

AIC NEWS

American Institute for Conservation of Historic & Artistic Works

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Portland a Winner: AIC's 32nd Annual Meeting

W. THOMAS CHASE

The AIC's 32nd Annual Meeting, June 9–14 in Portland, Oregon, was the best ever! Accolades have arrived from many of the 850 attendees. While in Portland, I didn't have a chance to talk to everyone, but the AIC Board, staff, and I certainly heard a lot of compliments. If you weren't there, you missed a terrific meeting!

The general session on cleaning was stimulating and interesting. James Beck, the keynote speaker, put forward the case for less invasive and more sensitive treatments, for public reviews of treatments, and for using modern digital techniques to supplement or replace invasive treatments. Kirby Talley reviewed the history of cleaning controversies in an amusing and thought-provoking lecture. Other lectures covered the gamut of cleaning philosophies

and techniques. Thank you to Patricia Griffin and Rebecca Rushfield for organizing and running a successful general session on a focused topic of interest to conservators from all specialties. Plans for publication of the general session are moving forward.

On the afternoon of the second day, business meeting attendees convened to discuss the planning of annual meetings during our issues session. The large group broke into discussion groups and participated in lively discussion about issues related to the Annual Meeting, including costs, venues, schedules, parallel sessions of specialty groups, and more. The Annual Meeting Task Force, led by Jay Krueger, has many issues to contend with, and we look forward to future reports.

continued on page 3



The 32nd AIC Annual Meeting commenced with the general session, which featured speakers James Beck, left, and Kirby Talley, top right. AIC President Thomas Chase, top left, served as afternoon chair.

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AIC NEWS

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Responsibility for the materials/methods described herein rests solely with the contributors.

Deadline for September Editorial Submissions
(narmbruster@aic-faic.org):

August 1, 2004

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: \$1.05 per word for members and \$2.15 per word for nonmembers; the minimum charge is \$75.

The cost of advertising in Supplier's Corner is \$175 for 100 words. The cost of display ads is: 1/6 page \$215; 1/3 page \$360; 1/2 page \$445; 2/3 page \$570; full page \$695. Deadlines for advertising copy are February 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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I joined a group led by Mitchell Bishop of the Getty, and he made a comment that has resonated in my mind since: “The Annual Meeting should reflect the values of the AIC.” We then went on to think a little about values. With upcoming AIC and FAIC Board retreats for strategic planning, the question of the core values of the AIC will be fully explored. My opinion is that the values of the AIC include:

- A sense of community—belonging to a group of conservators who all are interested in sharing their knowledge and techniques
- Enjoying each other’s company, not just in meetings, but socially
- Appreciating expert, arcane, and esoteric knowledge and techniques
- Precision and finesse in application

It may just be that the Annual Meeting as it now stands is a pretty good reflection of these values, but there’s always room for improvement! See future reports from the new task force as we stride to make improvements.

The business meeting ran smoothly. The individual reports from the secretary, treasurer, education, our new executive director, and Nominating Committee were all interesting and informative. Two Board members, Director of Communications Craig Deller and Secretary Hilary Kaplan, retire this year. Many, many thanks to both of them. Paul Messier and Meg Loew Craft replace them and we welcome them to the Board. The contested seat on the Nominating Committee went to Kate Garland.

Debbie Hess Norris, president of Heritage Preservation, presented an overview of the Heritage Health Index at the business meeting. This massive survey of the state of conservation of our national cultural heritage will be sent out this summer, and we all hope that AIC members will cooperate in making it as meaningful as possible. The results will be vital for our efforts to improve the condition of cultural property in the United States.

The exhibit hall and poster sessions were held on the floor below the meeting rooms. The exhibits were interesting and relevant, and it’s always a pleasure to meet the suppliers and their representatives in person. We couldn’t get along without them! The poster session gets better and better—there were about 60 this year, up from 43 last year. Quality keeps going up, too. Many thanks to Valinda Carroll, poster session chair, for making it possible.

The banquet was well attended and enjoyed by all. Emcees Nancy Odegaard and Hilary Kaplan interspersed little-known Oregon facts (did you know the state nut is the filbert?), along with thanks and credits to the people who made the meeting possible. The awards ceremony was wonderfully full of humor and poignancy. Song stylings by Shelley Sturman were a special treat.

All of the specialty group sessions, from architecture to wooden artifacts, were engaging and enjoyable. The problem of parallel sessions with overlapping interests was exacerbated

by the Portland Rose Parade, which limited the scheduling for sessions. EMG had a special meeting on Monday, sponsored by NCPTT, which illuminated the problems faced in preserving electronic media. RATS held its first all-day session, dedicated to the topic of light, and the room was filled! And CIPP had a dinner session that included a belly dancer (further inducement to come to the meetings!). The special CIPP/BPG/EMG/PMG lecture on informational literacy pleased a room full of lunchtime listeners.

This meeting was particularly successful because of its venue. Portland is a moderate-sized and very humane city, and our hotel was in the heart of downtown. The city’s small square blocks allowed for camaraderie, interspersed with many good restaurants, nice strolling, and easy sight-seeing. Portland is one of the few cities that has free downtown transportation on its streetcars and buses. We even arranged to have the annual Rose Parade go right by our front door! The hotel arrangements were superb, and our grateful thanks go to the Portland Hilton and its friendly and competent staff. The major complaint seemed to be that it was too cold in the ballroom, a minor problem considering the extent of our meeting.

The Angels project got the conference off to a flying start. Staff members at the Pittock Mansion & Acres were very enthusiastic about our help, and we really made a difference to the conservation of the collection.

I heard only good comments about the workshops. Workshops on topics including risk assessment, digital photography and conservation lighting, AATA abstracting, and mold remediation were well attended. There have already been many requests for further (perhaps regional) repeats of the digital photography workshop. We hope to address these requests with additional workshop offerings.

The public lecture, held at the Portland Art Museum, showcased cleaning case histories and problems in seven disparate fields, with a panel of seven conservators and an art historian, Charles S. Rhyne, as moderator. The audience of more than 200 was one of the best-attended public lectures ever.

Local tours provided attendees with a true sense of place. Some of these tours spawned self-propelled walking tours within the city itself. I happened to see AIC members on their tour of Timberline Lodge at Mount Hood and they were enjoying themselves immensely.

Thanks to all who made this meeting possible, and especially the Local Arrangements Committee, headed by Claire Dean, and the AIC office staff. Good meetings such as this one are truly the result of dedication and hard work by local members and AIC staff!

See you in Minneapolis next year!

—Thomas Chase, AIC President, (310) 656-9416,
tchase4921@aol.com

Please note new dates for the IAG meeting in
Washington, D.C.: Friday afternoon, November 19,
and all day Saturday, November 20.
Additional information to follow.

Annual Meeting News

Serving on the Awards Committee is a most rewarding responsibility and one happily shared with committee members José Orraca, Will Shank, and Molly Lambert. Again this year, we took time at the annual banquet to pause and recognize each other, our colleagues, and related institutions for great accomplishments in the conservation and preservation of our cultural heritage.

Distinguished Award for Advancement of the Field of Conservation to Stanford University Libraries and the Leo and Karen Gutmann Foundation

With only four prior awards given in this category, it was with great pleasure that the AIC recognized two such significant organizations for their long-standing support of the professional development of conservators.

Stanford University Libraries

Quoting AIC President Tom Chase, "Our field would not be where it is today without the major contributions of the Stanford University Libraries and their support of such noteworthy online resources as the Conservation E-mail Distribution List (ConsDistList) and Conservation On Line or CoOL." The DistList reaches people in more than 80 countries, and CoOL gets more than 3.5 million hits every month, all of this at no cost to the AIC. The service provided by the Stanford University Libraries is nothing short of remarkable and one that has been of benefit to conservators around the world. Michael Keller, University Librarian, expressed his great appreciation of this award and regret he was unable to attend the ceremony. Accepting on behalf of the Stanford University Libraries were Catherine Tierney, associate university librarian, and Connie Brooks, head of the Preservation Department.



Shelley Sturman presents the Distinguished Award for Advancement of the Field of Conservation to representatives for Stanford University Libraries.

The Leo and Karen Gutmann Foundation

Since 2001, the Leo and Karen Gutmann Foundation has given close to \$2 million to Buffalo State University, New York University, and University of Delaware/Winterthur for graduate conservation student support. It was through Karen Gutmann's generosity and insight that she made available, as a bequest, funds from the sale of important works of art in the Gutmann Collection to support conservation students. She specified support for tuition, housing, memberships in organizations such as AIC, university fees, and books. This unique grant has had and will have a significant impact on the lives of students during training and throughout their careers in conservation. Larry Putterman, one of the directors of the Gutmann Foundation, accepted the award on behalf of the Foundation, expressed his appreciation of those who dedicate their talents to the field of conservation, and declared that he has the best job in the world.



Larry Putterman accepts the Distinguished Award for Advancement of the Field of Conservation on behalf of the Leo and Karen Gutmann Foundation.

University Products Award to F. Christopher Tahk

Sponsored and funded by University Products, this award recognizes lifetime achievement in the conservation of cultural property. Representing University Products at the awards ceremony was John Dunphy, director of marketing.

Chris Tahk has done a remarkable job over the years in creating and shaping the Buffalo State College Conservation Program, epitomizing distinguished achievement in the field. He has taught for the Art Conservation Department for the past 30 years, dating back to when it was the Cooperstown Graduate Program, and served for the last 20 years as the chair and director of the department. In 2001, the State University of New York recognized Tahk with its Award Honoring Scholarship and Research in the Human-

ities, Arts, and Social Sciences. He has dozens of publications and lectures to his credit and has been the author of at least 50 grants awarded for support of student fellowships, scientific research, and programs. Tahk is truly a role model for his fellow faculty, conservation colleagues, and hundreds of students, all of whom wish him the best in his retirement.



F Christopher Tahk spoke briefly after receiving his award from University Products for lifetime achievement in the conservation of cultural property.

Honorary AIC Membership Award to Jacqueline Olin

The AIC is pleased to recognize Jacqueline Olin with honorary membership. Olin was a member of IIC-AG and a founding member of AIC. She served as secretary of the Board in the early 1980s and also as chair of the Membership Committee for four years. Throughout her career, Olin has been professionally engaged in the examination and scientific investigation of cultural property, and she has promoted an awareness and understanding of conservation through open communication with other professionals and the public. Her list of publications and scholarly contributions to AIC and allied professions is impressive and, while working for the Smithsonian, Olin obtained grants from the U.S. State Department, the Samuel H. Kress Foundation, and the James Smithson Society. Throughout her career, she has worked on important projects promoting the use of science to gather information about our national patrimony.

Rutherford John Gettens Merit Award to Catherine Sease

Following fifteen years at the Field Museum of Natural History in Chicago where she became head of the conservation division, Catherine “Cap” Sease became the senior conservator at the Peabody Museum of Natural History at Yale University. In 1995, Sease was among the first winners of the Rome Prize in Conservation and Historic Preservation awarded by the American Academy in Rome. And, more recently, she became a member of the U.S. State Department Iraqi Museum Assessment Project in Baghdad.

In her service to the AIC, Sease was an associate editor of the *Journal of the American Institute for Conservation* for eight years until she became book review editor in 1997, a position she still holds. First as a member and then as chair for two years, Sease played an active role in the AIC Bylaws Committee. She has contributed to more than 50 publications, including *JAIC*. She is the author of the seminal book for archaeologists and conservators, *The Conservation Manual for the Field Archaeologist*. Cap Sease’s continued dedication to AIC has earned her the 2004 Rutherford John Gettens Award.



Cap Sease, award recipient during the AIC Annual Meeting banquet, accepts the Rutherford John Gettens Merit Award, presented by Shelley Sturman.

Sheldon & Caroline Keck Award to Debra Hess Norris

There is no doubt that Debbie Hess Norris embodies the ideals honored and promoted by the Sheldon & Caroline Keck Award, that is “a sustained record for excellence in the education and training of conservation professionals.” Following an M.S. degree in conservation from the Winterthur/University of Delaware Program, Norris began her career teaching the introductory block on the conservation of photographic materials to first-year graduate students in the early 1980s. In 1993, she was elected to her first of two terms as president of AIC and received the Rutherford John Gettens Award in 1998 in recognition of her outstanding

service to AIC. In 1997, she became director of the Winterthur Program and chair of the Art Conservation Department and, in 2003, she became chair of Heritage Preservation. Also in 2003, Norris achieved full professor at the University of Delaware and was recently named the Henry Francis Dupont Chair in Fine Art. And in the words of former students, “Quite simply, to have Debbie as an instructor is to have a mentor for life. She is a ready resource—accessible, informed, exuberant. Her energy and organizational abilities are legendary. She ignites those around her to be the best they can be.”



Debra Hess Norris, recipient of the Sheldon & Caroline Keck Award, beams as she speaks to banquet attendees.

Forbes Medal to James Billington

The Forbes Medal was established by the AIC to recognize the value and importance of outstanding achievements and distinguished contributions to the field by a nonconservator who supports our goals and collaborates with us to

achieve them. The Medal was last presented in 2000.

