Light Apparatus for Exposure of Non-Metallic Materials."

ASTM D 3424, "Evaluating the Relative Lightfastness and Weatherability of Printed Matter."

ASTM D 4674, "Standard Test Method for Accelerated Testing for Color Stability of Plastics Exposed to Indoor Fluorescent Light and Window Filtered Daylight"

—Eric T. Everett, Q-Panel Lab Products, [everett@q-panel.com](mailto:everett@q-panel.com);  
Mark D. Gottsegen, University of North Carolina at Greensboro,  
[mdgottse@uncg.edu](mailto:mdgottse@uncg.edu)

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### AIC News

*continued from page 6*

A full copy of the report has been posted on the AIC website, <http://aic.stanford.edu>.

#### Recommendations:

The round table commended AIC for its efforts to organize its institutional archives, to affirm the importance of documentation in its *Code of Ethics and Guidelines for Practice*, to fund the oral history archives, and to appoint an archives liaison. It urged the AIC Board to continue these efforts and take a more proactive role in the documentation of the field of conservation by serving as advocates for importance of preserving documentation and implementing the following recommendations. The group acknowledged the financial limitations of AIC and the small size of its office staff so the recommendations, except for the last one, require minimal or modest funding. Nonetheless, they would make a significant impact. Action taken to date

appears in italics at the end of each recommendation:

**1. Review the position of "archives liaison" and consider reconstituting it as a Task Force or Committee to deal with the issues of conservation records and archives.**

*At its June meeting the Board appointed Nancy Schrock to chair the Task Force, reporting to AIC Secretary Hilary Kaplan. Volunteers are welcome to apply for the Task Force and should contact either Nancy Schrock (-) or Penny Jones ([pjones@aic-faic.org](mailto:pjones@aic-faic.org)).*

**2. Transfer ownership of the FAIC Oral History Collection to the Winterthur Museum Library so that the materials can be processed and made accessible to researchers.**

*The Executive Director began negotiations with Winterthur and transfer has been completed.*

**3. Continue to organize AIC's own organizational archive with the goal of placing inactive records in a repository.**



Round table attendees, l to r: Tom Chase, Mary Cooper, Joyce Hill Stoner, Penny Jones, Richard McKinstry, Joan Warnow-Blewett, Nancy Schrock, Edie Hedlin, Perry Huston, and Luke Swetland.

The AIC Office is looking for an intern for the fall. Hilary Kaplan advises on this project.

4. **Prepare and publish Records Management Guidelines for Conservators in Private Practice.** Such a publication would be useful for practicing conservators by establishing good business practice and would ensure that records would be in order when it was time for them to be considered for donation to an archive. It is envisioned as a brief, eight-page document comparable to Health and Safety's inserts.

Nancy Schrock will bring a proposal to prepare guidelines to the fall AIC Board meeting. Mary Cooper, participant in the round table and author of three similar publications, has indicated an interest in working on this.

5. **Collect examples of contracts/release forms that will give access to records in the future.** This will be part of the records management guidelines above.

6. **Review the Guidelines for Practice, Section 28, and consider changes that make it easier for conservators to donate their collections to archives.** These changes are minor and focus on problematic use of language, e.g., assigning the "record copy" to the client, which makes future ownership problematic. Archivists also felt that the current writing is client-centric rather than heritage-centric.

Nancy Schrock will compile the comments from the archivists at the round table and bring them forward to the Board.

7. **Continue to help members place their records in archives on an ad hoc basis.**

The Archives Task Force will provide assistance. Archivists on the round table indicated they would be willing to assist.

8. **Investigate grant sources for a proposal to develop a documentation strategy for the field of conservation.** Members of the round table, led by the archivists, feel strongly that we need a clearer understanding of how best to document the profession: who the leaders are, where the work is done, what the records include, and the relationship between private and institutional record creators/archives. Issues such as a network of repositories, clearinghouse, or database would come out of the strategy and cannot be developed in isolation. An advisory group of conservators and archivists, much as this round table, would be essential.

The Archives Task Force would investigate grant sources and report to the Board. Other round table participants are willing to advise. Joan Warnow-Blewett offered to share her grant proposals for the American Institute for Physics.

—Nancy Schrock, AIC Financial Advisory Council,  
nischrock@comcast.net

## FAIC News

### Christa Gaehde Fund Available for Grants

FAIC is pleased to announce that the Christa Gaehde Fund has reached its target goal of more than \$20,000 thanks to the generosity of Christa's friends, colleagues, and family. During its annual business meeting, the Book and Paper Group membership voted to contribute an additional \$5,000. As a result, earnings from the endowment will be available for grants starting February 1, 2004. The review committee will be composed of BPG members. Application instructions and forms can be found on the AIC website or by calling the AIC office.

The Christa Gaehde Fund was established to promote study and research in the conservation of art on paper by members of AIC. Its purpose is intended to be broad; projects may involve individual study, attendance at workshops,

## Correction

The July issue of *AIC News* incorrectly listed Nobuko Kajitani's place of employment. She is a new AIC honorary member and a textile conservator at the Metropolitan Museum of Art. We apologize for the error.

conferences, or other events; purchase of materials for research projects; or other activities in keeping with this goal. Individual grants typically range from \$500 to \$1,000, depending on the earnings on the endowment and the number of applicants.

The Fund honors Christa Gaehde (1922–2002), a pioneer in paper conservation. Christa trained and worked in Germany before leaving in 1949 to become one of the first paper conservators in the United States. She was a founding member and fellow of AIC, fellow of the IIC, and the first conservator to be elected to the Print Council of America. She co-authored one of the first books on print conservation, *A Guide to the Collecting and Care of Original Prints*, in 1965. Christa served on the Board of Examiners for Certification from 1980 to 1983 and was a strong supporter of setting standards of practice for the profession. Her active career spanned 60 years during which she was known for highly sensitive light and chlorine dioxide bleaching techniques and was keenly interested in the long-term effects of conservation treatments. Her treatment approach considered the scientific and aesthetic requirements of the artwork, and the quality of her work was such that auction houses often included her name in catalogs with artworks she had treated. Her generosity in sharing her knowledge and skills with students, interns, and colleagues was recognized in 2000 when she received the Sheldon and Caroline Keck Award for excellence in the education and training of conservators.

### FAIC Receives Grant for Furniture in France Tour

FAIC has received a grant from the Florence Gould Foundation in the amount of \$50,000 in support of a second Furniture in France Study Tour. The trip is planned for late spring 2004. Details and applications are available on the AIC website (WAG section), from the AIC office, or by contacting Joe Godla, (978) 521-4788, ext. 711; jgodla@spnea.org. Applications must be postmarked by **October 30, 2003**. Applications for the tour are open to all disciplines. Many thanks to the individuals who made the first Furniture in France Study Tour so successful as to allow more members of AIC to participate in this subsequent trip.

## Grants, Awards, and Fellowships

### Applicants for Federal Grants Need a DUNS Number (Data Universal Numbering System)

In order to improve the statistical reporting of federal grants and cooperative agreements, the Office of Management and Budget has directed all federal agencies to require all applicants to federal grants to provide a Dun and Bradstreet (D&B) Data Universal Numbering System (DUNS) number when applying for federal grants or cooperative

## Grant Deadlines

### Institute for Museum and Library Services (IMLS):

**Conservation Project Support:** October 15, 2003; contact Steve Schwartzman, sshwartzman@imls.gov; www.imls.gov

**Museums for America:** January 15, 2004; contact Christine Henry, chenry@imls.gov

**Conservation Assessment Program (CAP):** December 1, 2003; contact Heritage Preservation, rhouse@heritagepreservation.org

**Museum Assessment Program (MAP):** December 1, 2003; contact AAM, map@aam-us.org

**NCPTT Preservation and Technology Grant:** December 1, 2003; for call for proposals, see www.ncptt.nps.gov

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

**Stabilization of Humanities Collections:** October 1, 2003

**Preservation & Access Grants:** October 3, 2003

**Challenge Grant:** November 3, 2003

**Implementation Grants for Museums & Historical Organizations:** February 3, 2004

**Preservation Assistance Grants:** May 14, 2004

**National Endowment for the Arts (NEA):** Numerous programs and deadlines; www.nea.gov

**Getty Grant Program:** November 1, 2003; www.getty.edu/grants

**The Rome Prize 2004:** November 1, 2003; www.aarome.org or contact the American Academy in Rome, 7 East 60th St., New York, N.Y. 10022, Attn: Programs; (212) 751-7200; Fax: (212) 751-7220; info@aarome.org

agreements on or after October 1, 2003. The DUNS number will be required whether an applicant is submitting a paper application or an electronic application.

Use of the DUNS number government-wide will provide a cost-effective means to identify entities receiving those awards and their business relationships. The identifier will be used for tracking purposes and to validate address and point of contact information. Among existing numbering systems, the DUNS is the only one that provides the federal government the ability to determine hierarchical and family-tree data for related organizations.

**What you need to do:** Organizations should verify that they have a DUNS number or take the steps needed to obtain one as soon as possible if there is a possibility that they will be applying for federal grants or cooperative agreements on or after October 1, 2003. Organizations can receive a DUNS number at no cost by calling the dedicated

toll-free DUNS number request line at (866) 705-5711 or by visiting [www.dnb.com/us/](http://www.dnb.com/us/).

Individuals who would personally receive a grant or cooperative agreement award from the federal government apart from any business or nonprofit organization they may operate, and foreign entities are exempt from this requirement.

If your organization does not have a DUNS number, and you anticipate that your organization will apply for a grant or cooperative agreement from IMLS on or after October 1, 2003, you should take steps to obtain a DUNS number in advance of the application deadline. If your organization does not have a DUNS number, you may not be able to apply for federal grants or cooperative agreements after this time.

### Conservation Treatment Grant Program

The Museum Program of the New York State Council on the Arts (NYSCA) offers the Conservation Treatment Grant Program, administered by the Lower Hudson Conference of Historical Agencies and Museums.

In August, approximately \$125,000 in grants was recommended for conservation treatment. Lower Hudson Conference depends on professional information and standards provided by AIC, its professional associates, and its fellows, for the best results from this statewide grant program. In the first three years of the program, it has funded more than 80 treatment projects, employing more than 60 individual conservators.

More information on the Conservation Treatment Grant Program is available at [www.lowerhudsonconference.org](http://www.lowerhudsonconference.org).

### NCPTT Grants \$287,650 for Innovative Preservation Technology Projects Nationwide

The National Park Service's National Center for Preservation Technology and Training (NCPTT) has selected nine projects for grant funding that demonstrate potentially significant impact in the field of preservation technology, including a grant to FAIC for an EMG program the Annual Meeting in Portland. Secretary of the Interior Gail Norton approved the release of \$287,650 for the projects in June.

State governments, universities, and nonprofit groups are eligible to apply for funding through the preservation technology grants program. Each project is funded for one year with the option to reapply in subsequent years for ongoing research.

Past grant awards included prominent workshops in the use of ground penetrating radar for archeological applications and funding for the NIST stone test wall in Maryland. NCPTT has also funded significant research through cooperative agreements, including the termite baiting system that led to the development of the commercially-available product, Sentricon.

The National Center for Preservation Technology and Training is using technology to serve the future of Amer-

ica's heritage through applied research and professional training. Since its founding in 1994 as a result of the 1992 Amendments to the National Historic Preservation Act., NCPTT has awarded over \$5 million in grants for research that fulfills its mission of identifying and seeking solutions to critical challenges to the preservation of our nation's cultural heritage through the innovative application of advances in science and technology. For more information about NCPTT, visit the Center's website: [www.ncptt.nps.gov](http://www.ncptt.nps.gov). The next deadline is **December 2003**.

### The Rome Prize 2004

The American Academy in Rome announces its 2004 Rome Prize competition. Each year, up to two Rome Prizes are awarded in the field of historic preservation and conservation. Rome Prize winners reside at the Academy's eleven-acre center in Rome and receive room and board and a studio. Both six- and 11-month fellowships are awarded, carrying stipends of \$10,500 and \$21,000, respectively.

Historic preservation and conservation applicants are expected to be seasoned professionals, actively engaged in their fields, with enough experience and maturity to give them direction once they arrive in Rome. These awards are intended to serve a broad range of individuals who work in those areas of the arts and humanities in which the Academy gives fellowships, from the conservation of works of art, to architectural design, to public policy in the management of cities.

The annual deadline for the Rome Prize is **November 1, 2003**.

For further information or to download guidelines and an application, visit [www.aarome.org](http://www.aarome.org) or contact the American Academy in Rome, 7 East 60th St., New York, N.Y. 10022, Attn: Programs; (212) 751-7200; Fax: (212) 751-7220; [info@aarome.org](mailto:info@aarome.org). Please state specific field of interest when requesting information.

### Harvard Design School Names 2003-2004 Loeb Fellows

Eleven individuals have been awarded fellowships to participate in one year of independent study using the cur-



The National Park Service's National Center for Preservation Technology and Training (NCPTT) has selected the AIC's Electronic Media Group for a special program at the 2004 Annual Meeting in Portland. The grant of \$11,000 to FAIC for EMG's program was written by Hannah Frost, Elizabeth Kaiser Schulte, and Penny Jones.

riculum and programs of the design school as well as other resources at Harvard University. Fields include architecture, landscape architecture, and urban planning.

Loeb fellowships are awarded to highly motivated individuals who can create independent study programs that make effective use of Harvard's resources and who will use their studies to benefit society at large. Established and endowed in 1970 by John L. Loeb, the fellowships have been awarded to more than 300 individuals. Go to [www.gsd.harvard.edu](http://www.gsd.harvard.edu) for more information.

## FEMA Pre-Disaster Mitigation Grant Program

Last month, the Federal Emergency Management Agency released guidelines for its FY 2003 Pre-Disaster Mitigation (PDM) Grant Program. FEMA wants cultural and historic resources to be a part of all community planning and mitigation activities. PDM grants are available for two types of activities: mitigation planning activities and mitigation projects.

In 2003, FEMA will provide Pre-Disaster Mitigation funds to tribes, states, and communities to implement hazard mitigation planning and mitigation construction projects prior to a disaster event. Approximately \$131.5 million will be available in the form of competitive grants; there is a \$3 million Federal share cap per mitigation project.

State emergency management agencies, other state-level agencies, federally recognized tribal governments, and local governments are eligible. Although nonprofit organizations are not eligible for direct grants, they may ask their local governments to submit applications on their behalf.

Grant guidelines have been released only recently, so time is short. Grant applications must be received by the appropriate FEMA regional office by midnight eastern time, **October 6, 2003**. Electronic applications are welcome, and the mitigation divisions of the FEMA regional offices will provide technical assistance throughout the application process.

For further information: FEMA regional offices: [www.fema.gov/regions/index.shtm](http://www.fema.gov/regions/index.shtm). Complete PDM guidelines: [www.fema.gov/fima/pdm.shtm](http://www.fema.gov/fima/pdm.shtm).

## In Memoriam

### George Papadulos 1921–2003

It is with sadness that the passing of George Papadulos, a dedicated conservator and passionate teacher, is acknowledged. George Papadulos, who died in New Jersey in April 2003, led an eventful and noteworthy life.

Papadulos studied conservation at the Academy of Fine Arts in Warsaw where he was one of the first students of Professor Bohdan Marconi, conservator of paintings at the National Museum in Warsaw and an authority in authentication and conservation of paintings, renowned for

developing x-ray technology for use in the examination of easel paintings.

As a youth, Papadulos was exposed to a rich cultural environment. He was the son of a Greek businessman and Polish mother and spent his early years in Greece. After traveling with his father in the Middle East, Papadulos returned to his birthplace, Warsaw, where he spent the rest of his youth.

The second World War interrupted Papadulos' early career. When the Germans invaded Poland in September 1939, Papadulos joined the Polish Underground. After the Soviet Army invaded Poland, Papadulos was taken prisoner and sent to a camp near the White Sea. With three Polish officers, he escaped from the camp, making his way on foot and under cover of night, to Tehran. There he joined the British Army, serving in the Middle East in the Information Division.

Following this period, Papadulos was sent to London, the wartime seat of the Polish Government, for further training. When he returned to Warsaw, he was engaged on the frontlines in a bloody, two-month battle. As a result of his military deeds, he was promoted to the rank of officer of the Polish Home Army. His heroism was later honored by the Polish government in the mid-1990s.

Papadulos was subsequently captured in Poland and interned in a German prisoner-of-war camp in Murnau, Bavaria. Upon liberation by American forces toward the end of the war, Papadulos joined the U.S. Army, serving in a photography and film unit, providing settlement information to war refugees. It was in this capacity after the war, that Papadulos met his future wife, Valentina, a medical student who had escaped from a labor camp in Breslau.

From 1946 to 1950, while Valentina studied medicine at the University of Heidelberg, Papadulos returned to England, and resumed his studies in conservation under the training of Polish art conservator Joseph Szylling. In 1950,

## Interior Department Allows Grants to Historic Churches

Secretary of the Interior Gale Norton announced the administration's intention to permit federal grants to renovate churches and religious sites that are designated historic landmarks. The announcement coincided with a federal grant of \$317,000 given to the Old North Church, Boston, where, in 1775, Paul Revere hung two lanterns to signal the arrival of British troops.

The church applied for this grant under the Save America's Treasures program, and it was approved last fall. The grant was later revoked due to a 1995 Justice Department ruling dealing with the separation of church and state, but the Bush administration requested a new opinion. Secretary Norton's announcement also marked a reversal of longstanding government policy.

## 2003 AIC Directory Corrections

Griggs, Candis C.  
Griggs Conservation  
xx Chestnut St.  
San Francisco, CA 94123  
Phone/Fax: (415) 440-4041  
GriggsConservation@earthlink.net  
AO, EO, OB

▼ Sass, Shelley  
540 Nepperhan Ave., Yoho 3  
Yonkers, NY 10701  
(914) 709-0781  
Fax: (914) 709-0782  
xx@earthlink.net  
AM

they moved to Michigan and attended the University of Michigan in Ann Arbor. Valentina completed studies required to practice medicine in America, and, under the G.I. Bill, Papadapulos earned a B.A. in art history. Mr. and Dr. Papadapulos then moved to Montclair, New Jersey. It was not until after the Gorbachev era that they returned to Poland. With fond memories, Valentina remembers George taking her to Krakow to see Leonardo's *Lady with an Ermine*.

Papadapulos joined the staff of the Metropolitan Museum of Art, working under the supervision of conservator Murray Pease and curator Dietrich von Bothmer. In the 1960s, he was hired by the Hispanic Society of America, the foremost collection of Spanish art in North America, where he was employed for 30 years until 1995, when a stroke forced him to retire. Concurrent with his museum duties, Papadapulos also maintained a studio in his home, providing conservation to private collectors. He was a fellow of the AIC.

Throughout this period of four decades, Papadapulos designed the conservation laboratory at the Hispanic Society and constructed the varnish spray booth, vacuum hot table, and x-ray apparatus himself. He undertook conservation of the collection's many Spanish masterpieces, including 14th-century retablos and paintings by artists such as Zuloaga, Lopez-Mesquita, and Sorolla.

George Papadapulos became well known for his gifts as a teacher. He provided his many interns with an opportunity to learn fundamental concepts of art conservation, among them reporting and testing, reversible methods and materials, respect for craft, and consultation with the curator or owner of an object.

He will be remembered as a wonderful man with a generous heart, who welcomed students into his lab, especially those just beginning in the field. He helped pre-program interns plow through barriers to gain admission into graduate conservation programs. His former students recall with affection the many hours spent listening to his stories over

## People

**Gustav A. Berger** (1991 AIC honorary member) was awarded the Lifetime Achievement Award presented at the first congress of the IIC Spanish Group in November 2002. A special dinner was held in his honor and he was awarded a plaque stating, "In homage and recognition of his enormously appreciated contributions to scientific and technical fields of preservation and restoration of cultural property."