The 2004 Forbes Medal recipient was James Billington, the Librarian of Congress. Billington is a long-standing supporter of the conservation field, of the invaluable objects entrusted to his care, and of the professional development of the Library’s conservation staff. Recently, he was successful in gaining major budget initiatives for preventative conservation at the Library. In 1987, as director of the Woodrow Wilson International Center for Scholars, Billington gave the keynote address at the Art Institute of Chicago’s forum on *The Conservation of Cultural Property* titled, “The Moral Imperative of Conservation.” Each of us can take great strength from Billington’s words, spoken at the 2003 Annual Meeting reception at the Library of Congress: “The preserver, restorer, conservator is the indispensable, the primary link in the human chain that connects yesterday’s accomplishments with tomorrow’s possibilities.” The 2004 Forbes Medal recipient, James Hadley Billington, is a true friend of conservation. Accepting on behalf of Billington, who expressed regret he was unable to attend, was Mark Roosa, director of preservation at the Library of Congress. A local ceremony for Billington is being planned for later this year.

Heritage Preservation/AIC Award for Outstanding Commitment to the Preservation and Care of Collections

Three HP/AIC joint awards were given this year. The awardees are the Sam Noble Oklahoma Museum of Natural History, The Henry Ford (formerly Henry Ford Museum & Greenfield Village), and the National Archives and Records Administration (NARA) (please see page 13 for details). These awards will be presented at each respective institution in the coming months and will be highlighted in upcoming issues of *AIC News*.

—Shelley Sturman, S-sturman@nga.gov



Mark Roosa, director of preservation, Library of Congress, accepts the Forbes Medal from Shelley Sturman on behalf of James Billington, recipient of this year’s award.

Your Bequest Will Leave a Legacy to the AIC

A bequest to the FAIC is a simple, direct way to support the work of the AIC—work that supports conservators and promotes the field of conservation. Bequests made without restriction go to the FAIC Endowment, which provides annual scholarship and development income while building support for the future.

If you wish to place restrictions on the use of your bequest, please contact Megan Nash to develop language that meets your special interests and the needs of the AIC.

Please consider a bequest to the FAIC when talking with your lawyer and financial advisor about estate planning.

Contact Megan Nash at (202) 452-9545, ext. 11 or mnash@aic-faic.org.

2004 Annual Meeting Exhibitors

Archetype Books
Archivart
Art Innovation B.V.
Artifex Equipment, Inc.
BMS Catastrophe, Inc.
Canadian Conservation Institute/Institut Canadien de
Conservation
Conservation Resources International, LLC
Crystalizations Systems, Inc.
Dorfman Museum Figures, Inc.
Elsevier/Butterworth-Heinemann
FIDES International Co.
Gaylord Bros.
The Getty Conservation Institute
Getty Publications
Hiromi Paper International
The Hollinger Corporation
Huntington T. Block Insurance Agency, Inc.
Indigo Systems Corporation
Innov-X Systems, Inc.
Kasemake/McKenna Systems, Inc.

Keepsafe Systems/Microclimate Technologies
International
Metal Edge, Inc.
Mitsubishi Gas Chemical America, Inc. (MGCA)
Museum Glazing Services/A Division of Maryland Glass
and Mirror, Baltimore, Maryland
Museum Services Corporation
National Agricultural Library
National Center for Preservation Technology & Training
Neschen
NielsenBainbridge, LLC
Q-Panel Lab Products
Rontec USA, Inc.
Tru Vue, Inc.
University Products, Inc.

Tabletop Displays

Art-Care
The Campbell Center
Cascade Group
Micro-Optics
TALAS

Nouvir
Half Page
Film (provided)



From the Executive Director

Having just returned from my first AIC Annual Meeting as executive director, I can take a moment to marvel at the quality of the presentations and events, the commitment of members to their work, and the energy directed toward the advancement

of AIC and the field. It was a remarkable experience from which I learned a great deal. I greatly appreciated the opportunity to meet so many of you and to meet again with colleagues and friends I hadn't seen, in some cases, for more than 20 years.

My thanks to the program chairs, local organizers, speakers, and all the other volunteers who made this meeting so successful. My appreciation is extended to our meeting sponsors and in-kind contributors: Gamblin Artist Colors Co.; Getty Grant Program; Huntington T. Block Insurance Agency, Inc., an AON Company; Metal Edge; National Park Service and the National Center for Preservation Technology and Training; Portland Art Museum; and Willard Developments Ltd. This year we also had 43 vendors represented, many of whom expressed their appreciation of the membership and their relationship to AIC.

We were pleased that 28 conservators from 12 Latin American and Caribbean countries received support from the Getty Grant Program to attend the meeting. Simultaneous translation was provided for general sessions, and participants presented posters describing their work and research. It's gratifying to note that since 1997, with Getty Grant Program support, more than 125 conservators have

been able to attend AIC meetings. We were also happy to welcome participants from a number of other countries in Europe, Africa, and Asia.

The evening of the banquet proved to be very special. The room was full of members and friends ready to celebrate those individuals and organizations that have contributed in their own special way to the field of conservation. Shelley Sturman's tributes given as chair of the Awards Committee were elegant, warm, and reflective of the respect accorded to each of the awardees.

Now that this glorious moment of reflection is over, we as a staff are busy reviewing evaluation forms and dissecting the meeting, including planning, execution, and wrap up. We'll learn more from your comments at the issues session. And, it will be a pleasure to work with Jay Krueger and his task force as we plan for even greater successes at future Annual Meetings.

Listening to the presentations at the general session, I was pleased to hear a need to communicate to the public recognized as an important piece in advancing the field. One of my and the Board's goals is to increase public understanding and appreciation of conservation and the role it plays in "enriching our future by conserving the past." I look forward to working with you—our members—to accomplish this.

Thank you for your warm welcome and enthusiasm!

—Eryl P. Wentworth, AIC/FAIC Executive Director,
ewentworth@aic-faic.org

2004 AIC/FAIC BOARD ELECTION RESULTS

Paul Messier: Director, Communications
Meg Loew Craft: Secretary

Board members continuing:

W. Thomas Chase: President
Nancy Odegaard: Vice President
Jane Klinger: Director, Committee Liaison
Richard Kerschner: Treasurer
Katharine Untch: Director, Professional
Education
Mary Striegel: Director, Specialty Group
Liaison

CORRECTION

The 2003 Annual Report in the May *AIC News* omitted one bestowed award: the Washington Conservation Guild received the Special Recognition Award for outstanding service and achievement in the promotion of conservation and professional development for the benefit of conservators, museums, and the general public.

Treasurer's Statement

The Nominating Committee regrets that Treasurer Rick Kerschner's response to the ballot question was partially omitted on the ballot. His complete response follows:

As treasurer, my main communication with the membership is in the form of the annual report. The Treasurer's report needs to be clearly written and provide insight into the financial health of AIC and FAIC. The Consolidated Statement of Activities prepared by our auditors, RAFFA and Associates, must also be clear and concise; one of the reasons we continue to employ RAFFA is its ability to present financial information in terms that Board members and AIC members can understand. The annual report that is published in the May newsletter is followed by an oral report at the business meeting portion of the AIC Annual Meeting, where members have an opportunity to question any of the Board members. For those who could not attend the Annual Meeting, I am available by phone or e-mail.

The best way I can help the membership understand the work of the Board is to encourage each and every interested member to become actively involved with AIC. First, read the newsletter carefully. Browse through the new

AIC/FAIC website for an hour or so, and you will gain a true appreciation of the roles and responsibilities of the Board in overseeing a myriad of professional activities. Get even more involved by volunteering to serve in an official capacity with one of the ten specialty groups, twelve committees, or three task forces. The Internal Advisory Group (IAG), consisting of representatives of all these entities, meets with the AIC Board twice a year to discuss concerns and inform new initiatives. Even better than just understanding how the Board works is sharing your ideas or expressing your opinion. Let your concerns be known by participating in annual specialty group and AIC business meetings. Participate in the new AIC online forums, write a letter to the AIC newsletter or a Board member, or call or e-mail one of us. Your input can and will directly affect the future direction of your professional organization.

Calling All Fellows for the Membership Committee

The membership committee needs two new members: one with a specialization in objects, one with a specialization in architecture. If possible, they should have received their training in a formal American conservation school. The committee is currently requesting applicants with these characteristics in order to maintain diversity by specialty,



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geography, type of training, in private practice, etc. We currently have a majority of members who received their training either abroad or through apprenticeships. We also have our quota of professional associates, and unless we want to increase the number of committee members, we need members with fellow qualifications to round off the committee in accordance with the AIC Bylaws.

Work on the committee is very interesting and not very time consuming. Most of the work is concentrated around the deadlines for applications in January, May, July, and October. The committee meets via conference calls three times a year and meets once a year in Washington, D.C. Remember, AIC is all of us and depends on your professional contribution.

Please submit your name and a brief bio to Elisabeth Batchelor, Director of Conservation and Collections Management, Nelson-Atkins Museum of Art; (816) 751-1342, ebatchelor@nelson-atkins.org.

“Mastering Inpainting for Works on Paper” Workshop

With the Golden Gate Bridge in the background, participants in the recent AIC “Mastering Inpainting for Works on Paper” workshop showed off the tools used for successful inpainting. Instructors James Bernstein (center front, holding paints) and Debra Evans (center front, holding color wheel) have taught “Mastering Inpainting” as a multi-disciplinary course three times over the past two years for AIC, and twice in co-sponsored events (with The Campbell Center and the New England Conservation Association). This four-day workshop, held May 19–22, in partnership with the Fine Arts Museums of San Francisco, was the first of the AIC series to focus on inpainting for works on paper. Course participants were Julie Biggs, Emily Olhoeft Helwig, Heather Hendry, Hisachi Higuchi, Erica Kotze, Chail Norton, Linda Owen, Jennifer Perry, Melissa Potter, Shiho Sasaki, Janice Schopfer, Katie Taylor, Laura A. Wahl, and Faith Zieske. Participants came from seven states and the U.K. This program was funded by the FAIC Endowment for Professional Development, which is supported by The Andrew W. Mellon Foundation and by contributions from members of AIC.

Register Today for the AIC Forums on the AIC Website!

1. Go to www.aic-faic.org
2. Select “members” on the menu bar
3. Select “forum”
4. Log on: user name “aic” and password “AIC04”
5. Click on “register” and follow the directions using your own name and password
6. Once the profile and user options are completed, an e-mail will be sent to you
7. Click on the URL in that e-mail to complete the registration process
8. In the Forum site, use the “aic” user name and “AIC04” password
9. In the “Main Forum” go to either “AIC Professional Development Discussion” or “Out-reach”



Attendees of the “Mastering Inpainting for Works on Paper” workshop. Photo Credit: James Bernstein

Deadline for FAIC Grant and Scholarship Applications: September 15, 2004

- Individual Professional Development Scholarships offer support of up to \$1,000 to help defray professional development costs for AIC members
- Lecture Fund Grants offer up to \$500 for presenting public lectures to help advance public awareness of conservation
- Regional Angels Project Grants offer up to \$1,000 toward the development and implementation of volunteer projects that bring teams of conservators to work with collections in need of care around the country
- Workshop Development Grants offer up to \$1,000 to help defray costs for development and presentation of regional workshops for conservators

Guidelines and applications for each funding category are available on the AIC website at www.aic-faic.org, or from the AIC office. Projects should begin no earlier than November 1 for full consideration. Please read guidelines carefully, as submission requirements and options have changed. All materials must be received in the AIC office by the September 15 deadline.

Health and Safety News

Ultra Violence to Your Eyesight

To shade your eyes and reduce overexposure to high levels of bright sunlight, blue or gray sunglasses are recommended, but not enough! The summer months bring brighter sunshine to North America—from Arizona to Maine, from Alaska to Florida—and with this increase comes an increased exposure to ultra violet light and the opportunity to review a few facts. The ultraviolet region (180–400 nm) of the electromagnetic spectrum lies outside the visible spectrum (400–750 nm). In Arizona and Florida where accelerated outdoor weathering is carried out, the UV exposure (295–385 nm) increases from about 20 MJm² to 35 and 25 MJm², respectively, during the summer months. Ultra violet light is divided into three regions (see table).

The UVC radiation is blocked by the earth's atmosphere. Out of doors, our eyes and skin are susceptible primarily to the UVA and UVB regions. Most of UVB is also blocked out, but that which is not has higher, penetrative energy. Acute skin exposure produces erythema, a photochemical reaction more commonly known as sunburn. Chronic exposure may produce premature aging, wrinkling, skin cancers; exposures

in tanning salons, primarily UVA, produce molecular alteration of skin cells. Eye injuries can also occur. Acute exposure incidents may produce photokeratitis, a painful inflammation to the lens (snowblindness, welder's eye); chronic exposure may be linked to the development of cataracts and macular degeneration.

Sunglasses may or may not be rated or advertised as UV protecting (polarizing refers to the reduction of reflected light—glare—and not UV); purchase those labeled 99 to 100% filtering UVA and UVB; wear them even over UV filtering contact lenses. The U.S. Food & Drug Administration has labeling guidance for nonprescription sunglasses to meet ophthalmic standards, ANSI Z80.3 1966 UV blocking

UV Region	Generic Name	Conservation Equipment	Wavelength (nm)
UVA	Black Light	Long wave (365 nm)	315–400 (320–380)
UVB	Erythematous	-----	280–314 (290–320)
UVC	Germicidal	Short wave (254 nm)	180–280 (180–290)

requirements. According to the FDA, "the degree to which sunglasses will attenuate sunlight and block UV varies with the physical, chemical, and optical

properties of the lenses. Therefore, the performance claims found in the promotion, labeling, or advertising for sunglasses may vary according to its construction."