**Cheryl Carrabba** of Carrabba Conservation, Inc. announces her relocation to 9002 Anderson Mill Rd., Austin, Texas 78729. The new location in Northwest Austin, Texas contains a 4,000 square foot lab, secured art storage facilities, expanded framing center, client conference room complete with research library, computer/scanning center, photographic suite, and office facilities. For more information: (512) 452-5880.

**Patricia Ewer** is now the senior textiles conservator at The Upper Midwest Conservation Association (2400 Third Ave. South, Minneapolis, Minn. 55404; (612) 870-3067, Fax: (612) 870-3118; pewer@artsmia.org.

**Sandhya S. Jain**, graduate student in paper conservation at the Conservation Center, New York University, has been awarded a J. William Fulbright Student Grant to India for the 2003-2004 academic year. She will survey the state of art conservation in India, focusing on works on paper. She invites colleagues to e-mail her at jain-jesso@yahoo.com.

**Lance Mayer and Gay Myers** will be museum guest scholars at the Getty Museum this fall. They will be finishing several articles and working on a book, tentatively titled "American Painters on Technique, 1760-1940."

Conservation Solutions, Inc. (CSI) has appointed **Mark Rabinowitz** vice president, senior conservator.

Four **University of Texas at Austin Preservation and Conservation Studies (PCS)** students have recently completed their internships and graduated: Rebecca Elder, Harvard University Widener Library labs, Boston; Frank Trujillo, Columbia University labs, New York City; Jamye Jamison, Newberry Library, Chicago; and Dan Paterson, Library of Congress rare-book conservation lab. Three third-year students are starting their internships in 2003-2004: Wendy Kraemer, Harvard University Widener Library, Boston; Melissa Bradshaw, University of Iowa, Iowa City; and Linda Barone, Museum of Natural History, New York City. PCS is pleased to welcome ten incoming students for the new academic year. Eight will begin with the fall 2003 semester, and two will begin spring of 2004. Our new preservation administration students are Anthony Teague, Kathleen Mullen, Vivian Spoliansky and Kathleen Berry. New conservation students are Kevin Auer, Kendra Gates, James Thurn, Genevieve Pierce, Sonja Reid, and Shannon Phillips.

a cup of coffee.

George Papadapulos leaves a lasting legacy as an inspiring and beloved mentor to generations of conservators. He is survived by his wife of 57 years and their two daughters, Eva Davy of Wooster, New York, and Ann Guarino of Glenrock, New Jersey, as well as two grandsons, Nicholas and Vincent Guarino.

—Based on Rebecca Rushfield's 1995 interview with Halina McCormack, and revised by Ann Baldwin and Harriet Irgang, with contributions from De Abramitis and Larry Becker

## Allied Organization News

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### Heritage Preservation News

#### Japanese Wheel Gets Rolling

Heritage Preservation has granted permission to the Agency for Cultural Affairs of Japan to produce a Japanese-language version of the *Emergency Response and Salvage Wheel*. The Wheel will be made available free to national and local museums and other cultural institutions. Staff at the Tokyo Restoration and Conservation Center have made the translation, and the Japan Society for the Conservation of Cultural Property has provided professional review. The

Wheel has already been translated into four languages from the original English: Spanish, Dutch, French, and Chinese. **SOS! NEA Survey Complete**

In June 2003, SOS! finalized the national survey of permanent outdoor sculpture funded by the National Endowment for the Arts, Art in Public Places, 1967–1992 (NEA-APP). At the outset of the project in October 2001, SOS! staff researched grant files to identify 457 public art projects in 44 states plus the District of Columbia.

Through NEA grantees, public art administrators, museums, city officials, and volunteers, SOS! accounted for 91 percent of the NEA-APP public art projects. The high participation rate allows SOS! to extrapolate regarding the state of our national contemporary sculpture collection. Of the 416 located NEA projects, 86 were excluded because they were temporary, indoor, or non-sculptural; 330 were deemed permanent outdoor sculptures and included in the on-site survey.

The reported conditions were alarming: nearly half need conservation and only a third are well-maintained. Eleven percent of the sculptures had already been destroyed.

Assessment awards provided 67 sculptures with professional condition assessments. NEA sculpture owners are also beginning to step up to the conservation challenge. Six sculptures were conserved through the SOS! Conservation Treatment Award program, funded by NEA and Target



Stores. Another six were conserved independently by the owners. Visit [www.heritagepreservation.org](http://www.heritagepreservation.org) to learn more.

### Heritage Hotline

Heritage Preservation Update is now a quarterly! It has just been published and is available to you at [www.heritagepreservation.org/Update/03summer.HTM](http://www.heritagepreservation.org/Update/03summer.HTM).

### IIC Website

IIC has launched a member website, which, states the organization, is a simple, classic site that should be accessible via any browser and any telephone connection ([www.iiconservation.org](http://www.iiconservation.org)). The List of Members replaces the printed list which was issued every two years, and, which was, inevitably, out of date by the time it reached members. Now members can revise their professional details whenever they like. They can add as much information as needed, from a brief biographical note to a complete CV, a link to their own website, and even include a photograph.

Some of the pages are maintained by the IIC office: "About" contains all the information about IIC: council and officers, publications, applying for fellowship, etc. "Notices" carries current IIC announcements including information about new fellows. "Conference," "Publications," and "Regional Groups" are self-explanatory. All the items in "Events," "News," "Discussions," and "Students" will be provided by members.

### New Editor for Studies in Conservation

The IIC council has asked Dr. Alison Sawdy to serve as an editor of *Studies in Conservation*, for a probationary period of one year. Sawdy studied chemistry at the University of Edinburgh, then obtained a post-graduate diploma in the conservation of wall paintings and an M.S.c in paintings conservation at the Courtauld Institute of Art, University of London. She was also awarded a Ph.D. from the conservation department at the Institute of Archaeology, University College London, for a thesis entitled, "The kinetics of salt weathering of porous materials: stone monuments and wall paintings."

## Worth Noting

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### EMG List Serve

Not sure about what do to with your aging Bruce Nauman videos? Still can't make up your mind about going digital with your photography documentation? Confused about the archival limitations of electronic records?

Then you need to sign on to the new Electronic Media Group ListServ where your colleagues can help with these questions. It is a simple as joining the EMG and then contacting Marlan Green at [marlangreen@hotmail.com](mailto:marlangreen@hotmail.com). Please join!

### IMLS Develops New Tool

The Federal Institute of Museum and Library Services (IMLS) has launched an online tutorial to help libraries, archives, and museums develop project plans for its National Leadership Grant applications. This tool is designed to make it easier to develop good, competitive applications for federal IMLS grants. IMLS welcomes all users.

**Self-delusion #1: A few dust particles won't hurt me**  
**Self-preservation #1: Keep your lungs clean, use a HEPA vacuum**

*A reminder from the AIC Health and Safety Committee*

**October is  
National Arts and Humanities  
Month!**

**See [www.AmericansFortheArts.org](http://www.AmericansFortheArts.org)  
for more information**

## Specialty Groups



### Architecture

**SPECIAL THANKS:** It is with tremendous gratitude that we thank Mary Jablonski and John Carr for their dedication and contribution to ASG over the last two years; especially for their enthusiasm,

which is quite contagious! Thank you also to Judy Jacob, the outgoing program chair, for all her hard work in organizing this year's program. There were many new faces in our session this year—always the sign of a successful session. Judy will assume the position of the ASG chair and Guy Munsch will step up to fill her shoes for the 2004 program.

**ASG/AIC COMMITTEES:** A very special thanks to all the ASG members who continue to serve on numerous ASG/AIC committees. These hard-working individuals include, but are not limited to, Molly Lambert and Judy Jacob, ASG publications committee; Molly Lambert, AIC education & training committee; Mary Jablonski, ASG special study/tour committee; Elizabeth Goins, ASG website; Molly Lambert, ASG ListServ; and Tom Taylor and Guy Munsch, ASG liaison to APT. Thank you all for outstanding representation of ASG in the AIC community. If anyone else is serving on other committees, please drop me a note at the contact address listed below. We would like to let everyone know who is serving so that all ASG members might know whom to direct information or queries. If you are interested in representing ASG in any other capacity within AIC, please let Judy, Guy, Mary, or myself know. Also if you belong to another organization in which you would like to act as a liaison for ASG and AIC (such as ICOMOS, IIC, SHPO's, etc.), let us know.

**OTHER BUSINESS:** Mary Jablonski would like to let everyone know what a pleasure it was to serve as the ASG chairperson. A motion was discussed at the ASG business meeting about establishing the outgoing chairperson as a "chair emeritus" advisor to allow for more continuity between officers and solidify ASG's institutional memory. Mary has graciously agreed to serve in this capacity informally for the next year. At the next business meeting, a motion will be discussed to change the by-laws to incorporate this position.

**ASG JAIC ISSUE:** The ASG JAIC issue dedicated to Morgan Phillips (Spring 2003, vol. 42, no. 1) is out! This is the first issue that is solely the product of ASG members. There were many compliments at the AIC conference from other specialty groups regarding this issue. Kudos to all the authors! Thank you to Judy Jacob, Molly Lambert, and the numerous other individuals who worked tirelessly for several years to ensure that this issue would come to fruition. Morgan Phillips did indeed pave the way for architectural

conservators and this issue certainly honors his legacy.

**CUBA STUDY TRIP:** Mary Jablonski was proud to announce during the business meeting that the study trip to Cuba was scheduled for the end of October. As of the business meeting, 12 of the 20 spaces had already been filled. If you would like to join the study trip please let Mary know ASAP. **September 15, 2003**, is the deadline for a final head count. Any queries can be directed to Mary at (212) 532-7775 or xx@aol.com.

**2004 ANNUAL MEETING:** Guy Munsch is soliciting input from ASG members for next year's Annual Meeting program. We would like to organize an ASG session dedicated to cleaning and the role of the architectural conservator, in coordination with the theme of the general session. While the general session focuses on those aspects of cleaning that are cross disciplinary (to clean? not to clean? how much to clean? why to clean?), the goal of the ASG session is to discuss unique differences faced by conservators working with architecture, heritage sites, monuments, and outdoor sculpture. What are the possibilities and the limitations when dealing with issues of scale, exposure to the environment, interdisciplinary teams, and budgetary considerations? If cleaning is the foremost "treatment" practice for architectural conservators, then in the words of *Defining the Conservator: Essential Competencies, AIC 2003* (<http://aic.stanford.edu/geninfo/definingcon.pdf>), "It is in the decision to treat, or equally the decision not to treat, cultural heritage that a conservator may have a profound, long-lasting effect on it." What are the questions and acceptable answers when cleaning choices are based more heavily on aesthetic considerations than to the goal of prolonging the life of the artifact or site? Anyone wishing to discuss a potential topic for a paper in more detail can reach Guy at the e-mail address below.

**OFFICER CONTACT INFO:** Judy Jacob (judy\_jacob@nps.gov); Guy Munsch (gmunsch@lycos.com); Mary Jablonski (xx@aol.com); ElizaBeth Bede Guin (elizabeth\_guin@contractor.nps.gov).

—ElizaBeth Bede Guin, ASG Secretary/Treasurer, NCPTT NPS, 645 College Ave., Natchitoches, La. 71457; (318) 356-7444, ext.240; Fax: (318) 356-9119; elizabeth\_guin@contractor.nps.gov



### Book and Paper

**2003 ANNUAL MEETING:** Many thanks to Elmer Eusman, 2003 program chair, and, of course, to all the speakers and discussion group organizers, for an outstanding selection of topics that covered a satisfying spectrum from the historical and philosophical to the practical and innovative. The diverse interests of our large spe-

## Specialty Groups

cialty group were well represented by presentations and discussions that addressed subjects as varied as individual treatment of works of art on paper, library security, storage problems for oversize paper collections, treatment options for iron gall inks, historical Fabriano papers, and treatments for rare books, both simple and complex. At least two of the discussion sessions, Adhesives for Leather and Humidification and Flattening, featured guest speakers from other specialty groups, taking full advantage of the interdisciplinary mix that is possible at the Annual Meeting.

**CALL FOR PAPERS:** With the 2003 Annual Meeting still fresh in the minds of those who attended, it's already time to look forward to the 2004 meeting in Portland, Oregon. Abstracts are due to Sarah Stauderman, program chair (staudermans@si.edu) by **October 31**. Sarah seeks papers related to the General Session's topic of cleaning, as well as talks on innovative treatments, new research, and interesting artifacts. A half day will be devoted to discussion groups again next year. Topics are also invited for the Archives Conservators' Discussion Group (ACDG); one proposed topic is mending. Contact Nora Lockshin, ACDG Co-chair, at LockshinN@ic.si.edu with your suggestions. The Library Collections Conservation Discussion Group (LCCDG) will be planning a session, to be announced in future issues.

**PUBLICATION DEADLINE:** The deadline for submissions to the 2003 BPG Annual is **October 1**. Guidelines for authors are available at the back of the current Annual, or contact Shannon Zachary at szachary@umich.edu or (734) 763-6980. The 2002 Annual was mailed on July 29. Please contact the AIC office if you did not receive your copy as expected.

**GAEHDE FUND:** The first selection committee for the Gaehde Fund has been appointed, and applications for awards from the fund will be due on **February 1, 2004**. The Gaehde Fund will support professional development for conservators of fine art on paper, complementing the existing Carolyn Horton Fund, which is earmarked for conservators of books and archives. See Nancy Schrock's article in this newsletter (p. 11) for more details on the Gaehde Fund.

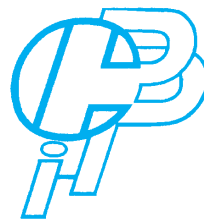
**INDIVIDUAL DONATIONS TO FAIC:** As many of you are already aware, the FAIC needs your support as part of a major initiative to raise funds for its Professional Development Program. Many of us have already taken advantage of the offerings of this program, which has flourished in recent years under the guidance of Eric Pourchot. To make a good case to potential donors, FAIC must demonstrate strong support from within the AIC membership; at present only 6% of individual members give to FAIC. At the 2003 BPG business meeting, the group voted to donate \$5,000 to the Gaehde Fund; this generous donation represents us handsomely as a group, and the Fund will directly benefit BPG members. However, a much larger roster of

individual donors to FAIC is still needed. With requirements for certification and periodic recertification now much closer to reality, the ability of FAIC to help provide affordable workshops and mid-career training is more important than ever. *The amount of your donation is less important than your participation in the campaign. Please consider making a gift of any amount you can during the next few weeks.*

I'd like to close by encouraging everyone, especially those who may not have done so before, to think about getting involved in BPG or AIC in any way that appeals, whether through elected office, committee work, or simply expressing your opinions to the executive council. Speaking as someone who has been involved intermittently at best, I can say that serving a term as a BPG officer or working with a committee is a fascinating and generally positive experience, during which you meet a lot of good people and learn a tremendous amount. I've often heard it said, and have felt myself at times, that it's always the same people who turn up on committees and election ballots. If you feel that way, nominate yourself or your friends for office. Karen Zukor, BPG nominating committee chair, is waiting to hear from you at xx@aol.com. (Job descriptions for BPG offices, and information about AIC committees, are available at <http://aic.stanford.edu>.)

Whether you want to run for office or not, subscribe to the BPG electronic mailing list. To quote from the BPG website, the list "is intended to be used for discussions of issues directly related to BPG business, and to facilitate communication between the BPG executive council and the members...Consider this a year-round extension of the annual business meeting." To subscribe, send the following message to [majordomo@lists.stanford.edu](mailto:majordomo@lists.stanford.edu): subscribe bpg.

—Maria Fredericks, Columbia University Libraries, 535 W. 114th St., New York, N.Y. 10027; (212)854-3580; [mf360@columbia.edu](mailto:mf360@columbia.edu)



### CIPP

**THANKS:** Our group was well served last year by Anne Zanikos, past chair and chair emeritus. Her leadership and energy was contagious and her spirit will be with the new board as we continue to better serve the CIPP group with input and outreach to our members. Many thanks to outgoing nominating committee chair, Nancy Heugh, and to our outgoing treasurer, Gary McGowan. The new Board and Nominating Committee are working hard to serve our members' needs and we appreciate hearing from each of you. Please let us know how we can serve you.

**LIST SERVE:** The list serve is our vehicle to communicate online with other CIPP members. If you have not joined the list serve, you can easily do so by contacting

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Peter Verheyen at [verheyen@philobiblon.com](mailto:verheyen@philobiblon.com). It is a great way to exchange information with other colleagues and we encourage you to get online.

**CERTIFICATION:** Several members of the CIPP group have contacted me to serve as volunteers on our certification committee. The Board has decided to let members of this group select their representative for the AIC Certification Development Committee. Anyone interested in volunteering on the CIPP Certification Committee is welcome to participate. Please contact me for further information.

**2004 AIC ANNUAL MEETING:** The Board and directors are currently planning our program of activities for the Annual Meeting in Portland, Oregon. During the business meeting in Arlington, a vote was taken in favor of a mid-year meeting with only a business meeting in Portland and possible small program. We hope to join the WAAC group's annual meeting in Santa Fe in October 2004 for our first mid-year meeting site. Planning is underway by our third-year director, Susan Barger, who is looking into handling the arrangements in New Mexico. We welcome input and suggestions for lecturers during the Portland and Santa Fe meeting sites. Please contact any of our directors for suggestions: Susan Barger at [barger@unm.edu](mailto:barger@unm.edu); Marianne Marti at [xx@sprintmail.com](mailto:xx@sprintmail.com); or Sarah Melching at [xx@speakeasy.net](mailto:xx@speakeasy.net).

**DONATIONS:** The CIPP group has donated \$250 to the FAIC Professional Development Fund in order to support professional development and other professional endeavors of AIC. We encourage individuals of CIPP to make any size contribution to FAIC in order for the percent of member contributions to increase.

**WEBSITE:** Discussions during the past year by the Board about a possible referral website for CIPP has resulted in the realization that two existing websites already serve our needs. Please check out the AIC "guide" website and Artcare, a for-profit website that is currently up and soliciting conservators and allied professionals.

**THREE CHEERS:** Recognition was given to past CIPP charter members during our Annual Meeting in June. Acknowledgments and thanks were offered for the work undertaken by Jose Orraca, Roger Bousold, Judith Eisenberg, Holly Maxson, Susan Blakney, and John Scott. Certificates of service were presented during the Annual Meeting to the following outgoing officers: Anne Zanikos, chair, Gary McGowan, treasurer, Nancy Heugh, nominating committee chair, and Randy Ash, director.

—Catherine Rogers, P. O. Box 1408, Charleston, S.C. 29402;  
(843) 853-2953; [xx@charleston.net](mailto:xx@charleston.net)



### Electronic Media

#### NCPTT GRANT RECEIVED:

The EMG has received a grant from NCPTT to support a program on the state-of-the-art of electronic media preservation, in addition to EMG's specialty group session at the 2004 Annual Meeting. The 2004 EMG program will provide a forum for the rigorous examination of current approaches in the practice of electronic media conservation. Members of the conservation community, as well as allied professionals who have been applying themselves to the task of preserving electronic works, will be invited to present projects, case studies, and results of their research which is forming the foundations of this newest specialty within conservation.

Panel discussions following the presentations will address the many questions, including: What are the similarities and differences among the various strategies presented? Are the strategies practical over the long term? Are methods for preserving individual works scalable to larger collections? How can the success of a particular method be gauged? What can the conservation community learn from its peers in these endeavors? What can the conservation community contribute to the efforts of other communities involved in preserving electronic media?

**CALL FOR PAPERS:** 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 "techies," we use technology daily without blinking an eye. EMG is accepting proposals for papers to be presented at the 2004 meeting in Portland. 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: [hfrost@stanford.edu](mailto:hfrost@stanford.edu) or (650) 724-4047.