Commercial sunglasses and UV-filtering prescription eyeglasses and lenses do not constitute personal protective equipment adequate for exposure to equipment-generated UV radiation. For eye protection against "black light" sources, wear polycarbonate goggles or face shields stamped with the eye protection standard, ANSI Z87.1-1989—look for the Z87 mark on the lens/frame and be sure that there is protection

for your peripheral vision: there should be side-protection of some sort. Again, the wearer must be a cautious consumer—the table shows two different definitions of UVA, UVB, and UVC. Safety glasses rated “ANSI Z87.1 compliant and OSHA approved” may provide 99.9% UV protection—but the wavelength of the transmitting 0.1% is of interest. Although face shields provide better overall protection, users of UV lights may wish to use special prophylactic UV protective creams instead. Nitrile gloves and long-sleeved lab coats are recommended to protect hands and arms while working.

In summary, eye and skin protection against ultra violet light has two aspects: the intensity of the light—its brightness—and the particular spectrum of the light. The primary function of commercial sunglasses is to “attenuate”—reduce the intensity of the light. For this reason, they are colored and provide a reduced transmission of light to the eyes. Commercial sunglasses may also be polarized to reduce glare or reflected light; they may be “UV filtered” to provide some additional protection against part of the ultra violet light spectrum. Ultra violet safety goggles or face shields protect against the ultra violet spectrum; if they are clear, there is no attenuation or reduction in intensity. If you don’t know what you are using to protect your eyes, find out. Ask the manufacturer. Mark Ormsby at NARA checked their UV goggles and found some pairs did not protect the conservators’ eyes in the long range UVA region, below 400 nm (see figure). Verify that your UV protection is protective! Check by placing your UV monitor beneath the lens of your goggles or UV safety glasses: if there is a positive reading, change your eye protection!

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- www.aad.org/PressReleases/exposure.html
- www.ansi.org/www.atlaswsg.com/weath/2003.pdf
- www.cdc.gov/niosh/eyesafe.html
- www.fda.gov/cdrh/ode/sunglass.pdf
- www.fda.gov/cdrh/ode/90.html
- www.uvprocess.com/products/Curecon/UVins/short_and_long_wave_uv_light.asp

—Mary Ballard and the Health & Safety Committee

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- Universal
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- Key Person
- Executive Benefit Life

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Disability Income & Critical Illness

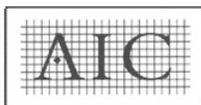
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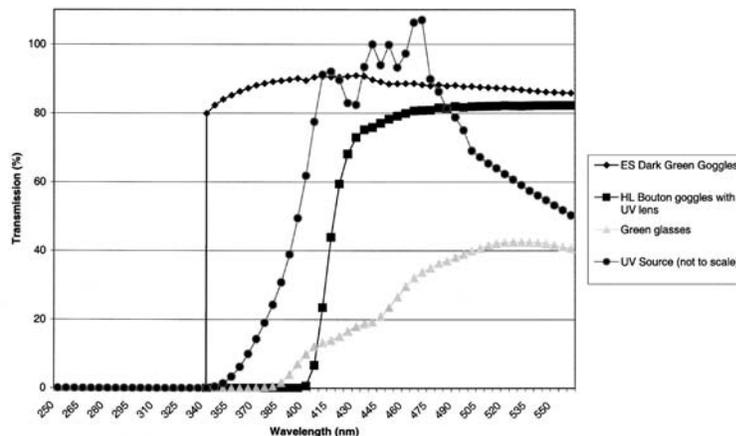
Plans may vary by state. All plans not available in all states.



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UV-VIS Transmission of Safety Goggles



File: UVtransmission of goggles

Allied Organization News

News from Heritage Preservation

Heritage Preservation Annual Meeting is November 19

Heritage Preservation members will get a preview of results of the Heritage Health Index at the 2004 Annual Meeting on Friday, November 19, in Washington, D.C. Mark your calendar now for 9 a.m.–12:30 p.m. at the Sumner School Building, 17th and M Streets, NW.

Watch www.heritagepreservation.org for more information on the meeting's program.

Carol Mancusi-Ungaro Receives CAA/Heritage Preservation Award

Carol Mancusi-Ungaro has received the 2004 College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation. She is currently the founding director of the Center for the Technical Study of Modern Art at the Harvard University Museums and the director of conservation at the Whitney Museum of American Art, as well as a senior lecturer in the history of art and architecture at Harvard.

The College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation was initiated in 1990 and for 13 years has recognized an "outstanding contribution by one or more persons who individually or jointly have enhanced the understanding of art through the application of knowledge and experience in conservation, art history, and art."

For nomination guidelines and deadline for the 2005 award, visit www.heritagepreservation.org.

Three Institutions Honored for Excellence in Preservation of Collections

The Henry Ford in Dearborn, Michigan, the Sam Noble Oklahoma Museum of Natural History in Norman, Oklahoma, and the National Archives and Records Administration have received the 2004 Heritage Preservation/American Institute for Conservation Award for Outstanding Commitment to the Preservation and Care of Collections. The honorees were selected by professional conservators in recognition of their dedication to high standards of conservation policy and practice. This year's honorees stand out not only for their attention to conservation, but also for engaging their communities on conservation issues.

The Henry Ford includes Henry Ford Museum, Greenfield Village, Henry Ford Academy, the Benson Ford Research Center, and Ford Rouge Factory Tours. Automobile magnate Henry Ford founded the Museum and Village in 1929, and the collection includes more than 1 million artifacts and more than 76 historic structures. The Henry Ford has systematically addressed conservation issues and extended that focus into the community.

The Sam Noble Oklahoma Museum of Natural History

was honored for its transformation from an assortment of barns and sheds holding priceless collections in substandard condition to a new, professional museum providing first-rate care for the state's heritage. Public awareness of dangers to the collections was instrumental to getting the new museum built.

The National Archives and Records Administration (NARA) is an independent agency created in 1934 that safeguards records of the federal government from the colonial and pre-federal period to the present. By virtue of its position and irreplaceable holdings, NARA is on the cutting edge of preservation technologies. Its contributions to the field through sharing research results and providing venues for communication and discussion are invaluable.

The Heritage Preservation/American Institute for Conservation Award for Outstanding Commitment to the Preservation and Care of Collections was created in 1998. Since then, a total of 18 awards have been given, including this year's recipients. Nominations for the 2005 award are due by November 15, 2004. For more information, visit www.heritagepreservation.org.

DONATIONS

We extend great appreciation to all members participating in the FAIC 2004 fund drive. Your contributions to FAIC funds are greatly valued. Donations are still coming into the office; if you contributed and do not see your name here, please be assured you will be listed in the next AIC News.

Thank you for helping build a stronger future for FAIC.

M. Randall (Randy) Ash	Charles Moore
Julie Baker	Lori Musicó
Judy Bischoff	Leslie Paisley
Julia Bogacki	Ellen Pearlstein
Veronica Bullock	Caroline Rieger
W. Thomas Chase	Andrew Robb
Cindy Connelly Ryan	Catherine Rogers
Ruth Cox	Linda Roundhill
Christine Del Re	Victoria Ryan
Diana Dicus	Anthony Sigel
Jeanmarie Easter	Landis Smith
Kevin Gleason	Christopher Sokolowski
Emily Hartley	Stashka Star
Susan Jackson	Sarah Stauderman
Pamela Kirschner	Mary Striegel
John Kjelland	John Sutton
Linda Landry	Margaret Sutton
Peter Malarkey	Isabelle Tokumaru
Sarah Melching	Carolyn Tomkiewicz
Paul Messier	Katharine Untch

Best Practices Booklet Available

Best Practices for Conditions Assessments of Historic Structures contains practical tips and techniques from experienced Conservation Assessment Program (CAP) architectural assessors. Based on a CAP workshop held last fall, the booklet presents tried and true techniques of experienced assessors and examines which qualities of their site visits and reports inspire museums to take the next steps in improving building and collections care. *Best Practices* seeks to share tips about the different ways assessments can be conducted and how to tailor reports to best help museums. *Best Practices* examines a case study museum, Pejepscot Historical Society, and its experience with CAP to illustrate how a conditions assessment can be used as a stepping stone for a long-range conservation plan. Since undertaking CAP in 1999, PHS has successfully obtained outside funding and made systematic strides in caring for their buildings and collection. Part of their success hinged upon the assessors' consideration of what they could reasonably achieve when crafting their recommendations. A limited number of print copies are available from Heritage Preservation. The publication can also be downloaded from the website as a PDF at www.heritagepreservation.org/programs/CAPassess.htm.

The Conservation Assessment Program is a federally funded grant from the Institute of Museum and Library Services that is administered by Heritage Preservation. IMLS also supported the Best Practices for Conditions Assessments of Historic Structures workshop through a National Leadership Grant. The workshop was co-sponsored by the Association for Preservation Technology International. For more about CAP, visit www.heritagepreservation.org.

Point of View

Conservation Outreach

Thirty years ago when I began working in the field of art conservation, outreach consisted largely of lectures to geriatric historical society members and the one-day-a-month open house that museums held for the public to bring in their troubled treasures. Back then, government funding for art conservation was generous, and museum staffs were growing.

Now, as I am entering the geriatric world myself, the meaning, breadth, and implementation of conservation outreach has changed dramatically. With the advent of personal computers and access to the web, the popularization of art-collecting television shows, and with severe reduction of government funding for the arts, conservation outreach requires a new set of skills.

Conservation outreach is a professional obligation for every conservator; education in everyday prevention of damage is vital, as is disaster planning for emergencies. But the skill set that is required for conservation outreach in

today's media rich world is a skill set that quiet, serious, ethical, scientifically trained conservators are not often rich in. It is a long journey from working contentedly as a bench conservator, to communicating flawlessly under the pressure of lights, camera, and action.

The realization of these difficulties in conservation outreach to the media comes from my hard-earned experience, and many devastatingly poor performances. Over six years I appeared on a live-to-air radio phone-in, answering listeners' questions on the care of their treasures, with no warning about the type of artifact or the tone or educational background of the caller. I have also appeared on TV interviews on conservation issues, as well as live-to-air TV phone-ins where the caller's voice is heard and my face is seen, reacting to the listener. I have written two TV documentaries, one of which is in pre-production and the other under contract. I have also worked as a website expert for a popular women's magazine, and I am currently writing a monthly newspaper column.

It is only fair to mention that I learned media skills working as an actor in feature films, movies of the week, and TV dramas and comedies, and from selling my voice for commercials. I trained in professional voice and theater acting as a child in New York City.

From this experience, I'd like to point out some of the challenges and major technical considerations when working in front of a camera or microphone. For example, on live-to-air TV shows, there are often multiple cameras, as well as a floor director who indicates to the guest which camera is "hot" at any given time. Then the guest must position the objects for the alternating cameras, striving to use the best conservation-approved handling techniques, while continuing to speak in a coherent manner, maintaining good eye contact with the host, and alternating direct eye contact with the center of the camera lens. And, unless the show is live-to-air, there is no guarantee that your technical explanations will not be edited out later due to time/content considerations.

Getting your message into the media is a hard business, with the potential for disappointment and personal humiliation. But show business is business, nevertheless, fraught with the pitfalls that any long-term project in the "for profit" sector might suffer.

For example, I pitched a newspaper column called "Treasures" to my local newspapers over a period of six years. One newspaper I pitched my column to changed

**Self Delusion #3: There's no smell,
so there's no problem.**

**Don't be your own canary,
wear a fit-tested respirator.**

*A reminder from the AIC Health and
Safety Committee*

ownership three times and changed editors twice during this period. Additionally, there were changes in the organization due to changes in editorial policies of the owners and/or editor in chief. For example, there were questions of where a column on conservation would fit: Lifestyle? Home? Arts? So much time and unpaid work goes into pitching a newspaper column and the pay per piece is quite low when you are successful.

Another example of time ill spent includes a trip I once made to pitch a column to the headquarters of a prominent magazine corporation based in New York City. They listened politely, kept my written materials, and soon afterwards began adding conservation-like tips scattered through the magazine, without the benefit of conservation consultants. My travel/hotel expenses and my time expenditure in preparing the pitch were never recovered. Nor did I receive acknowledgment or credit.

On a more modest scale, pitching yourself to your own local TV or radio stations as a resource is possible, but not an experience one can count on as paid time. Television and radio shows have their budgets, and many shows thrive on the services of unpaid guests and guest experts. Unpaid guest experts are often glad to do this to further their private business, for the thrill of it, for the sake of their cause, etc. But, an unpaid TV guest appearance to further a public

understanding of conservation can cost time in the preparation of material, as well as expense for TV clothing, hair, and makeup. There is also time expenditure after a guest expert appearance: the time required to recover one's nerves and composure. Many regulars on TV and radio agree that it is not so much the stage fright before the performance or appearance, but the letdown after which is costly.