**EMG LISTSERV:** The EMG is in the process of creating an EMG Listserv. Marlan Green and Michelle Barger are setting it up and Marlan will oversee it. We are looking for an EMG member to act as back up for Marlan. If you are interested, please contact Michelle Barger at [mbarger@sfnoma.org](mailto:mbarger@sfnoma.org). Members will need to sign up to participate on the Listserv. More information about the Listserv will be forthcoming.

**2004 WORKSHOPS:** The EMG would like to offer AIC members technical support workshops. We are considering one on digital photography and Adobe Photoshop. If you are interested in planning or teaching workshops, please contact Liz at [xx@aol.com](mailto:xx@aol.com).

# Specialty Groups

**THE 2003 ANNUAL MEETING:** Congratulations and thanks to everyone who participated in the EMG sessions at the Annual Meeting.

—Elizabeth Kaiser Schulte, EMG Chair, xx  
xx  
xx



## Objects

### 2003 ANNUAL MEETING:

We had a great meeting in Arlington! I want to thank Tony Sigel for organizing the afternoon tips session, "Materials and Techniques That We Love," our

OSG volunteer tech angels Sara Moy and Emily Kaplan (who was also our PowerPoint guru), and especially all of those who sent in abstracts and who presented papers; without your participation we would not have had such a great program.

During our 2003 business meeting we approved the election of a new nominating committee chair, Ellen Chase. We also approved some changes to our rules of order, the most important being the addition of the chair becoming the emeritus chair the following year to ensure continuity and also to undertake special projects. A proposal to increase membership dues was declined by the membership in a vote.

We also approved the proposed 2004 budget. We have eliminated the OSG's budget for underwriting the meals at the Annual Meeting (we are obligated to contribute to the coffee breaks) and this should prove to save us almost \$2,500 per annum. We were asked by the AIC to contribute to the Professional Development Fund and we contributed \$500 toward the fund in the 2004 budget.

**BUSINESS MEETING TIME SLOT:** There has been discussion on OSG-L as to how the OSG should schedule the business meeting and handle the meals at the Annual Meeting. Pat Griffin put out a survey on OSG-L to solicit as many comments and ideas as possible: Do you want the business meeting before the OSG session; if so, with breakfast or without? Do you want the business meeting during the OSG program? If so, when, and with refreshments or without? Do you want the OSG business meeting on a day other than the OSG program?; if so, with refreshments or without? Do you want an objects lunch? Do you want an off-site dinner?

Please take the time to follow up and send your responses, no later than **November 1**. They can be sent to David Harvey, OSG Chair, xx@aol.com.

**CALL FOR PAPERS:** The 2004 Annual Meeting in Portland, Oregon, is coming up fast and now is the time to start thinking about contributions. The OSG intends to

compliment the General Session theme on cleaning. We plan to hold a morning session of 15-minute papers and are considering an afternoon session on tips and demonstrations. The tips and demonstrations session in Arlington in 2003 was so successful and well attended that we expect to draw much interest in 2004. This will depend on your contributions!

Papers relating to the philosophy, ethics, history, and mechanics of cleaning are welcome. We are looking for papers and demonstrations on all aspects of cleaning; in particular, on methods such as mechanical, chemical, enzymatic, laser, etc., with regard to the wide range of materials to be removed: corrosion, salts, pollutants, accretions, graffiti, etc. The afternoon session of tips and demonstrations will be more informal and interactive than the morning session of papers. We also encourage submissions that have utilized conservation approaches and practices from other specialties adapted to the needs of an objects conservation problem.

Anyone interested in submitting a paper for the morning session or a tip or demonstration for the afternoon session can contact Alice Paterakis, OSG program chair. Please send an abstract of no more than 300 words by **November 1, 2003**, to: Alice Paterakis, American School of Classical Studies, 54 Souidias St., Athens 10676, Greece; Fax: 011 30 210 3310964; alicepaterakis@yahoo.com.

—Dave Harvey, Chair, xx  
xx  
xx



## Paintings

### 2003 ANNUAL MEETING:

Sincere thanks to all of the speakers and participants who made the PSG sessions a worthwhile and meaningful exchange.

I would also like to extend thanks to our outgoing chair, Heather Galloway. She put together an excellent program with presentations on a variety of topics. Attendees heard a concentration of talks on the various aspects of retouching, individual artists' materials and techniques, as well as historic perspectives on the evolution of our profession. The tips session alone was worth the price of admission. At the business meeting, we voted to create an additional position to better distribute the work load of PSG organizational activities. To that end, we approved the following change: we now have added a PSG programs chair to our roster of positions.

**NEW OFFICERS:** I'm pleased to be serving as your new PSG chair. The new program chair is Elyse Klein. Helen Mar Parkin is serving as our publications chair and Patricia Favero is our secretary/treasurer. Congratulations

## Specialty Groups

and thanks to the newly appointed fellow officers.

**CALL FOR PAPERS:** As you may already know, next year's meeting will be held in beautiful Portland, Oregon. The General Session topic for the meeting will be "Cleaning." As this is a topic near and dear to us all, I am sure that many of you will leap at the opportunity of presenting a paper at the PSG session this year. We will, of course, be pleased to accept submissions for presentations on topics other than dirty pictures. Please submit your ideas and topics to Elyse Klein. Her e-mail address is: [elyse@ulcc.org](mailto:elyse@ulcc.org).

**2003 POSTPRINTS:** To all of our outstanding colleagues who presented papers and studio tips from this year's PSG meeting: the deadline for submission of your papers and tips for inclusion in the *Postprints* is **October 31, 2003**. We want everyone who participated in this year's great meeting to send in a paper or tip so that we have a complete record of the proceedings. Our new publications chair, Helen Mar Parkin, will be contacting you. Helen has also informed me that, because of an unfortunate miscommunication, the 2002 *Postprints* were mailed without protective envelopes. If anyone receives a damaged copy, please contact Maayan Heller at the AIC office at (202) 452-9545, ext. 10, or e-mail her at [info@aic-faic.org](mailto:info@aic-faic.org) and she will send a fresh copy free of charge. We apologize for any inconvenience.

**PAINTINGS CATALOG:** At the Arlington meeting, Cathy Metzger gave the group an update on the next volume of the paintings catalog which will be devoted to retouching. If you would like to become more involved in that publication, please contact her.

**A SPECIAL LIST SERVE DEVOTED TO PAINTING CONSERVATION?** Think of the possibilities! If this is something that excites you so much that you would like to become involved in its creation, close that container of xylene and contact me.

—Mark Lewis, Chrysler Museum of Art, Norfolk, Va.;  
(757) 664-6215; [mlewis@chrysler.org](mailto:mlewis@chrysler.org)



### Photographic Materials

**CALL FOR PAPERS:** As we near the end of summer it is time to bring our attention back to bear on the more serious matters at hand, such as work. The program chair is calling for submissions as soon as possible for the 2004 AIC Annual Meeting in Portland, Oregon. Although all high-quality papers will receive consideration for inclusion in the program, members are strongly encouraged to submit abstracts for treatment-oriented presentations or research in support of treatments. Please also consider submitting talks on more long-term projects for the PMG 2005 winter meeting. All submissions should be directed to PMG Program

Chair Paul Messier, [pm@paulmessier.com](mailto:pm@paulmessier.com); (617) 782-7110.

**PMG BUSINESS/NEWS:** The guidelines for awarding financial assistance for independent research have been established and adopted, as per the business meeting in Puerto Rico. Please remember that the deadline for the first cycle is **October 15**, and the guidelines for applying should be available on the PMG website. The Puerto Rico business meeting also included a decision to increase the PMG dues to \$25 for the general membership, but to retain student dues at the same rate. Dues were raised to support the publication of a book on coatings for photographs, independent research and professional development, and to increase PMG's financial support of its officers for attendance at the AIC Annual Meetings and the PMG winter meetings. Moreover, as we continue to explore new PMG benefits for its membership, the increased dues will ensure the financial stability of the group.

This year's business meeting in Arlington was poorly attended, as is the usual case following a winter meeting. Attendance was even lower than usual because of dual conflicts with EMG and BPG sessions. However, some business did get addressed, including the decision to launch a PMG listserv, which has been accomplished. It is presently located through Yahoo, but it will be transferred to the same base as all of the other AIC-related sites. Laura Downey has agreed to serve as the owner, and will maintain the list. The entire membership is strongly encouraged to subscribe, as this will provide an excellent tool for the dissemination of important information and news.

As of the Annual Meeting in June we had received one invitation for the site of our winter meeting 2005 from Sue Bigelow in Vancouver, BC. According to the data sheet she provided me, Vancouver is regarded as one of the world's most beautiful cities, located near the ocean and bordered with stunning views of the coastal mountains. Hotel rates in Vancouver are in the range of \$60 per night for 2003 U.S. currency exchange rates. Depending on your point of origin, air fares range from \$350-\$500. The mean daily temperature for February is 47°F. Those present at the Arlington business meeting authorized the PMG officers to evaluate the invitation and make a decision whether or not to accept. We have decided to accept Sue's generous offer because it will be the first time PMG will take its winter meeting to the Pacific Northwest.

**FAIC ENDOWMENT:** AIC has embarked on a major fundraising campaign for the FAIC Professional Development Fund, and has asked the specialty groups to contribute. After lengthy discussion at the business meeting we decided that it is far more important for the general membership to contribute individually at this juncture. A very small percentage of AIC members contribute to the endowments, and I am taking this opportunity to strongly encourage PMG members to contribute to their highest capability. PMG will continue to strive to support individuals in activities relating

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specifically to the conservation of photographic materials, but the FAIC fund benefits the entire profession, and all of us should support that effort! None of us can expect to get any more back from our profession and its organizations than we are willing to put into them.

Please feel free to contact me with your ideas and/or concerns for the future role of PMG in the field of conservation, and as a leader in AIC.

—Thomas M. Edmondson, PMG Chair, Heugh-Edmondson Conservation Services, LLC, xx  
xx



**RESEARCH AND TECHNICAL STUDIES SUBGROUP:** The RATS session at the AIC Annual Meeting in June drew a large crowd. I would like to thank John Hirx for organizing this successful evening and for his work as chair during the last year. Thank you also to all the speakers for their excellent presentations. Many thanks also to Blythe McCarthy for all her hard work as secretary and treasurer for RATS for the past two years.

**NEW OFFICERS:** I would like to welcome Ellen Salzman Chase as the new vice chair and Joseph Swider, the new secretary/treasurer. We are looking forward to the upcoming year and to promoting ideas that would help the conservation community.

**ACTIVITIES:** We are in the planning stages for the next AIC Annual Meeting and more information will be included in the next newsletter. We are also updating the RATS website, thanks to Laramie Hickey-Friedman. John Hirx is continuing to work on a distribution list for RATS. Please send him your name and e-mail address if you are interested in being included on this list (JHirx@lacma.org). We are also looking at ways in which RATS could work with John Scott who coordinates the conservation science session at the annual Eastern Analytical Symposium.

**GET PUBLISHED:** At the AIC, several members discussed the need for RATS members to publish more, for example in *JAIC* or other publications. There was also talk about the role RATS could play in encouraging a greater integration of science in conservation research. If you have suggestions in these areas, please do get involved. We hope that more members will take steps toward wider distribution of their ideas through publication.

I look forward to working with you in the coming year! If you have any comments or suggestions on how RATS can be useful to you, please contact me.

—Alison Murray, am26@post.queensu.ca



### Textiles

**2003 ANNUAL MEETING:** The very full business meeting in Arlington included updates on a number of TSG activities. The change to the rules of order to reflect the reassignment of program chair duties to the vice chair was passed, and the AIC Board is expected to give final approval of the change. The program of papers was excellent—many thanks to the authors for stimulating and well-prepared presentations.

**CALL FOR PAPERS:** It is already time to think about giving a paper at the Annual Meeting to be held in Portland, Oregon, June 9–14, 2004. We do not have a set topic for the session this year, and Program Chair Kathleen Kiefer will consider abstracts on any textile conservation topic. She encourages you to submit abstracts for papers of any length up to 25 minutes; short presentations are welcome. And if you know of someone who is doing work you are interested in hearing about, contact them and urge them to present a paper. Send abstracts of 300 words or less plus a brief author bio by **November 1, 2003**, by e-mail to kkiefer@winterthur.org or to Kathleen Kiefer, Textile Conservation, Winterthur Museum, Rte. 52, Winterthur Del. 19735.

**THANK YOU:** To Kathy Francis for her two years of service to the TSG as vice chair and chair. Kathy did a great job of keeping things moving and tying up loose ends. She also began a very useful accounting of some of the history of the TSG over the last several years that will be continued by the present officers.

**NOMINATING COMMITTEE:** Virginia Whelan is the new chair of the Nominating Committee, and the other members for this year are Melanie Sanford and Zoe Annis Perkins. They will be making a formal call for nominations later this year; please consider volunteering to run for an officer position or nominating someone else. Contact Virginia if you have any questions.

**2003–2004 OFFICERS:** Deborah Bede, chair, stillwaterstudio@conknet.com, (603) 938–2310; Kathleen Kiefer, vice chair/program chair, kkiefer@winterthur.org, (302) 888–4714; Beth McLaughlin, secretary, xx@buncombe.main.nc.us; Susan Adler, treasurer, xx@attbi.com, (804) 264–8496.

—Deborah Bede, Chair, Stillwater Textile Conservation Studio, LLC, 196 Old Warner Rd., Bradford, N.H. 03221,  
(xx)

## Specialty Groups



### Wooden Artifacts

**CHANGE OF OFFICERS:** I would like to thank Arlen Heginbotham for his outstanding service to WAG over the past two years. Among his many accomplishments was the launch of the WAG-announce distribution

list which he continues to manage. Thanks also go to Helen Anderson for her service as secretary/treasurer. At the Annual Meeting in Arlington, Jeff Moore was elected as the new program chair and Richard Branyan the new secretary/treasurer.

**UPHOLSTERY WORKSHOP:** The workshop on French and American upholstery collaboration has been filled: interest in the workshop was such that a second session may be organized. Conservators and restorers from across the U.S. have registered, and two particularly interested conservators are even flying over from England. I am happy to report that traditional upholsterers will also be attending the workshop. The meeting will hopefully promote greater communication between AIC /WAG and these closely associated professionals.

The first day, October 24, will be spent at the Boston Museum of Fine Arts, and the next day at the Preservation Society of Newport County in Rhode Island. The group will closely examine the work of Rémy Brazet (a Parisian upholsterer), on the Swan/Séné suite now on display at the

Boston MFA.

After the day in Boston, the group will take a bus to Newport to look at how these ideas can be applied to 19th-century furniture. Pressing issues to consider are the use of springs and wire for “live” seats: can these be stabilized and profiles restored without destroying the original materials? There are certain to be some lively discussions between the French, American, and English conservators.

The session will be held in the Tea House on the grounds of Marble House.

**FURNITURE IN FRANCE II:** The organizing committee has been working with AIC staff to prepare a proposal for financial support for the project, Furniture in France II, headed by Kathy Gillis. The project has been funded by the Florence Gould Foundation; see page 12 for further details or the AIC website, <http://aic.stanford.edu>. The study trip is planned for the spring of 2004.

**CALL FOR PAPERS:** It's not too early to begin thinking about next year's Annual Meeting in Portland, Oregon. Jeff Moore is looking for papers for the WAG session. If you're interested in presenting a paper please contact Jeff at (401) 846-0783 or [cjmoore@newportmansions.org](mailto:cjmoore@newportmansions.org).

—Joe Godla, *Society for the Preservation of New England Antiquities*, 151 Essex St., Haverhill, Mass. 01832, (978) 521-4788, ext. 711, [jgodla@spnea.org](mailto:jgodla@spnea.org)

### AIC-Announce—An Electronic Notice for AIC Members

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

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

Questions? Contact: [aic-announce-owner@lists.stanford.edu](mailto:aic-announce-owner@lists.stanford.edu)

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



## Courses, Conferences, and Seminars

### CALL FOR PAPERS

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

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

#### June 4–7, 2004. Paper, Archives and Book Specialty Group of the Verband der Restauratoren e.V. (VDR)'s symposium, "Beyond Paper: Combination of Materials in Art Technology and Conservation."

Dresden, Germany—Contact: Verband der Restauratoren e.V. (VDR), Fachgruppe Grafik, Archiv- und Bibliotheksgut, c/o Birgit Geller, Goerdelerstrasse 1, App. 102, D-48151, Munster, Germany; +49 (0) 251-5914009; Fax: +49 (0) 251-591269; b.geller@lwl.org. Deadline for submissions is October 6, 2003

### GENERAL

#### September 17–20. APTI 2003 Conference, "21st Century Preservation—Conservation and Craftsmanship." (Followed by four two-day training workshops).

Portland, ME—Contact: Conference Chair, apti2003@aol.com; www.apti.org. Registration materials available

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

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

#### September 18–20. "The Best in Heritage," under the patronage of the International Council of Museums (ICOM), UNESCO, and Europa Nostra.

Dubrovnik, Croatia—Contact: info@thebestinheritage.com; <http://www.TheBestInHeritage.com>

#### September 24–October 4. Surface Cleaning—Materials and Methods.

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

#### September 25–27. Salve Regina University 7th Annual Conference on Cultural and Historic Preservation, "Recreating the Past: The Colonial Revival in America."

Newport, RI—Contact: Office of Academic Grants & Conferences, (401) 341-2372; historic@salve.edu

#### October 1–4. "Mastering Inpainting," 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 9–11. Western Association for Art Conservation (WAAC) 2003 Annual Meeting.

Honolulu, HI—Contact: <http://palimpsest.stanford.edu/waac>

#### October 13–15. "Monitoring for Preventive Conservation."

Sydney, Australia—Contact: Vinod Daniel, Head, Research Centre for Materials Conservation and the Built Environment, Australian Museum, 6 College Street, Sydney NSW 2000, Australia; +61 (0) 2 9320-6115; Fax: +61 (0) 2 9320-6070; Vinodd@austmus.gov.au

#### October 14–18. "Spot Testing for Materials Characterization," 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 19. AICCM National Conference 2003, Conservation Science SIG Meeting, "Role and Place."

Powerhouse Museum, Sydney, NSW—Contact: Deborah.Lau@csiro.au; +03 9252 6403; Fax: +03 9252 6244

#### October 20–24. "Removal of Pressure-Sensitive Tape and Tape Stains." In partnership with the Gerald R. Ford Conservation Center.

Omaha, NE—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K Street, NW, Suite 200, Washington, D.C. 20006; (202) 452-9545, ext. 12; Fax:

## Courses, Conferences, and Seminars

(202) 452-9328; epourchot@aic-faic.org; registration forms at <http://aic.stanford.edu/profdev>

### October 20-24. "Introduction to the Management of Museum Collections."

Smithsonian Institution, Washington, DC—Contact: Bettie Lee, Smithsonian Center for Education and Museum Studies; (202) 633-8990; leeb@scems.si.edu; <http://museumstudies.si.edu>

### October 31-November 1. Art in Transit. Co-sponsored by Midwest Regional Conservation Guild, Chicago Area Conservation Group, AIC, and the Detroit Institute of Arts.

Detroit, MI—Contact: Barbara Heller; bheller@dia.org; or Kari Lewis; klewis@dia.org; (313) 833-7920.

### November. Conservation and Preservation of Cultural Heritage.

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

### November 3. Packing and Shipping Works of Art. Co-sponsored by Western Association for Art Conservation and AIC.

Seattle, WA—Contact: Claire Dean; (503) 331-1972; clairedean@aol.com; or Molly Lambert; (510) 849-3811; lambert@there.net.