In summary, conservation outreach is a professional obligation for all conservators, but successful television, radio, print, and website presentations are a steep challenge in today's media-savvy world. Please feel free to contact me directly with any questions about this topic.

Note: The substance of this paper first appeared in CAC Conference Abstracts 2004.

—Ann Shaftel MSc, MA; FAIC, CAPC, FIIC; Media Guild Member; ACTRA Performers Guild Member; Conservator

How safe is the air you breathe?

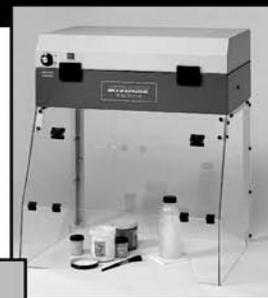
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32nd AIC Annual Meeting



Volunteers gather at the 2004 Angels project, held at the Pittock Mansion in Portland.



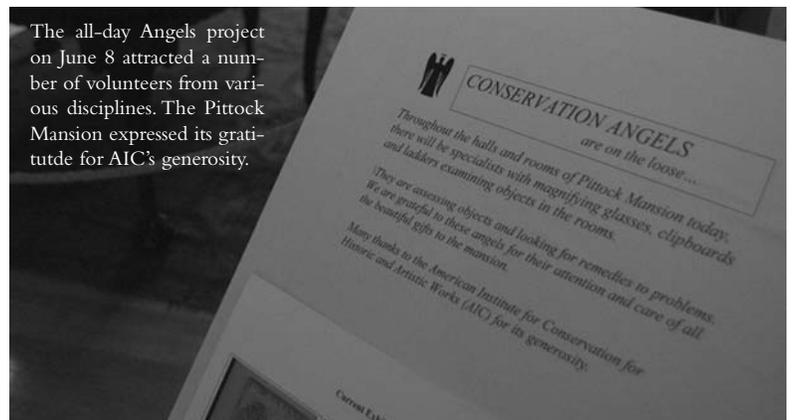
Members enjoy a buffet feast at the awards banquet, which turned out more than 200 attendees.



Coffee, anyone? Scheduled coffee breaks give members a chance to visit the exhibit hall and connect with colleagues.



Banquet emcees, Nancy Odegaard, AIC vice president, and Hilary Kaplan, outgoing AIC secretary, entertain banquet attendees before the awards ceremony.



This year's Annual Meeting numbers were impressive: 850 conservators gathered in Portland to partake of the general session, specialty group sessions, workshops, and tours.

32nd AIC Annual Meeting



A reception honoring Kress publication award recipients, sponsored by the AIC Publications Committee, was held on June 11. Attendance included approximately 23 of the award recipients, along with colleagues interested in learning more about the program.



Attendees take a break from sessions to network. Enjoying the company of other conservators and catching up with old friends prove to be other reasons for attending the Annual Meeting.



Angel volunteers examine one of the Pittock Mansion's ornate objects.



Guy Munsch presents his paper on the legacy of cleaning architectural cultural heritage to general session attendees.



AIC President Tom Chase and Joyce Hill Stoner review notes from the general session.



Pittock Mansion, site of the Angels project.

Grants, Awards, and Fellowships

News from IMLS

IMLS Awards More Than \$2 Million to Museums for Critical Conservation

Robert Martin, director of the Institute of Museum and Library Services (IMLS), announced the 66 recipients of the 2004 Conservation Project Support grants totaling \$2,406,478. Recipients will match the grants with an additional \$3,877,531. This year IMLS received 186 applications for a wide range of projects, including conservation treatment, training, surveys, and public education. Museums nationwide of all disciplines, from art to zoo, are among the recipients.

To learn more about the Institute, please log onto www.imls.gov.

IMLS Updates National Leadership Grant Program: New Structure Helps Libraries and Museums Better Serve Their Communities

IMLS has updated its National Leadership Grant program. Program categories have been renamed and clarified to improve cross-agency consistency. The new structure helps build the capacity of libraries and museums to extend learning throughout the lifetime.

Under the National Leadership Grant, the three categories for museums, three categories for libraries, and one joint category have been streamlined to three parallel categories across the museum and library programs. These are “advancing learning communities,” “building digital resources,” and “research and demonstration.”

The 2005 National Leadership Grant guidelines will be available on the IMLS website in October of 2004, www.imls.gov. The deadline for all National Leadership Grant categories is February 1, 2005. Grants will be awarded in mid-September. Applicants may request \$25,000 to \$1,000,000.

To learn more about IMLS National Leadership Grants and other funding opportunities for libraries and museums, please see the 2005 IMLS Grants and Awards program brochure at www.imls.gov/pubs/pdf/2005programs.pdf.

New Deadline Dates for Fiscal Year 2005

For fiscal year 2005, several of the application deadlines for IMLS grant programs will change. By changing application deadlines, IMLS will be better able to serve grant applicants. IMLS hopes that by providing advance notice of the new deadlines that applicants will be able to plan accordingly. See “Grant Deadlines” box.

Scholarships Available for AASLH Workshops

New professionals in the history field are invited to apply for scholarships providing tuition reimbursement (\$250) to attend the 2004 AASLH workshops. One scholarship will be offered for each workshop. To be eligible,

Grant Deadlines

[American Association of Museums \(AAM\) at www.aam-us.org](http://www.aam-us.org)

• Museum Assessment Program: December 1

[Getty Grant Program at www.getty.edu/grants](http://www.getty.edu/grants)

• Museum Conservation Grants, Survey Grants: no deadline

• Museum Conservation Grants, Treatment Grants: no deadline
[Institute for Museum and Library Services \(IMLS\) at www.imls.gov](http://www.imls.gov)

• Conservation Project Support: October 1 (New)

• Museums for America: November 15

• Conservation Assessment Program: December 1

• Museum Assessment Program: December 1

• 21st Century Museum Professionals: December 15

• Librarians for the 21st Century: December 15

• Advancing Learning Communities: February 1, 2005

• Building Digital Resources: February 1, 2005

• Preservation or Digitization: February 1, 2005

• Research and Demonstration: February 1, 2005

• National Award for Library Service: February 15, 2005

• National Award for Museum Service: February 15, 2005

• Native American Library Services Basic and Professional Assistance Grants: March 1, 2005

• Professional Assistance Grants: March 1, 2005

• Native American Museum Services Program: April 1, 2005

• Revision of Five-Year State Plans for State Library Grant Program: April 1, 2005

• Native American Enhancement Grants: May 1, 2005

• Native Hawaiian Library Services: May 1, 2005

[National Endowment for the Arts \(NEA\) at www.nea.gov](http://www.nea.gov)

• Museums, Conservation: August 16

• Museums, Collection Management: August 16

[National Endowment for the Humanities \(NEH\) at www.neh.gov](http://www.neh.gov)

• Preservation Assistance Grants: May 16, 2005

• Stabilization of Humanities Collections Grants: October 1

• Challenge Grants: November 3

• We the People Challenge Grants in U.S. History, Institutions and Culture: February 2, 2005

• Implementation Grants for Museums and Historical Organizations: February 3, 2005

• Recovering Iraq's Past: Request for Proposals to Preserve and Document Iraq's Cultural Heritage: Projects accepted on a rolling basis

[National Historical Publications and Records Commission \(NHPRC\) at www.archives.gov/grants/index](http://www.archives.gov/grants/index)

• Grant Proposals: October 1, 2004

• Grant Proposals: June 1, 2005

[Preserve America at www.preserveamerica.gov](http://www.preserveamerica.gov)

• Call for nominations announced in summer 2004

[The Rome Prize 2005 at www.aarome.org](http://www.aarome.org)

• 2005 deadline: November 1

[Save America's Treasures at www2.cr.nps.gov/treasures](http://www2.cr.nps.gov/treasures)

• 2005 deadline has not been set

applicants must be employed by a historical organization and must have worked in the field for no more than three years. Applicants from diverse backgrounds are especially encouraged to apply. The deadline for applications is two months prior to the start date for the workshop. Applications are available online at www.aaslh.org or by calling Karla Nicholson at (615) 320-3203.

Worth Noting

Exhibition Heralds Library Reopening

“A Cathedral of Books: Rediscovering George Peabody’s Gift to Baltimore” celebrates the reopening of the George Peabody library following renovations made possible by a Save America’s Treasures grant. Beautiful editions of 15th-century books, modern editions of literary greats such as Edgar Allan Poe, 19th-century works in science and engineering, and fascinating works on great voyages of discovery are just a few of the treasures showcased.

The George Peabody Library is one of the Sheridan Libraries of The Johns Hopkins University, and part of the research library collections that serve Johns Hopkins’ academic programs worldwide. It has been closed since July 2002 for a \$1 million renovation effort to refurbish the library and modernize the heating and air conditioning system to preserve the historic collection of more than 300,000 volumes. Major financial support for the renovation came from a Save America’s Treasures grant, administered by the U.S. Department of the Interior. For more information please call (410) 659-8179.

ACTS Has a New Website

ACTS invites you to go to artscraftstheatersafety.org and take a look at its new website. This website links to the old site, which was developed and maintained for many years by Don Case. Don has turned over authorization and maintenance responsibility to a web design class at the Cattaraugus/Allegany BOCES in New York. ACTS is proud to be associated with this project. The new website concentrates on providing information about ACTS’ consulting services, while the older site covers the publications.

Science Meets Fine Art in Sarasota

New College of Florida, Mariana Sendova, and Conservation Laboratory Chief Conservator Michelle Scalera at The John and Mable Ringling Museum, are teaming up this summer to incorporate high-resolution raman spectroscopy (HRRS) to help answer some questions about the production of fine art.

As a result of a \$149,115 Department of Education grant, New College of Florida Assistant Physics Professor Mariana Sendova will establish an HRRS lab to analyze pieces of artwork from the Ringling Museum using nondestructive and noninvasive dating and preservation techniques.

New Master’s Program in Sustainable Heritage

University College London’s Center for Sustainable Heritage is launching a new master’s program in sustainable heritage aimed at developing heritage leaders who have an in-depth, evidence-based understanding of how historic build-

ings, collections, sites, and landscapes of national and international significance can be protected and enhanced. This Master of Science course will target practitioners—architects, engineers, conservators, planners, surveyors, and scientists—and will take students through a range of studies that include heritage value, historic materials, sustainable strategies, project management, and maintenance. To find out more about this innovative program, contact May Cassar at 020 7679 1780, or visit the website www.bartlett.ucl.ac.uk/graduate for an online application form.

People

The Art Conservation Department, **Buffalo State College**, announces the ten students admitted into the 2004 entering class: Victoria Binder, Rebecca Cashman, Margot Delidow, Jennifer DiJoseph, Ann Grady, Allen Kosanovich, Julie Parker, Rachel Penniman, Samantha Sheesley, and Lauren Varga.

The **Chicago Conservation Center** announces that three new conservators have joined the facility. **Steven Starling** joined the Center as senior frame conservator by way of private practice, after 24 years at the Art Institute of Chicago. **Bonnie Rimer** has been appointed painting conservator after several years as the William R. Leisher Fellow at the National Gallery of Art in Washington, D.C. **Margo McFarland** assumed responsibility as senior paper conservator after nine years at the Art Institute of Chicago.

Miriam Clavir has taken early retirement from her position as senior conservator at the UBC Museum of Anthropology. She will continue teaching and will split her time between British Columbia and Ontario.

Elizabeth Shapiro Peña, curator of anthropological collections at the Buffalo Museum of Science, has been named director of Buffalo State College’s Art Conservation Department. She will replace F. Christopher Tahk, director and distinguished service professor, who will retire in August.

Free Listing in 2005 Disaster Recovery Yellow Pages

This 350-page sourcebook helps users locate crucial recovery services throughout the U.S. and Canada. With more than 3,000 listings and 290 categories, the Disaster Recovery Yellow Pages is used by facility and risk managers, emergency personnel, librarians, insurance agents, and others responsible for emergency response.

Visit www.disasterrecoveryyp.com to

Jean D. Portell stopped accepting clients this year in order to spend more time researching and writing about conservation history and related topics. She has been employed in objects conservation since 1962.

AIC members **Tony Sigel** and **Will Shank** have been awarded fellowships from the American Academy in Rome for 2004–2005 for heritage preservation and conservation. Will Shank will compare his research on the care of contemporary murals with long-standing traditions of conservation of historic murals, and he will hold honorary fellow status at ICCROM during his six-month stay in Rome. Tony Sigel will study technical aspects of Gian Lorenzo Bernini's terracotta sculpture.

Krycia Spirydowicz, director of the Art Conservation Program at Queen's University, and her colleague, **Elizabeth Simpson**, associate professor at the Bard Graduate Center in New York City, have been awarded the J. Paul Getty Trust Paired Fellowship at the National Gallery of Art in Washington, D.C., for 2004. The fellowship, which is awarded specifically for cooperative research in conservation and archaeology, will allow Professors Spirydowicz and Simpson to continue their long-term collaboration on the conservation and publication of the wooden furniture from the ancient Phrygian capital of Gordion, Turkey. Krycia Spirydowicz is the first faculty member of the Art Conservation Program at Queen's to receive this award and she is also the first Canadian conservator to be thus honored.

The **Winterthur/University of Delaware Program in Art Conservation** announces the students admitted into the 2004 entering class: Amelia Bagnall, Jessica Chloros, Catherine Coueignoux, Matt Cushman, Jakki Godfrey, Yeonjoo Kim, Anya McDavis-Conway, Margaret Newburger, Marie Tadros, Mayumi Yoshizawa. The program's third-year students, their internship sites, and majors: Christina Bisulca, American Museum of Natural History and Harpers Ferry Center-Conservation, objects; Mary Coughlin, Smithsonian National Museum of American History, objects; Jo-Fan Huang, Museum of Fine Arts, Boston, paper; Anne Kingery, Philadelphia Museum of Art, objects; Karl Knauer, American Museum of Natural History, objects; Peggy Olley, Colonial Williamsburg Foundation, Architectural Research Department and Conservation Department, painted/decorative surfaces; Sheila Payaqui, Harpers Ferry Center-Conservation, objects; Laura Rivers, Philadelphia Museum of Art, paintings; Anya Shutov, Yale University Art Gallery, paintings; and Tina Wasson, The Nelson-Atkins Museum, objects.

Recent Publications

Planning and Engineering Guidelines for the Seismic Retrofitting of Historic Adobe Structures by E. Leroy Tolles, Edna E. Kimbro, and William S. Ginell provides guidance for planners, architects, and engineers in the retrofitting of historic adobe structures. This book outlines fundamental conservation principles and preparatory steps needed to design a plan. It also describes the types of earthquake damage typ-

ically found in historic adobe buildings and presents detailed technical procedures for applying the appropriate retrofit measures. 2003. Softcover. \$35. Published by and available from Getty Publications, 1200 Getty Center Dr., Suite 500, Los Angeles, Calif. 90049; www.getty.edu.

Assessing Preservation Needs, A Self-Survey Guide, edited by Beth Patkus, aims to help small- to medium-sized institutions with limited preservation experience and resources to design a program to ensure the long-term preservation of their collections. It provides step-by-step directions and worksheets on how to go about surveying a collection's preservation needs. It also offers guidance for setting preservation priorities once the needs have been identified. Individualized worksheets provided are specifically designed to meet the needs of bound volumes and pamphlets, documents and manuscripts, photographs and negatives, oversized and framed materials, newsprint, scrapbooks and ephemera and audiovisual materials. 2003. Softcover. \$15. Published by and available from NEDCC, 100 Brickstone Sq., Andover, Mass. 01810; www.nedcc.org.

Alternatives to Lining: The Structural Treatment of Paintings on Canvas without Lining, edited by Mary Bustin and Tom Caley, presents the proceedings of a conference of that title held at the Tate Gallery in September 2003. Topics covered include relining, lining, de-lining; increasing minimalism; the limitations and possibilities of strip lining; reducing cupping and lining; the thread-by-thread tear mending method; the mechanical requirements of tear mends; and a review of the effectiveness of the deacidification of linen, cotton, and flax canvas after 17 years of natural aging. 2003. 68 pages. £15. Published by and available from Archetype Publications, 6 Fitzroy Square, London W1T 5HJ, U.K., www.archetype.co.uk.

AIC News Lead Articles

2004

September: Health and Safety
November: Photographic Materials

2005

January: CIPP
March: Electronic Media
May: RATS
July: Annual Meeting
September: Health and Safety
November: Objects

Note: Deadlines for editorial review are 1.5 months prior to publication.

SAMUEL H. KRESS CONSERVATION PUBLICATION FELLOWSHIP 2004–2006

Application Guidelines for Fellows and Professional Associates

*Please note that the full Kress application will not be mailed to professional associates and fellows this year.
The following application is also on the AIC website at www.aic-faic.org.*

The AIC Publications Task Force, appointed in 1993, prepared an application to the Samuel H. Kress Foundation in 1994 for support to work toward its goal of improving the quality and quantity of publications in the field of conservation by encouraging conservation professionals to prepare publishable manuscripts. Through 2003, the program has awarded fellowships; for a list of past fellowship recipients and their topics, please see the AIC website (<http://aic.stanford.edu>) under “Grants and Awards.” The foundation has graciously awarded the Foundation of the American Institute for Conservation a fourth three-year grant to continue the program through the year 2006.

This article supplies the information necessary to prepare an application for a Kress fellowship.

Applicants should provide concrete evidence of their readiness to write a book-length manuscript that would represent a substantive contribution to the conservation literature. The applicant is expected to have completed all basic research on the proposed topic prior to the application, so that a publishable manuscript can be completed within the grant period.

I. Guidelines for Manuscripts

1. Publications should reflect the process that underlies the intellectual actions and decisions of a conservation professional. It is as important to describe what goes on in conservators’ heads as in their hands.

2. Manuscripts addressing controversial issues should include critical discourse on all sides of controversies. Critical evaluation rather than mere enumeration of ideas should be a major component of each manuscript.

3. Manuscripts dealing with the treatment of a single material such as lead or glass must provide a discussion of the occurrence of the material and its deterioration and damage that are as complete as possible before treatment is addressed. Every conservator’s experience is limited to the collections he or she has treated; the field needs to transcend these limitations. The presentation of treatment methods should include applicable scientific data, empirical results, and, if possible, the reexamination of the objects after a period of time.

4. Manuscripts that provide comparative studies of aspects of conservation treatment as practiced across specialties are encouraged for their potential to enhance high standards of practice. For example, a publication on compensation that deals with the full range of specialties would be an important learning tool. Dividing the literature into areas of specialty in order to discuss treatment issues encourages the kind of isolation and insularity that is detrimental to high standards of practice.

II. Types of Literature

Proposals are welcome that reflect a range of literary forms from biography and memoirs to dictionaries, literature reviews, manuals on conservation equipment, reference books, textbooks, collected case studies, and scientific treatises.

Recent publication of Specialty Group catalogues has made it clear that conservators are prepared to organize and codify in-depth knowledge in specific subject areas. Established course curricula and associated written material can also be used as the foundation of manuscripts for this fellowship.

III. Subject Areas

The following subject areas have been suggested as valuable additions to the conservation literature. All subject areas, however, that fall within the AIC definitions of conservation (published in the AIC Directory) will be considered as long as the proposal fits the above guidelines.

1. Problem solving in conservation: case studies. This subject offers the opportunity to present case studies in greater depth than is possible in the periodical literature. A book-length manuscript could examine the rationale behind conservation decisions: why certain treatments were not done, how different decisions might have been made in a different context, and how auxiliary issues such as time or funding constraints and the training and experience of the conservator may have affected treatment. The reasons one object receives treatment while others do not, the nature of discussions with curators on how a piece should look, and

the influence of the future use of the object on treatment are other matters that are seldom examined in the conservation literature.

2. Conservation treatment methodology. A cultural artifact is the tangible expression of the legacy of the maker and the effects of the cultural environment through which it has passed. Yet it is also a physical object subject to the deteriorating effects of time. Conservators have developed sophisticated technical treatment methods which they apply to the wide range of objects found in today's collections. Many nontechnical questions need to be addressed. For example, when signs of use obscure the design of a Native American basket, how much cleaning should be done? When an artist has repainted a painting at a much later date and the later colors do not match, what should be done? Topics in this area include an interdisciplinary look at one facet of a treatment, such as compensation for loss; a single issue in decision making, such as the ethically appropriate influence of the value of an object on its treatment; or a decision tree that could be applied to many different kinds of treatment. The issues discussed could be technical (such as the choice of treatment materials), philosophical (such as aesthetic factors or institutional mission), or pragmatic (such as time constraints or the availability of equipment).

3. Methods of identifying original materials in cultural property. The ability to predict the behavior of an object, decide on authenticity, or determine the best course of treatment depends on the proper identification of the object's constituent materials. Manuscripts describing methods for identifying materials could cover single materials. For each material type, the text should consider available resources outside the conservation literature and their applicability to artifacts; sampling techniques, ethics, and safeguards; identification techniques, from visual examination and spot tests to instrumental analysis; and the location of reference collections. Pragmatic trials using the identification techniques described should be carried out and reported on.

4. The conservation of a single material (such as lead or tortoise shell) or object type (such as Renaissance bronzes or Amish quilts). Manuscripts in this category could include sections on the occurrence of the single material in different types of objects and the way the object type affects both technical and philosophical issues of treatment; the chemistry involved in damage and deterioration; the maintenance of the objects; health and safety in handling and treatment; environmental considerations; the history of treatment; and case studies. The topic should be approached from the broadest possible perspective.

5. Conservation science. The conservation field is grounded in both science and art. Science as it relates to conservation encompasses a broad range of scientific disciplines and practices: geology and botany as well as chemistry and the physical sciences, microscopy and spot tests as

well as radioactive dating. Topics in this area include the definition of conservation science, the education of conservation scientists, deterioration studies, experimental design and the use of statistics, examination techniques, conservation materials testing, and reassessments of earlier research.

6. Attribution and authenticity in the fine arts: Connoisseurship and technical studies. This subject area includes manuscripts that combine stylistic and technical criteria to answer questions of authorship, dating, and authentication. The impact of treatment on technical studies and the discussion of mechanisms for professional interaction among art historians or archaeologists, conservators, and conservation scientists are other possible topics. Suggested formats might be case studies or essays on theory and philosophy.

7. History of conservation. Topics in this area include studies of pre-20th-century conservation practices in various parts of the world, ethnographic preservation practices, the development of the modern field, and institutional histories. Proposals may include interviews with conservators about their careers or about various aspects of the development of the field.

8. Other topics. Other topics that might be considered include: contemporary art, taxidermy specimens, conservation assessments or surveys, historic interiors, archival materials, collection containerization or display, industrial or functional objects, exhibition case design, conservation ethics, and sacred objects.

IV. Eligibility

Grants provide support for AIC members who hold Professional Associate and Fellow status and who are employed in educational or cultural institutions, regional centers, or private practice. They allow conservation professionals release time from work obligations to prepare publishable book-length manuscripts. Retirees are also encouraged to apply.

V. Grant Amount and Timetable

Fellowships are limited to \$25,000. The starting date must be within six months of date of award notification, and fellowships must be completed 18 months after the starting date as specified in the fellowship contract. The award will be distributed in three portions, at the beginning, middle, and end of the project. Two fellowships will be awarded each year.

VI. Review Criteria

In reviewing applications, panelists consider the completeness of the application package and the following:

1. Effectiveness of the proposal at fulfilling the guiding principles;
2. Quality of information—The handling of the subject matter should be accurate, comprehensive, unbiased, and insightful;
3. Quality of writing—The ability to express complex issues in a clear and lively manner is essential. Each applicant must provide as much concrete evidence as possible of his or her ability to organize and write a full-length book within the time allotted;
4. Readiness of applicant—Previous publications in peer reviewed journals relevant to the topic and/or curricula or hand-outs developed for teaching courses will be considered evidence of the applicant's level of readiness and expertise. Applicants will be judged by their professional background and educational qualifications as well as their breadth of knowledge and experience particularly as they relate to the topic of the proposed manuscript, including the length of time the applicant has dealt with the topic; and
5. Significance to the field and applicability of the proposed topic—These will be considered but will not be given priority over other criteria.

VII. Deadline Dates and Notification

Timetable:

November 1—Deadline for receipt of fellowship applications

January 10—Notification of results by Review Committee

Note: If the date falls on a weekend, applications should be submitted by the Monday directly following the deadline.

VIII. Taxability of Fellowships

The Internal Revenue Code provides that the full amount of a fellowship grant is taxable to its recipient. If you have any question about your own tax liability, you should contact the IRS or your tax consultant.

IX. How To Apply

Applicants must send the following materials in one package to: Fellowship Review Committee, FAIC, 1717 K St. NW, Suite 200, Washington, DC 20006.

1. Six copies of a completed application form and the supporting materials.

2. Description of Project: Summarize what you plan to do in the space labeled "Summary Description of Project" on the application form. **Use additional sheets of paper to provide a full description of the project including the following:** a) Working title and general description of the manuscript to be written including general summary of approach/methodology of handling the subject; b) proposed Table of Contents including paragraphs describing the content of each chapter.

Supporting Information: Describe: a) need and usefulness of the information in the proposed manuscript to the conservation field (e.g., contribution it will make to the extant literature); b) qualifications of applicant to write on the proposed subject, including writing skills; c) plan of work including a timetable for completion and how you would use release time to prepare a publishable book-length manuscript; d) approximate number of text pages and illustrations.

Applicants should submit a published writing sample or other evidence of their writing skills. A text of substantial length as close as possible to the style and subject matter of the proposed manuscript would be helpful to the review committee; a first chapter draft would be ideal. The names of two colleagues who have agreed to review drafts of the manuscript should also be provided.

The "Career Summary Background" section of your application should relate directly to the activity for which support is requested. Please also include a résumé with your application package.

3. Evidence granting you release time for the period of time specified in your application must be provided prior to distribution of grant funds.

4. Letters of recommendation in support of your application from two conservation professionals who have reviewed your proposal. These recommendations should address the merits of your proposed project and its potential effect on the conservation field. **The individuals providing recommendations should send them directly to: Fellowship Review Committee, FAIC, 1717 K St. NW, Suite 200, Washington, DC 20006.**

For your application to be considered by the review committee, the two recommendations must have been received by the November 1 deadline. *Note:* FAIC will not accept any application materials by electronic transmission (i.e., facsimile).