### November 7-8. Dead Space: Preserving America's Historic Necrogeographies.

Sponsored by the University of Pennsylvania—Contact:

[www.upenn.edu/gsf](http://www.upenn.edu/gsf) and check out "News & Events," or contact Judy Peters at [judy@attglobal.net](mailto:judy@attglobal.net)

### November 17-21. Second International Conference on "Preservation of Archives in Tropical Climates" (PATC II).

Curacao—Contact: +599-9-461-4866; Fax: +599-9-461-6794; [info.patc2003@nationalarchives.an](mailto:info.patc2003@nationalarchives.an); ATTN: Mr. Erwin Gibbes

### November 27-28. Lighting in Museums—Assessment and Control.

Florence, Italy—Contact: Dr. Hannelore Römisch, Fraunhofer-Institut für Silicatforschung (ISC), Bronnbach 28, 97877 Wertheim Bronnbach, Germany; 49 0931 4100 701; Fax: 49 0931 4100 799; [roemich@isc.fhg.de](mailto:roemich@isc.fhg.de); [www.lido.fraunhofer.de](http://www.lido.fraunhofer.de).

### March 18-20, 2004. 7th US/ICOMOS International Symposium, "Conservation and Management of Cultural Landscapes, Cultural Itineraries and Heritage Areas." Co-sponsored by the National Park Service National Center for Preservation Technology and Training (NCPTT).

Natchitoches, LA—More information to come

### March 29-April 1, 2004. "6th Infrared and Raman Users Group (IRUG6) International Conference."

Florence, Italy—Contact: Marcello Picollo, IFAC-CNR, via Panciatichi 64, 50127 Firenze, Italy; +39 05554235273; Fax: +39 055410893; [m.picollo@ifac.cnr.it](mailto:m.picollo@ifac.cnr.it); <http://www.irug.org>

## ARCHITECTURE

### September 21-22. Best Practices for Condition Assessments of Historic Structures.

Portland, ME—Contact: Participants must register through APT conference materials; check [www.heritagepreservation.org](http://www.heritagepreservation.org) or [www.apti.org](http://www.apti.org) for more information. An optional second-day program will be held at the Victoria Mansion on September 22. Space for day two will be limited; register early. Held in conjunction with the Association for Preservation Technology International (APT) annual meeting. Sponsored by Heritage Preservation and associated with the Conservation Assessment Program (CAP)

### November 14. "Weathering the Test of Time: The Preservation of Marble Monuments and Architectural Landmarks,"

Folger Shakespeare Library, Washington, DC—Contact: [apt\\_dc@yahoo.com](mailto:apt_dc@yahoo.com), (202) 997-0530; registration information available at: [www.aptdc.org](http://www.aptdc.org). Hosted by the DC chapter of the Association for Preservation Technology (APT)

## BOOK AND PAPER

### Sept. 22-26, IADA Congress.

Gottingen, Germany—Contact: <http://palimpsest.stanford.edu/iada>

### Oct. 16-17, the 8th International Seminar of the Care and Conservation of Manuscripts

University of Copenhagen, Denmark—Contact: The Arnamaganaean Institute, Njalsgade 136, DK-2300, Copenhagen, Denmark, Tel: +45 35 32 84 67, FAX: + 45 35 32 84 68, [ami@hum.ku.dk](mailto:ami@hum.ku.dk), [www.hum.ku.dk/ami/cc8/html](http://www.hum.ku.dk/ami/cc8/html)

## Courses, Conferences, and Seminars

### ELECTRONIC MEDIA

#### September 15–17. “2nd Triennial Conservation Conference at Northumbria University,” The Image Re-Integration Meeting.

Newcastle upon Tyne, United Kingdom—Contact: Miss A. Jean E. Brown, Senior Lecturer, Conservation, Burt Hall, Northumbria University, Newcastle upon Tyne, NE1 8ST, United Kingdom; jean.brown@unn.ac.uk


#### September 15–18. Symposium 2003—Preservation of Electronic Records: New Knowledge and Decision-Making.

Library and Archives of Canada, 395 Wellington Street, Ottawa, Ontario, Canada—Contact: Christine Bradley, (613) 998-3721, symposium\_2003@pch.gc.ca; <http://www.cci-icc.gc.ca>

### OBJECTS

#### September 29–October 1, 2004. “BigStuff: Care of Large Technology Objects,” (immediately preceding Metals 2004: Triennial Metals Conservation Conference of the Metals Working Group of ICOM-CC)

Australian War Memorial, Canberra, Australia—Contact: Alison Wain, alison.wain@awm.gov.au

 **November 6–8. “The Conservation of Leather.” In partnership with the Conservation Center for Art and Historic Artifacts.** Philadelphia, PA— Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K Street, NW, Suite 200, Washington, D.C. 20006; (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at

<http://aic.stanford.edu/profdev>  
(SOLD OUT)

#### January, 2004. Course of Specialization on the Program of Restoration for Eastern Works of Art, with focus on the restoration of the Japanese Sword.

Florence, Italy—Contact: [www.flemingyouth.it/](http://www.flemingyouth.it/) (“Heritage Preservation Laboratory – Japanese Conservation” link); [www.flemingyouth.it/details.asp?ID=43](http://www.flemingyouth.it/details.asp?ID=43); [info@flemingyouth.it](mailto:info@flemingyouth.it)

### PAINTINGS

#### September 25–28. “Italian Approaches to the Structural Conservation of Paintings: Past, Present and Future.”

West Lake Conservators, Box 45, Skaneateles, NY—Contact: Susan Blakney, (315) 685-8534; [westlakers@compuserve.com](mailto:westlakers@compuserve.com); [www.westlakeconservators.com](http://www.westlakeconservators.com). Partially funded by FAIC

### PHOTOGRAPHIC MATERIALS

#### September 18–20. SEPIA Conference, “Changing Images: The Role of Photographic Collections in the Digital Age.”

Helsinki, Finland—Contact: [www.knaw.nl/ecpa/sepia/conference.html](http://www.knaw.nl/ecpa/sepia/conference.html)

### TEXTILES

#### October 23–24. “Dyes in History and Archaeology.”

The Abegg-Stiftung—Contact: Abegg-Stiftung, Postfach, 3132 Riggisberg, Switzerland, T +41 (0)31 808 12 01, FAX +41 (0)31 808 12 00, [info@abegg-stiftung.ch](mailto:info@abegg-stiftung.ch)

#### November 6–8. North American Textile Conservation Conference 2003, “Tales in the Textile: The Conservation of Flags and Other Symbolic Textiles.”

Albany, NY—Contact: Ruth Potter, [Ruth.Potter@opthp.state.ny.us](mailto:Ruth.Potter@opthp.state.ny.us)

#### December 8. “Shocking?” An informal symposium on loss compensation and conservation treatments for the exhibition “Shocking! The Art and Fashion of Elsa Schiaparelli.”

Philadelphia, PA—Contact: Sara Reiter, (215) 684-7577; [sreiter@philamuseum.org](mailto:sreiter@philamuseum.org)

### WOODEN ARTIFACTS

#### **October 24–25. “French American Collaboration on Upholstery.” In partnership with the Museum of Fine Arts, Boston, and the Preservation Society of Newport.**

Boston, MA— Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K Street, NW, Suite 200, Washington, D.C. 20006; (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at <http://aic.stanford.edu/profdev> (SOLD OUT)

### COURSE OFFERINGS

#### AASLH Workshop Series, Interpretation Issues and Strategies (July 17–19); Collections Management & Practices (July 24–26).

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

## Courses, Conferences, and Seminars

### **The American Academy of Bookbinding Courses**

Telluride, CO—Contact: AAB, P.O. Box 1590, Telluride, CO 81435; (970) 728-3886; [www.ahhaa.org](http://www.ahhaa.org)

### **Balaam Art Center's Spanish for Art Conservators**

Spanish for Art Conservators (October 13-17; December 8-12); Spanish for Art Historians (October 20-24); History and Use of Medieval Pigments and Inks (November 3-7); Spanish for Museologists (November 10-14). Contact: Balaam, c.escoles pies 76 pral 1, 08017 Barcelona; Tel: 93 4171347; Fax: 93 2123715; [info@balaam-art.com](mailto:info@balaam-art.com); [www.balaam-art.com](http://www.balaam-art.com)

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

Supports and grounds for Paintings (Sept. 15-17); Pigment Id. Techniques for Art/Architectural Conservators (Sept. 15-17); Cleaning and Preserving Finishes on Furniture (Sept. 17-30); Advanced Matting (Sept. 24-27); Care of Book Collections (Sept. 27-30); Computer Software for Coll. Management (Sept. 29-Oct. 1); Airbrushing Skills for the Restoration of Ceramics (Sept. 22-27); Care of Ceramics and Glass (Sept. 29-Oct. 1); Book Collections Maintenance and Repair (Oct. 1-4); Master Inpainting (Oct. 1-4); Mycology for Conservators (Oct. 7-11); Preservation of Plastics (Oct. 8-11); Spot Testing for Materials Characterization (Oct. 14-18). Mt. Carroll, IL—Contact: Campbell Center, (815) 244-1173; Fax: (815) 244-1619; [campbellcenter@internetni.com](mailto:campbellcenter@internetni.com); [www.campbellcenter.org](http://www.campbellcenter.org)

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

Identification of Photographic Processes (Sept. 15-17); Preservation of Photographic Negatives: Glass, Nitrate, Acetate & other sheet & roll film systems (Sept. 18-19); Master

Class—Advanced Photographic Conservation Techniques (Oct. 27-Nov. 21); In-House Training Course and Lecture Programs. United Kingdom—Contact: Angela Moor, +44 020-8690 3678; Fax: +44 020-8314 1940; [xfa59@dial.pipex.com](mailto:xfa59@dial.pipex.com); [www.cpc.moor.dial.pipex.com/](http://www.cpc.moor.dial.pipex.com/)