**Samuel H. Kress
Conservation
Publication
Fellowship
Application
2005**

1. Name: _____

2. Mailing Address: _____

3. Daytime Phone Number: _____

4. **PRIMARY OCCUPATION:** Practicing conservator Conservation administrator Conservation educator Conservation scientist

Other: _____ Area of Specialty: _____ AIC Membership: PA or Fellow

5. **PERIOD OF SUPPORT REQUESTED:** (Not to exceed 18 months. Starting date must be within six months of date of award notification)

Starting: _____ Ending: _____
month day year month day year

6. **SUMMARY DESCRIPTION OF PROJECT** (see How To Apply IX):

NOTE: Be sure to include a **detailed** description of the manuscript to be written, the proposed table of contents, and timeline. The best examples of writing to submit are those that most closely resemble the proposed manuscript. Before mailing your application, please check to see that you have included all the required materials.

7. **CAREER SUMMARY BACKGROUND** (see How To Apply IX. Please also include a resume with your application package):

8. EDUCATION			
Name of Institution	Major Area of Study	Inclusive Dates	Degree

9. FELLOWSHIPS OR GRANTS PREVIOUSLY AWARDED			
Name of Award	Area of Study	Inclusive Dates	Amount

10. PRESENT EMPLOYMENT	
EMPLOYER (Give name and address of institution)	POSITION TITLE/OCCUPATION

11. PRIZES, HONORS RECEIVED	12. PROFESSIONAL SOCIETY MEMBERSHIPS

12. CERTIFICATION: I certify that the foregoing statements are true and complete to the best of my knowledge. I also certify that, in compliance with the Drug-Free Workplace Act of 1988, I will not engage in the unlawful manufacture, distribution, dispensation, possession, or use of a controlled substance in conducting any activity with this fellowship.

SIGNATURE OF APPLICANT: _____ DATE: _____

Applications must be received by November 1, 2004. Applications will not be accepted by electronic transmission or facsimile. See application guidelines for complete application instructions. Mail six copies of this form and six copies of all supporting materials to:

FELLOWSHIP REVIEW COMMITTEE, FAIC, 1717 K St., NW, Suite 200, Washington, DC 20006

Specialty Groups



Architecture

ASG OFFICERS: ASG is pleased to announce that Dorothy Krotzer will be the 2005 program chair. Dorothy is a graduate of University of Pennsylvania Historic Preservation program. She is an archi-

tectural conservator in private practice in Philadelphia. Congratulations to Dorothy! Guy Munsch will assume the position of the ASG chair and Judy Jacob will move to the chair emeritus position. ElizaBeth Bede Guin will continue in the office of secretary and treasurer for another year.

SPECIAL THANKS: It is with tremendous gratitude that we thank Mary Jablonski for her dedication and contribution to ASG over the last three years. Mary steps down as chair emeritus. Thanks, Mary. Thank you also to Guy Munsch, the outgoing program chair, for all his hard work in organizing this year's program. Kudos for a great conference!

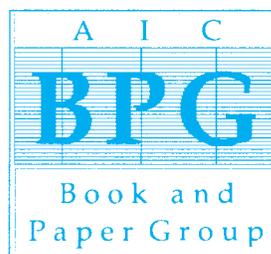
COMMITTEES AND LIAISONS: ASG is in the process of revamping our ASG and AIC committees, as well as our liaison positions to other professional organizations. If you are interested in serving on a committee such our ASG Membership Committee, ASG Publications Committee, the AIC Education and Training Committee, or functioning as a liaison to APT or AIA, to name a few, please contact Guy Munsch (gmunsch@lycos.com) or ElizaBeth Guin (ebethguin@yahoo.com). A full briefing of the ASG conference business meeting will be reported in the September issue of *AIC News*.

ASG LISTSERVE: Due to increased federal security measures, ASG members who are using government e-mail addresses to receive listserv postings may not be receiving postings. AIC is aware of this situation, but for the moment, there is no solution to this problem. Please submit a non-governmental e-mail address to ensure that you are receiving all listserv messages. This is also true for the CoOL listserv.

UPCOMING CONFERENCES OF INTEREST: Upcoming professional conferences this fall that might be of interest to ASG members include the 8th International DOCOMOMO Conference, "Import/Export: Postwar Modernism in an Expanding World, 1945-1975," to be held September 26-29 with additional tours October 1-2. The conference will be held at Columbia University, New York City, and will focus on the impact of preservation on modernism, and conversely, the impact of modernism on preservation. For more information check out their website at www.docomomo2004.org. A second conference is the National Trust's "National Preservation Conference" which will be held in Louisville, Kentucky, September 28-October 3. This year's theme is "Restore America: Communities at a Crossroads." For information, log onto www.nthpconference.org. And for those who like to really plan ahead don't

forget the APT conference in Galveston, Texas, November 4-7. The conference is entitled, "Raising the Grade for Preservation," and more information is available at www.apti.org.

—ElizaBeth Bede Guin, ASG Secretary/Treasurer, 282 Hollis Booty Rd., Provenal, La., 71468; ebethguin@yahoo.com; (318) 289-6415



Book and Paper

ELECTION RESULTS: As of the Portland meeting, there are two new officers to welcome to the BPG board, and two more to welcome into new roles for the coming year. Elmer Eusman is our new assistant

chair, and Kimberly Schenck takes over as chair. Mary Elizabeth (Betsy) Haude was elected assistant program chair; she will work with incoming Program Chair Holly Krueger. Shelly Smith will continue to apply her prodigious organizational skills to the job of secretary-treasurer until 2005.

NEW DEADLINE FOR BPG ANNUAL: Submissions to the 2004 *Book and Paper Group Annual* are due on **September 1**, not October 1 as in past years. Guidelines for authors are at the back of the current volume; contact compiler Shannon Zachary at szachary@umich.edu or (734) 763-6980.

FINAL THANKS: In addition to my heartfelt thanks to the entire BPG board for their support and hard work, I extend my gratitude to the many BPG members who volunteer their time on an ongoing basis, serving on committees and task forces, running for office, and preparing presentations for the Annual Meeting. I'd also like to acknowledge the AIC staff and Board, and the other SG chairs; meeting and working with them has helped make this a fascinating and rewarding year.

—Maria Fredericks, Outgoing Chair, Columbia University Libraries, 535 W. 114th St., New York, NY 10027; (212)854-3580; mf360@columbia.edu



CIPP

INCOMING BOARD: Congratulations and welcome to the newest members of the board. CIPP has grown to 453 members representing all disciplines and regions of the country. We hope to increase our membership base as more conservators work in the private sector. The new board members to represent our group are Susan Barger as vice-chair, Janet Hessling as secretary, Jill

Specialty Groups

Whitten as director, and Genevieve Baird on the nominating committee. Many thanks to all who considered running or agreed to run for these positions.

IN APPRECIATION: Several Board members' terms ended in June. It is with appreciation and gratitude that we say goodbye to the outgoing board members. Susan Barger, after serving as director for three years, will stay on as vice-chair; Debra Seldon who has served as chair of the nominating committee and gave of her time and talents recruiting candidates to run for office; and Kenny Katz who has finished serving two years as our efficient secretary.

2004 PORTLAND MEETING: Our boxed luncheon which was co-shared with other specialty groups featured the speaker Red Wassenrich. His talk on "Incorporating Information Literacy into Conservation: Searching beyond Google" was enjoyed by all who attended. The CIPP Friday night business meeting was enhanced by our guest speaker, Judith Tartt, who spoke and received questions on her conservation website, Art-Care. The executive director of AIC, Eryl Wentworth, spoke to the group about health insurance that is now available through the AIC membership.

2004 MID-YEAR MEETING: Santa Fe will be the site of our first mid-year meeting this October. The one-day meeting will include a half-day workshop by a public relations expert who is geared toward work with nonprofit groups in the arts. Also included for the afternoon session is Judith Tartt, who will speak on Art-Care and provide an open discussion on how conservators can improve this site.

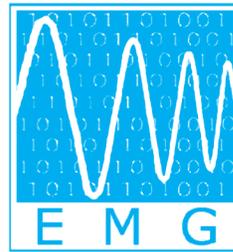
CERTIFICATION: The volunteer CIPP certification members are represented by Kory Berrett, objects conservator located in Oxford, Pennsylvania. Any conservator in our group who would like to have a voice or to express certification concerns may contact Kory at kory@juno.com.

CIPP LISTSERVE: The List Serve continues to be an easy vehicle for the members of the CIPP group to question colleagues about materials and methods involving conservation issues within the AIC, and serves as a general forum for help and outreach. As members of CIPP, you can subscribe by contacting our list manager and webmaster, Peter Verheyen, at verheyen@philobiblon.com. Be sure to send your e-mail from the address from which you intend to post messages, as the list is automated. It will only recognize the exact address with which a member is subscribed.

GOODBYE: It has been a rewarding experience to serve on the board of CIPP and I encourage other CIPP colleagues to consider getting involved and running for office. The bimonthly teleconference board meeting with colleagues from your own and different specialty groups, along with the diverse regional representation has provided a coast to coast overview of what is happening in the world of conservation for all of us who have served in some capacity on the board. A deeper understanding of the oper-

ation of AIC and of how each one of us can contribute to the success of our organization has been a wonderful reward for me to experience. If anyone is interested in becoming more involved, the door is open. I will be staying on for another year as chair emeritus, but I know that the group will be in great hands with Jean Easter as she takes on leadership in her new position as chair.

—Catherine Rogers, CIPP Chair, P.O. Box 1408, Charleston, S.C. 29402; (843) 853-2953; cgrogers@charleston.net



Electronic Media

NEW EMG OFFICERS: EMG has new officers for the term 6/04–6/06: Chair: Will Real; Program Chair: Marlan Green; Assistant Program Chair: Sarah Stauderman; Secretary/Treasurer: Kate Murray; Webmaster: Hannah Frost. Con-

gratulations to the new officers and thanks to the nominating committee, Paul Messier and Tim Vitale.

SPECIAL THANKS: Special thanks to all who helped to plan, organize, and support this year's EMG sessions, especially outgoing Program Chair Hannah Frost, outgoing Secretary/Treasurer Michelle Barger, the AIC staff, IMAP, and NCPTT. NCPTT grant funding made possible the special session.

EMG-SPONSORED WORKSHOPS: There was great demand for the EMG-sponsored workshop, Digital Photography 101, taught by Yosi A. R-Pozeilov, and there is great demand from the AIC membership for more workshops that deal with technological issues pertaining to the general practice of conservation. EMG will continue to sponsor such workshops. If you have an idea for a workshop or know of someone who would teach such a workshop, contact the EMG chair or the program chair.

VOLUNTEERS NEEDED: EMG members are needed for the EMG Certification Committee. The committee will gather input from the EMG membership and forward it to the Certification Development Committee. It's important that the EMG is represented in this process. Contact Will Real if you are interested.

EMG LIST SERVE: If you haven't yet signed up for the EMG List Serve, contact Marlan Green. The list serve provides a forum for any EMG member to post and respond to questions and issues that arise in this complex specialty.

2005 ANNUAL MEETING: It's not too early to submit abstracts for next year's EMG sessions or contact Marlan Green, program chair, with ideas and suggestions. Collaborations with other specialty groups are of particular interest.

—Elizabeth Kaiser Schulte, Chair EMG

Specialty Groups

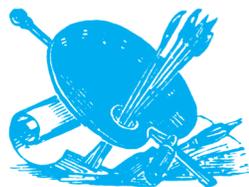


Objects

OBJECTS UPDATES:

There are a few short updates in the objects group. We have formed a new OSG Committee on Certification that is chaired by Claire Dean. The new committee will be working closely with the AIC core committee on certification development and will be representing the objects group throughout the process. The OSG website has a new look and is constantly being updated, so do take a moment to check the site from time to time.

—David Harvey, OSG Chair



Paintings

ANNUAL MEETING NEWS:

The Annual Meeting in Portland is now behind us and we owe a great deal of thanks to all of the people who made it happen. In particular I would like to thank the local arrangements committee and the volunteers who made it all flow smoothly. The PSG is much indebted to our outgoing program chair, Elyse Klein, for putting together an outstanding group of presentations. And lastly, I would like to thank all of the speakers who generously shared their knowledge and experience with the group. At the end of the day, isn't that what AIC is all about? Many thanks to Gambelin Artists Colors Co. for hosting an open house, which included a tour of the factory and paint-making demonstration.

ANNUAL BUSINESS MEETING: At the business meeting, we also elected two new members to the PSG board, a new PSG chair, and a new program chair (results will be announced in the next newsletter). We also received an update on the status of the retouching chapter of the paintings catalog.

2003 POSTPRINTS: A huge measure of thanks to our PSG publications chair, Helen Mar Parkin, who has successfully overseen the process of compiling and printing the *Postprints*. You should have received yours in the mail already.

THANKS: Last but not least, I would like to thank our PSG Secretary/Treasurer Patty Favero. She has done an outstanding job of keeping our accounts straight and we all owe her a debt of gratitude that we are not in debt.

As the outgoing chair, it has been an honor and a pleasure. In this, my last column, I would like to encourage you all to participate; it changes everything.

—Mark Lewis, Chrysler Museum of Art, 245 W. Olney Rd., Norfolk, Va. 23510-1587; (757) 664-6215; mlewis@chrysler.org



Photographic Materials

CALL FOR PAPERS:

The PMG 2005 Winter Meeting will be held February 11–12 in Vancouver, BC. The prominent theme will be “Coatings on Photographs,” in celebration of the upcoming PMG publication of the book of the same title. Other papers relating to treatment or research are also requested. Contact PMG Program Chair Paul Messier at (617) 782-7110, or pm@paulmessier.com.

OTHER NEWS: *Topics in Photographic Preservation*, Vol. 10, was sent out in May by the publisher. Thanks go out to the contributors for their excellent articles. PMG members who haven't received their copy should contact our publications coordinator at brenda.bernier@nara.gov or (301) 837-3093.

PMG's listserv is available to PMG members. If you have problems, contact Laura Downey Staneff at ldowney@unm.edu.

—Thomas M. Edmondson, PMG Chair, Heugh-Edmondson Conservation Services, LLC, P.O. Box 10408, Kansas City, Mo. 64171-0408; (816) 283-0660, or tedmond1849@earthlink.net



RATS

2003–2004 OVERVIEW:

This is my last report as the RATS chair. By the time you read this, we hope to have had a successful session at the AIC Annual Meeting! Some of the accomplishments from this past year have been: a full-day session and lunch discussion at the meeting; CDs with versions of many of the RATS papers from the meeting; a distribution list for RATS; and resolutions on which the RATS membership can vote on collaborations with the Eastern Analytical Society and the New York Conservation Foundation.

We trust that these items fortify the interest of the AIC community in RATS. To be more involved with RATS, you can join the RATS website committee and/or the RATS certification committee. Please contact Ellen Chase (see below) for details. Both committees affect the impact RATS can have in the conservation field and wider community.

THANK YOU: I very much want to thank Ellen Chase, who was the RATS vice chair and who is now the chair, and Joseph Swider, the secretary/treasurer. I have greatly enjoyed working with them and it has been a tremendously stimulating year, in part because of our cooperative efforts. I also wanted to thank Laramie Hickey-Friedman for her work on the RATS website and John Hix for his work on the distribution list. I wish the new committee with Ellen, Joe, and James Martin, the new vice chair, all the best for the upcoming year.

Specialty Groups

OFFICER CONTACT INFO: Ellen Chase, (202) 633-0365, ellen.chase@asia.si.edu; Joseph Swider, (202) 633-0375, joseph.swider@asia.si.edu; James Martin (413) 458-0233, martin@orionanalytical.com

—Alison Murray, am26@post.queensu.ca



Textiles

ELECTION RESULTS: Thanks to the Nominating Committee for its hard work and to everyone who agreed to run for TSG office. For the 2004–2005 year, Nancy Pollak will be the vice-chair of the TSG, and Sarah Stevens will be treasurer. Kathleen Kiefer becomes chair, and Beth McLaughlin remains secretary.

THANK YOU: Thanks to the other TSG officers, Kathleen Kiefer, Beth McLaughlin, and Susan Adler for their help this year, as well as to all the others who contributed their time and energy to TSG business. It was a good year and I enjoyed serving (again...) as TSG chair.

—Deborah Bede, Stillwater Textile Conservation Studio, LLC, 196 Old Warner Rd., Bradford, N.H. 03221; (603) 938-2310; stillwaterstudio@conknet.com



Wooden Artifacts

THANK YOU: By the time you read this I will have completed my term as Chair of WAG and turned that role over to Jeff Moore. Jeff assembled an exceptional group of papers for the con-

ference in Portland as program chair and I'm sure he'll do an equally good job in his new role. As this will be my last newsletter entry, I would like to take this opportunity to thank the dedicated members of our specialty group that have made the past year a success.

FURNITURE IN FRANCE: The second Furniture in France trip was a great success. David Bayne deserves most of the credit as he not only initially conceived of the project (to some skepticism from his closest colleagues), but also has worked tirelessly to assure that it was a high-quality endeavor. Other members who played key roles in the FIF trip are Brian Considine and Kathy Gillis.

WORKSHOP: Another of the year's successes was the European Marquetry Conservation workshop held in New York in March. It was a nice mix of hands-on experience, lectures, and visits to collections. Thanks to The Institute of Fine Art at NYU, The Metropolitan Museum, and The Frick Collection. New York was the perfect setting for the four-day course. This well-conceived (thank you, Arlen Heginbotham) program can serve as a model for members with ideas for future courses.

CONTRIBUTORS: Arlen also continues to manage the WAG-announce, keeping us abreast of what's going on in the field. Also working behind the scenes (for many years) is Jennie Baker. She continues to produce our *Post-prints* and manage our website.

My two years as an officer in WAG have given me a glimpse of the dedication of such members and of those similarly involved at the AIC level. We are fortunate to have a professional organization populated with folks like these.

—Joe Godla, *Historic New England*

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 (see instructions below).

- To subscribe, send this message: `subscribe aic-announce`
- To unsubscribe, send this message: `unsubscribe aic-announce`
- If you cannot send mail from your old account, append your old e-mail address to the command:
`unsubscribe aic-announce johndoe@oldaddress.com`
- To change your address, send this message from your new location:
`-unsubscribe aic-announce johndoe@oldaddress.com`
`-subscribe aic-announce johndoe@newaddress.com`

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

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 10–16, 2005. ICOM-CC 14th Triennial Meeting. “Our Cultural Past—Your Future.”

The Hague, The Netherlands—
Contact: www.icom-cc.icom.museum; ICOM-CC Secretariat, secretariat@icom-cc.org

September 21–25, 2005. “Lacona VI: Lasers in the Conservation of Artworks” International Conference.

Vienna, Austria—Contact: +43 (0) 7982146 37; Fax: +43 (0) 1 798214649; office@lacona6.at; www.lacona6.at; Deadline for submission of abstracts is December 14, 2004

GENERAL

August 17–21. “31st Symposium of the International Committee for the History of Technology.”

Bochum, Germany—Contact: www.icohtec.org; icohtec2004@ruhr-uni-bochum.de

September 12–16, 2005. “Our Cultural Past—Your Future,” ICOM-CC 14th Triennial Conference

The Hague, Netherlands—Contact: <http://icom-cc.icom.museum/TriennialMeetings>

September 21–25, 2005. “Lacona VI, 6th International Congress on Lasers in the Conservation of Artworks.”

Vienna, Austria—Contact: Congress Secretariat, LACONA VI, +43 (0) 1 7982146 37; Fax: +43 (0) 1 798214649; e-mail: office@lacona6.at; www.lacona6.at

September 23–25. “The Interior Decorator in America,” The 8th Annual Salve Regina University Conference on Cultural and Historic Preservation.

Newport, RI—Contact: the office of Academic Grants and Conferences; (401) 341–2372; historic@salve.edu

September 28–October 3. Restore America: Communities at a Crossroads

Louisville, KY—Contact: National Trust for Historic Preservation; www.nthpconference.org

October 1–3, Western Association for Art Conservators (WAAC) Annual Meeting, Santa Fe, New Mexico

Contact—Molly Lambert, (510) 849–3811, Fax: (510) 849–3812, e-mail: lambert@there.net

October 1–3. “ICOM-CC Working Group on Education: Conservation Education – Changing Environment.”

Vantaa, Finland—Contact: Tannar Ruuben, EVTEK Institute of Art and Design, Lummetie 2, 01300 Vantaa, Finland; +359 9 5119 407; Fax: +358 9 8237 489; tannar.ruuben@evtek.fi

October 2. “In the Loupe: The Art and Science of Conservation.”

Northampton, MA—Contact: www.smith.edu/artmuseum/symposium; Kathleen Kennelly; (617) 495–2392; Kathleen_Kennelly@harvard.edu

November 4–7. APTI 2004 Conference: “Raising the Grade for Preservation.”

Galveston, Texas—Contact: www.apti.org

November 5. “Writing for Conservation Publication.” In partnership with SOLINET.

Atlanta, GA—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452–9545, ext. 12; Fax: (202) 452–9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org. Special FAIC Individual Professional Development Scholarships available

November 29–December 3. Materials Issues in Art and Archaeology VII, Materials Research Society Meeting.

Boston, MA—Contact: Alison Murray, Art Conservation Program, Queen’s University, Kingston, Ontario, K7L 3N6, Canada, am26@post.queensu.ca, (613) 533–6000 x74338, Fax: (613) 533–6889; www.mrs.org/meetings/fall2004

May 9–13, 2005. “Recovery of Wet Materials Following a Disaster.” In partnership with the National Park Service.

Shepherdstown, WV—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452–9545, ext. 12; Fax: (202) 452–9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org. Special FAIC Individual Professional Development Scholarships available

May 16–20, 2005. “Adhesives for Conservation.” In partnership with the Gerald R. Ford Conservation Center.

Omaha, NE—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452–9545, ext. 12; Fax: (202) 452–9328; epourchot@aic-faic.org

Courses, Conferences, and Seminars

registration forms at www.aic-faic.org. Special FAIC Individual Professional Development Scholarships available

September 21–25, 2005. “Lacona VI: Lasers in the Conservation of Artworks” International Conference.

Vienna, Austria—Contact: +43 (0) 7982146 37; Fax: +43 (0) 1 798214649; office@lacona6.at; www.lacona6.at

ARCHITECTURE

September 29–October 2. “Import Export: Postwar Modernism in an Expanding World.”

Columbia University, New York, NY—Contact: www.docomomo.us.org

BOOK AND PAPER

July 29–August 1. “Values and Decisionmaking in Special Collections Conservation.” In partnership with The Wilson Library Collections, University of North Carolina at Chapel Hill

Chapel Hill, NC—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452–9545, ext. 12; Fax: (202) 452–9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org

September 30–October 1. “Picture This: The Art and Technique of Illustration” American Printing History Association Annual Conference.

University of Delaware, Newark, DE—Mark Samuels Lasner, Vice President for Programs, APHA; P.O. Box 4519, Grand Central Station,

New York, NY 10163; programs@pritinghistory.org

October 20–23. “Contemporary Machine-Made Papermaking.”

Williamstown, MA—Special Professional Development scholarships may be available. Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K Street, NW, Suite 200, Washington, DC 20006; (202) 452–9545, ext. 12; Fax: (202) 452–9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org

October 25–29. “Removal of Pressure-Sensitive Tapes and Tape Stains.” In partnership with the Smithsonian Center for Materials Research and Education.

Suitland, MD—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K Street, NW, Suite 200, Washington, DC 20006; (202) 452–9545, ext. 12; Fax: (202) 452–9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org

Winter 2004 (Ongoing Sessions). “Care and Handling of East Asian Screens and Scrolls” training seminar.

DCSR, Freer Gallery of Art/Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC—Contact: (202) 633–0370; Fax: (202) 633–9474; andrew.hare@asia.si.edu; www.asia.si.edu/aboutus.dcsr.htm

Spring 2005. “Mounting and Housing Art on Paper for Storage and Display: History, Science and Present-day Practice.”

London, UK—Contact: jrayner@thebritishmuseum.ac.uk

September 5–7, 2007. “Printed on Paper,” Northumbria University.

Newcastle-upon-Tyne, England—Contact: Nancy Purinton, (304) 535–6143; nancy_purinton@nps.gov

OBJECTS

October 4–8. “Metal 2004: Triennial Metals Conservation Conference: Metals Working Group of ICOM Committee for Conservation.”

Canberra, Australia—Contact: David Hallam, d.hallam@nma.gov.au, Senior Conservator (Technology and Research), National Museum of Australia, GPO Box 1901, Canberra, Australia; +61 2 6208 5153; Fax: +61 2 6208 5299; www.nma.gov.au/exhibitions_and_events/special_events2

PHOTOGRAPHIC MATERIALS

August 21–26. “Preserving Photographs in a Digital World.” Sponsored by George Eastman House, Rochester Institute of Technology and Image Permanence Institute.

Rochester, NY—Contact: Stacey VanDenburgh; (585) 271–3361, ext. 323; seminar@geh.org; www.rit.edu/IPI

February 11–12, 2005. PMG Winter Meeting.

Vancouver, BC—Contact Paul Messier, PMG program chair, (617) 782–7110 or pm@paulmessier.com

TEXTILES

July 26–30. “Aqueous Methods for Cleaning Historic Textiles.” In partnership with the Winterthur Museum.

Winterthur, DE—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717

Courses, Conferences, and Seminars

K Street, NW, Suite 200,
Washington, DC 20006; (202)
452-9545, ext. 12; Fax: (202)
452-9328; epourchot@aic-faic.org;
registration forms at www.aic-
faic.org

July 13-15. "Scientific Analysis of Ancient and Historic Textiles: Informing Preservation, Display and Interpretation."