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

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

### **2003 ICCROM Courses**

5th Regional Course on Conservation and Management of Immovable Cultural Heritage (Kenya, Sept. 1-Nov. 21); Architectural Records, Inventories, Information Systems and Conservation—Advanced International Course on Architectural Conservation (Italy, Sept. 22-Oct. 17). Contact: Training and Fellowship Office, [training@iccrom.org](mailto:training@iccrom.org); [www.iccrom.org](http://www.iccrom.org)

### **International Academic Projects 2003 Courses**

Chemistry for Conservators (by correspondence, September 2003 and January 2004); Tear Mending Workshop for Paintings (London, September). Contact: Alice Thompson, Assistant Coordinator, International Academic Projects, 6 Fitzroy Square, London W1T 5HJ, United Kingdom; Tel: 44 207 380 0800; Fax: 44 207 380 0500

### **Institute for Paper Conservation Courses**

Portrait Miniatures Workshop (Oct. 14-17), Japanese Scroll Painting Conservation (Oct. 21-31), Making a Karibari Using Traditional Methods (Dec. 1-5), UK—Contact: IPC, +44 (0) 188 683 2323; Fax: +44 (0) 188 683 3688; [information@ipc.org.uk](mailto:information@ipc.org.uk); <http://palimpsest.stanford.edu/ipc>

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

Nationwide—Contact: LSI, 1-800-647-1977; Fax: (800) 303-4289; [labsafe@aol.com](mailto:labsafe@aol.com); [www.labsafety.org](http://www.labsafety.org)

### **Lascaris Conservation of Works of Art**

Courses on Conservation. Halkida, Evia Island, Greece—Contact: Mihail Larentzakis-Lascaris, P.O. Box 172, 34100 Halkida, Greece; Tel/Fax: +30/22210/21981; [M\\_Laskaris@yahoo.gr](mailto:M_Laskaris@yahoo.gr)

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

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

### **Smithsonian Center for Materials Research and Education**

Contact: (301) 238-3700; [www.si.edu/scmre/courses\\_2002.html](http://www.si.edu/scmre/courses_2002.html)

### **Rutgers University School of Communication, Information and Library Studies' Biennial Preservation Management Institute.**

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

### **Seminars in Historic Preservation and Cultural Resource Management**

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

### **SOLINET Courses**

Contact: SOLINET, 1438 West Peachtree St., Suite 200, Atlanta, GA 30309; (404) 892-0943; Fax: (404)

## Courses, Conferences, and Seminars

892-7879; www.solinet.net

### Studio Art Centers International

Summer term archaeological restoration program with courses in Etruscology and Conservation of Archaeological Objects, (July 1-31, 2004). Elba—Contact: Studio Art Centers International, Institute of International Education, 809 United Nations Plaza, New York, NY 10017-3580; (212) 984-5548, Fax: (212) 984-5325; saci@iie.org

### University of Bradford, Department of Archaeological Sciences.

Archaeological X-Radiography Short Course 2003: "Image Quality, Enhancement and Interpretation," (November 4-6)  
University of Bradford, United Kingdom—Contact: John McIlwaine, Co-coordinator of Continuing and Professional Education, Department of Archaeological Sciences, University

of Bradford, Bradford, United Kingdom BD7 1DP; +44 1274 235428; Fax: +44 1274 235190; j.j.mcilwaine@bradford.ac.uk

### West Dean College Courses

UK—Contact: Patricia Jackson, Building Conservation Masterclasses Coordinator, c/o West Dean College, West Dean, Chichester, West Sussex, PO18 0QZ; Tel: 01243 81894/811301; Fax: 01243 811343; pat.jackson@westdean.org.uk; www.westdean.org.uk

### Weymouth College Higher National Diploma in Applied Architectural Stonework

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

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*Fellows and PAs: To be added to the list, please see the form with your membership renewal information*

## Positions, Internships, and Fellowships

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### THE GETTY CONSERVATION INSTITUTE SENIOR SCIENTIST

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The Getty Conservation Institute (GCI), located at the Getty Center in Los Angeles, California, and one of the operating programs of the J. Paul Getty Trust, serves the international conservation field by working strategically to advance practice in the profession. Activities include scientific research, education and training, dissemination of information, and carefully selected field projects, all directed towards unsolved problems in the conservation field.

Reporting to the Chief Scientist, the Senior Scientist will have overall responsibility for Museum Research, a section of the GCI Science department with laboratory locations at both the Getty Center and the J. Paul Getty Museum site in Malibu, California (scheduled to reopen in 2005). This individual will manage complex research projects, in addition to a staff composed of approximately four scientists, technicians and/or interns. S/he will routinely work with other Getty operating programs, The J. Paul Getty Museum and The Getty Research Institute, to assess their research needs and ensure that options are developed to meet those needs.

The ideal candidate should be a high-level contributor to the field of conservation science who is able to apply his/her advanced knowledge of scientific research as it relates to art conservation. S/he should be a creative thinker who has the ability to work effectively with experts, scholars and colleagues from a wide variety of disciplines. A minimum of seven years experience in scientific research is required; experience in the examination of metal objects is preferred. The ideal candidate should be not only a strong contributor to the field but also display a demonstrated ability to manage people, research and budgets.

Knowledge in one or more foreign languages preferred. A doctorate degree in chemistry or other natural science is preferred. An excellent benefits package and salary commensurate with qualifications and experience will be provided.

Please send résumé and cover letter by **October 15, 2003** to:  
The Getty Conservation Institute  
Attn: Giacomo Chiari, Chief Scientist  
1200 Getty Center Drive, Suite 700  
Los Angeles, CA 90049  
Fax: (310) 440-6244  
E-mail: gchiari@getty.edu

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### NATIONAL GALLERY OF ART J. PAUL GETTY PAIRED RESEARCH FELLOWSHIP IN CONSERVATION AND THE HISTORY OF ART AND ARCHAEOLOGY

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The Center for Advanced Study in the Visual Arts, National Gallery of Art, announces the J. Paul Getty Paired Research Fellowship in Conservation and the History of Art and Archaeology. Applications are invited from teams consisting of two scholars: one in the field of art history, archaeology, or another related discipline in the humanities or social sciences, and one in the field of conservation or materials science. The fellowship includes a two-month period for field, collections, and/or laboratory research, followed by a two-month residency period at the Center for Advanced Study. Applications will be considered for study in the history and conservation of the visual arts of any geographical area and of any period. This fellowship is open to those who have held the appropriate terminal degree for five years or more or who possess a record of professional accomplishment at the time of application. Each team member receives an award of \$12,000, in addition to an allowance up to \$5,500 for project-related research and travel expenses. Deadline for applications is 21 September 2003.

For information and application forms, contact the Center for Advanced Study in the Visual Arts, National Gallery of Art, 2000-B South Club Drive, Landover, Maryland 20785. Telephone: (202) 842-6482; fax: (202) 842-6733; email: advstudy@nga.gov; or visit <http://www.nga.gov/resources/casva.htm>.

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### SAINT LOUIS ART MUSEUM OBJECTS CONSERVATOR

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The Saint Louis Art Museum seeks to fill the position of Objects Conservator. The successful candidate will assume primary responsibility for all aspects of the conservation care for all objects in the Collection, including antiquities, sculpture, decorative arts, ethnographic works, and objects made from modern materials. The position will involve treatment, research, and the supervision of on-call conservators, interns, and mount-makers. Experience in earthquake mitigation and disaster preparedness is a plus. The candidate should have a formal graduate level training or equivalent experience. Eight to ten years of work experience and at least 2 years of administrative supervision experience is strongly preferred. The museum currently has three conservation departments with well-equipped labs, and plans to instate a fourth department and lab this year. Position open until filled. Send résumé, three professional references and cover letter to:

The Saint Louis Art Museum  
Attn: Human Resources  
#1 Fine Arts Dr.-Forest Park  
St. Louis, Mo. 63110  
Fax: (314) 721-6172  
E-mail: jhawkins@slam.org  
E.O.E.

## Positions, Internships, and Fellowships

### SAINT LOUIS ART MUSEUM PAPER CONSERVATOR

The Saint Louis Art Museum seeks to fill the position of Paper Conservator. The successful candidate will assume primary responsibility for all aspects of the conservation care for all works on paper in the Collection, currently estimated at over 13,000. The position will involve treatment, research, and the supervision of a technician. Experience in earthquake mitigation and disaster preparedness is a plus. The candidate should have a formal graduate level training or equivalent experience. Eight to ten years of work experi-

ence and at least 2 years of administrative supervision experience strongly preferred. The museum currently has three conservation departments with well-equipped labs, and will expect the Paper Conservator to assist in the design and outfitting of the new paper lab. Position open until filled. Send résumé, three professional references and cover letter to:

The Saint Louis Art Museum  
Attn: Human Resources  
#1 Fine Arts Dr.-Forest Park  
St. Louis, Mo. 63110  
Fax: (314) 721-6172  
E-mail: [jhawkins@slam.org](mailto:jhawkins@slam.org)  
E.O.E.



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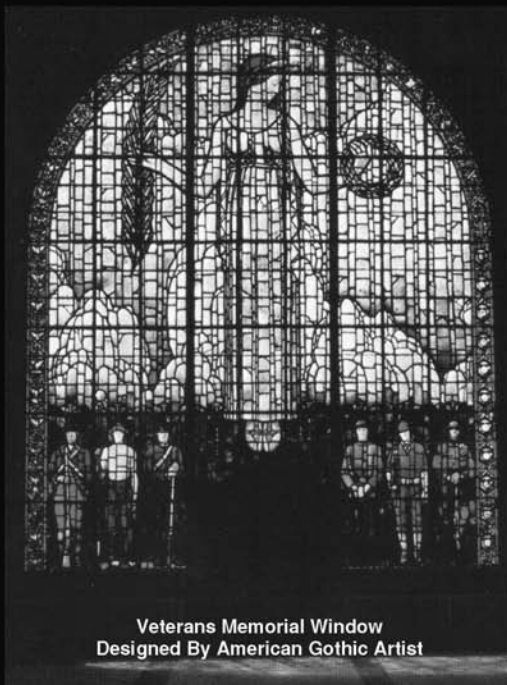
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