University of Southampton, UK—
Contact: www.soton.ac.uk/~contx;
contex@soton.ac.uk

COURSE OFFERINGS

The American Academy of Bookbinding Courses

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

Balaam Art Courses

Chemistry for Paper Conservators
(August 3-7); Workshop on the
Identification and Preservation of
Photograph Collections (August
17-27); Workshop in Conservation of
Tiles and Tile Pictures (October
6-9); History and Use of Medieval
Pigments and Inks (October 19-23);
Documentation of Textile Objects
(November 12-13)

Barcelona, Spain—Contact: Balaam;
Mireia Xarrié, C. Escolles Pies 76,
Pral 1, Barcelona 08017, Spain; +34
93 4171347; Fax: +34 93 2123715;
info@balaam-art.com;
www.balaam-art.com

Campbell Center for Historic Preservation Studies, 2004 Course Schedule

Historic Structure Reports &
Preservation Maintenance (July
15-17); Historic Flat Plaster,
Preservation (July 19-21);
Stabilization & Maintenance of
Historic Structures (July 20-24);
Ornamental Plaster, Preservation
(July 22-24); Rigging and Moving of
Large Artifacts (July 26-30); Exhibit

Design for the Small Museum (July
28-31); Masonry Testing & Analysis
(July 28-31); Textiles I (Aug. 2-5);
Conservation Refresher Courses:
Enzymes and their Target Uses (Aug.
2-6); Mount Making Workshop
(Aug. 4-7); Section 106 of the
Historic Preservation Act (Aug. 5-7);
NAGPRA & ARPA: Applications &
Requirements (Aug. 9-10); Basketry
& Other Woven Plant Materials
(Aug. 11-14); Photographic
Collections I (Aug. 12-14);
Photographic Collections II (Aug.
16-18); Leather & Fur (Aug. 17-20);
Pulp Repairs of Paper (Aug. 30-Sept.
2); Clocks (Sept. 8-10); Furniture,
Cleaning & Preserving Finishes
(Sept. 8-11); Historic Cemeteries,
Preservation (Sept. 8-11); Book
Collections (Sept. 20-23); Matting
Workshop (Sept. 20-23); Oversize
Paper Artifacts (Sept. 27-29);
Pigment Identification Techniques
(Sept. 27-30); Collections
Management in Storage (Sept.
27-Oct. 1); Historic Preservation:
Gilding I (Sept. 29-Oct. 2); Book
Repair Workshop (Sept. 30-Oct. 3);
Gilding II (Oct. 4-6); Computer
Software for Collections
Management (Oct. 4-6); Glass, Care
of Stained and Leaded (Oct. 6-9);
Spot Testing (Oct. 12-16); Mycology
(Oct. 13-16)

Mt. Carroll, IL—Contact: Campbell
Center,
campbellcenter@internetni.com;
www.campbellcenter.org

Centre for Photographic Conservation Courses

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;
www.cpc.moor.dial.pipex.com

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

Contact: Shelley Sass, Program Coor-
dinator, sks3@nyu.edu

International Academic Projects, Courses

Identification of Plant Fibres (July
19-21), Durham, UK; New Methods
of Cleaning Painted Surfaces (July
19-23, Aberdeen, Scotland);
Mounting of Museum Objects (July
22-24, Manchester, UK); The
Preservation of Medieval Books (July
26-Aug. 30, Italy); Conservation and
Care of Ecclesiastical Textiles (Oct.
4-8, Rhodes, Greece); Chemistry for
Conservators, correspondence course
(months)

Contact: Alice Thompson, Assistant
Coordinator, International Academic
Projects, 6 Fitzroy Square, London
W1T 5HJ, United Kingdom; 44 207
380 0800; Fax: 44 207 380 0500;
www.academicprojects.co.uk;
info@academicprojects.co.uk

The Laboratory Safety Institute Seminars and Workshops

Nationwide—Contact: LSI,
1-800-647-1977; Fax: (800)
303-4289; labsafe@aol.com;
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

Multimodal Hazardous Materials Transportation Training Seminar

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

Courses, Conferences, and Seminars

National Preservation Institute

Historic Structures Reports and Preservation Maintenance: Understanding (July 15–17, Mount Carroll, IL); NAGPRA and ARPA: Applications and Requirements (Aug. 9–10, Mount Carroll, IL, Nov. 8–10, Tempe, AZ); Integrating Cultural Resources in NEPA Compliance (Sept. 9–10, Honolulu, HI; Nov. 17–18, St. Paul, MN); Cemetery Preservation (Sept. 13, Washington, D.C.); Decisionmaking for Cultural and Natural Resources in a Legal Environment (Sept. 21–23, Washington, DC); Historic Landscapes: Planning, Management, and Cultural Landscape (Sept. 27–28, Louisville, KY); Archaeological Curation, Conservation, and Collections Management, (Oct. 4–8, Alexandria, VA); Consultation with Indian Tribes on Cultural Resource Issues (Oct. 6–7, Denver, CO); Photodocumentation of Cultural Resources (Oct. 6–8, Anchorage, AK); Identification and Management of Traditional Cultural Places (Oct. 28–29, Fairbanks, AK; Dec. 1–2, Denver, CO); Preservation Maintenance: Understanding and Preserving Historic (Nov. 4–5, Washington, DC); Using Federal Law to Protect Ancestral Sites (Nov. 16–18, Madison, WI)
Contact: Jere Gibber, Executive Director; National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (703) 765–0100; Fax: (703) 768–9350; info@npi.org; www.npi.org

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

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

SOLINET Courses

Integrated Pest Management: Beating the Critter Jitters (July 16); Fundamentals of Book Repair (July 27–28); Environmental Control and Monitoring: Preserving Collections in a Hostile Environment (July 30); Managing and Preserving Digital Materials (August 5); Introduction to Grants for Preservation—Web Based (August 18); Digital Imaging of Library Materials (August 25); Disaster Preparedness (August 27); Archives Preservation: Holdings Maintenance (September 16); Basic Collections Care (September 22); Hurricane Preparedness: Surviving the Big One (September 23)
Varied locations—Contact: SOLINET, 1438 West Peachtree St., Suite 200, Atlanta, GA 30309; (404) 892-0943; Fax: (404) 892-7879; Vanessa Richardson, (800) 999-8558, vanessa_richardson@solinet.net; www.solinet.net

Upper Midwest Conservation Association

Care and Preservation of Books and Archival Materials: Storage Enclosures (July 26–27, Madison WI; August 5–6, Ames, IA; August 8–9, Madison, SD; August 12–13, Bismarck, ND; August 19–20, St. Paul, MN); Conservation Concerns for New Building Projects and Renovations (September 22–23, Minnesota, MN); Care and Preservation of Agricultural and Industrial Machinery and Equipment (August 27–28, Rochester, MN); Photographing Artwork for Documentation (April 8, 2005, Minneapolis, MN); Techniques for Documenting Artifacts and Describing ,What is Observed, and Applying Accession Numbers to Museum Artifacts (April 28–29, 2005, Iowa Falls, IA, May 5–6, 2005, Sioux Falls, SD, May 19–20, 2005, Fargo, ND, May 23–24, 2005, Duluth, MN, June 6–7, 2005, Eau Claire, WI)
Contact: Melinda Markell, Field Services Coordinator, 2400 Third

Avenue South, Minneapolis, MN 55408; (612) 870-3128; UMCA@aol.com

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

Worcester Polytechnic Institute & Higgins Armory

Metals Conservation Summer Institute (Summers 2004, 2005, 2006)
Worcester, MA—www.wpi.edu/+mcsi

AIC Professional Development is at Work for You!



The AIC logo in the calendar indicates workshops funded or co-sponsored by the new professional development endowment. Most events are hands-on, treatment-oriented workshops ranging from one to five days in length, and are offered at affordable prices. Check the Professional Development section of the AIC website (www.aic-faic.org) for full details, updates, and registration materials, or call (202) 452-9545, ext. 12.

Positions, Internships, and Fellowships

THE ART INSTITUTE OF CHICAGO ASSISTANT CONSERVATOR FOR ASIAN ART ON PAPER

The Art Institute of Chicago seeks an Assistant Conservator for Asian Art on Paper to work three days a week. Under the supervision of the Head of Paper Conservation and the Curator of Asian Art, this person will provide ongoing care to works of art in the Asian art collection. Duties will include: examination, proposal and initiation of treatment of works on paper and related materials including manuscripts, thankas, works on palm leaf, hanging and hand scrolls, and Indian miniatures from various centuries; examination of works of art for purchase consideration, acquisition, and special exhibition. Qualified candidate must have a degree from a recognized conservation-training program or commensurate experience. Must have minimum of 4 years post-graduate experience and familiarity with the conservation of a variety of Asian art on paper. The annual salary for this position is \$24,000, 21 hours per week plus benefits. Send letter and résumé to The Art Institute of Chicago, Employment Services MC/354PA, 111 S. Michigan, Chicago, 60603, fax 312-857-0141, e-mail aic.jobs@artic.edu. (eoe)

LOS ANGELES COUNTY MUSEUM OF ART SENIOR CONSERVATION SCIENTIST

The Conservation Research section of the Los Angeles County Museum of Art is seeking a Senior Conservation Scientist for the Andrew W. Mellon Foundation endowed position. The incumbent will be the head of the division and report directly to the Director of Conservation. The successful applicant will be responsible for the day-to-day direction of all activities of the Conservation Research Laboratory, including supervision of fellows

and research staff. The successful candidate will work closely with curators and conservators across interdisciplinary lines in an extremely active and productive working environment in the Conservation Center.

The successful applicant will examine works of art, perform tests, analyze and interpret results using specialized equipment in our newly updated facility. Equipment includes a Raman spectrometer, GC/MS, FTIR, SEM/EDS, XRD, Polarized Light Microscopes, thermoluminescence testing instrumentation, and XRF. S/He will extend, broaden and advance the role of conservation science in the Museum and the Conservation Center by fostering close collaboration between the Museum and the larger scientific research community. Publication in the professional literature and participation in symposia, seminars and other professional meetings is encouraged through a travel grant funded by the endowment.

Minimum Requirements: Graduation from a recognized college or university with a Doctorate in Chemistry or other physical sciences or equivalent training and experience. Applicants who have worked in a museum conservation environment are strongly preferred and all candidates should have at least three years with demonstrated supervisory experience. Must possess good written and verbal communications skills, experience in teamwork and leadership and knowledge of chemical hygiene and safety practices.

Application: This non-civil service position is available immediately. Competitive benefits package provided. Please submit a letter of interest and curriculum vitae to:

Ms. Zebidah Kamau
Human Resources
Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, CA 90036

cc: Victoria Blyth-Hill
Director, Conservation Center

UNIVERSITY OF VIRGINIA, OFFICE OF THE ARCHITECT GIS TECHNICIAN

The Office of the Architect for the University of Virginia is seeking applicants for the position of GIS Technician in order to provide professional GIS, CAD, mapping, graphics and data management in support of long-range planning for the University's lands, facilities and infrastructure. The GIS Technician must work independently and will collect and integrate drawings, maps and other GIS information of UVA and City of Charlottesville base information. Applicants should demonstrate ability to use GIS, CAD and other graphics software as well as data base management.

Graphic design skills are highly desirable as well as the ability to develop comprehensive land use planning analyses. Educational requirements are a bachelor's degree in planning with master's degree desirable, as well as coursework in computer-aided design and GIS. Proficiency operating CAD systems and GIS in a planning office environment is important.

To apply a State of Virginia application form is required; specify job code L07AD. Apply to the University of Virginia Human Resources Department, 914 Emmet Street, PO Box 400127, Charlottesville, VA 22904, or access an application from our website at www.hrs.virginia.edu/staffing/applyclas.html. Interested candidates refer to Job Vacancy Announcement #MB ARCH L07AD OO1. The University of Virginia is an Equal Opportunity/Affirmative Action Employer.

Positions, Internships, and Fellowships

WASHINGTON NATIONAL CATHEDRAL CATHEDRAL CONSERVATOR

Washington National Cathedral seeks conservator, responsible for processes related to planning, budgeting, approval, design, fabrication, preservation, and documentation of building and fine arts projects for the Cathedral and related buildings. Responsible for advising on the maintenance of aesthetic integrity of the whole of the Cathedral fabric. Proactive in identifying Cathedral conservation projects and making recommendations to conserve and preserve all Cathedral art, property and structures. Highly collaborative position working with other senior staff. Degree in Architectural History, Architecture, Historic preservation; advanced degree preferred. Ten years preservation experience required. Aesthetic sense regarding ecclesiasti-

cal buildings, arts, and crafts; appreciation for gothic arts and architecture. Ability to establish and maintain good rapport with volunteer and community members, donors, and fellow preservationists. Send cover letter and résumé to Washington National Cathedral, Human Resources BT-3, Massachusetts & Wisconsin Aves. NW, Washington, DC 20016. E-mail jobs@cathedral.org; fax (202) 537-5661.

WINTERTHUR MUSEUM, GARDEN, AND LIBRARY 2005–2006 RESEARCH FELLOWSHIP PROGRAM

Winterthur Museum, Garden, and Library invites applications for its 2005–2006 Research Fellowship Program. Approximately twenty-five residential fellowships will be awarded to scholars pursuing topics in American history, art, architecture, decorative arts, material culture, and design, with stipends of \$1500 to \$3333 per month. Applications from conservators are encouraged. For more information, please visit www.winterthur.org/research/fellowship.asp, contact academicprograms@winterthur.org, call (302) 888-4640, or write to Gretchen Buggeln, Director, Research Fellowship Program, Winterthur Museum, Winterthur, DE 19735. Application deadline January 15, 2005.

Supplier's Corner

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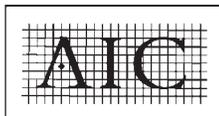
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