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June 8 - 13

2005 AIC Annual Meeting

Join Your Colleagues

Indepth sessions about
Documentation Dilemma:
Managing Conservation Data in the 21st Century

Media Choices for the Preservation of Digital Documents

Tim Au Yeung

Introduction

On any given desk, stacks of diskettes and CDs compete for space with the piles of paper. Among paper records there is certainty about whether the information contained by the paper is intact because one immediately recognizes its integrity with a quick glance. In contrast, information on diskettes and CDs is not so readily ascertained because one needs to access the information through a secondary medium (a computer). This is the basis of concerns from the cultural heritage community about the preservation of digital documents. Although strategies and techniques for preserving traditional documents and artifacts are relatively well known, the digital realm is largely unknown ground, leaving many uneasy about the prospects of vital digital artifacts surviving for more than a very short period of time. However, more and more documents are being created using digital tools, transmitted over digital channels, and stored on digital media. These documents and artifacts may never be used as paper documents or as tangible works of arts made of traditional materials. Given this, it is important to deal with the issues of the durability of digital information.

Current Research Strategies for Digital Preservation

Current research has identified two key areas forming the foundation of digital preservation: the persistence of data on the physical media (hardware) and the ability to read the formats in which the data is stored (software). Both problems are interrelated but because independent decisions can be made about each, the result is a potential array of combinations that must be considered. This is compounded and complicated by the rapid obsolescence of both media types and data formats as the technology industry moves forward with the creation of new media and formats for mass markets.

To solve these problems, three strategies have been identified: migration, emulation, and refreshing. Migration and emulation address the issues of the software obsolescence either by changing the format into a newer, more modern format, or by recreating the old viewing environment within the new environment. Research concentrates on the risks involved with moving from one format to another and on building an infrastructure to support either migration and/or emulation.

Refreshing, on the other hand, focuses on the hardware and . . . involves periodically moving a file from one physical storage medium to another to avoid the physical decay or the obsolescence of that medium. Because physical storage devices (even CD-ROMs) decay, and because technological changes make older storage devices (such as 8-inch floppy drives) inaccessible to new computers, some ongoing form of refreshing is likely to be necessary for many years to come (Jackson 2002).

continued on page 10

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June 1, 2005.

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 \$2.25 per word for nonmembers; the minimum charge is \$75. The cost of advertising in Supplier's Corner is \$185 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 Sheila Paige at

AIC NEWS STAFF

Lisa Goldberg, Editor

Eryl P. Wentworth, Managing Editor

Jean Arnold, Production Editor

Sheila Paige, Meetings & Marketing Officer

Meagan Goddard, Membership Assistant

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From the President

“Too much, too fast, too soon—that’s my pledge!” Zippy (by Bill Griffith).

Over the last few months, too many things, both good and bad, have occurred that need our attention.

Iraq and Its Cultural Heritage

In this issue Cap Sease gives us an Iraq update. Progress at the Iraq Museum sounds very hopeful. The head of the Iraq Museum, Donny George, has worked tirelessly both locally and globally as an advocate for his country’s heritage. The AIC plans to extend to him a one-year membership.

As Cap says, training for Iraqi conservators is a priority. Our State Department is planning to have four Iraqi conservators visit the U.S. for training and mutual collaboration. The AIC plans to extend an invitation to them to attend our annual meeting, waiving registration fees. Complementary one-year memberships will be offered to them as well.

The British Museum has been very active throughout the Iraq Crisis, and they have a very informative website with timeline: www.thebritishmuseum.ac.uk/iraqcrisis.

The recent report by John Curtis, curator, concerning Babylon, is chilling reading. It is available through the same website: www.thebritishmuseum.ac.uk/iraqcrisis/reports/babylon.htm. Curtis’s report highlights problems of cultural preservation in a war zone and makes one think that we should be assisting the military in matters of cultural preservation, rather the way George Stout, Langdon Warner, and others did during World War II. The Hague Convention of 1964 (Protection of Works of Art in the Event of Armed Conflict) recognizes the possible dangers of military activity around cultural monuments and sites and forbids using cultural monuments as military bases. UNESCO has a website devoted to the Hague Convention, www.unesco.org/culture/legalprotection/war/html_eng/index_en.shtml, and James A. R. Nafziger has written a particularly helpful and relevant article (“Protection of Cultural Heritage in Time of War and Its Aftermath”) in the *IFAR Journal*, available online at www.ifar.org/heritage.htm. Nafziger points out that, while we have not ratified the treaty, we are, at least, signatories to it and should responsibly abide by its terms. The treaty is being used to train military personnel, but some actions during the war, such as the looting of the Iraq Museum and the occupying of Babylon, make one wonder how effective this training may be.

In any case, I wish the United States would ratify the Hague Convention. Nafziger mentions that President Clinton submitted the Hague Convention and its later Protocols to the Senate in 1999. It still awaits the Advice and Consent of the Senate. Perhaps the AIC can make some small efforts to move the Hague Convention towards ratification.

The Tsunami

The Tsunami of December 26, 2004, wreaked havoc among the countries bordering the Indian Ocean. A number of reports have come out concerning the devastation of cultural property. The ICOM Report is especially helpful (http://icom.museum/disaster_relief), as are the reports from ICCROM (www.iccrom.org/eng/news/iccrom.htm) and the Australian group of ICOMOS (www.icomos.org/australia); look for “Tsunami News” on their home pages. I recommend that you read these. AIC will be looking for ways to help, but in the meantime, I suggest that our members consider making donations for humanitarian purposes. Please see also the article by Guy Munsch on page 15.

“Why Should I Become a PA?”

To be included in the AIC Guide to Conservation Services, you must be a professional associate or a fellow.

Many members may not be aware that the Bylaws of the AIC permit only professional associates and fellows the use of their status and membership in the AIC for advertising. “Only professional associate and fellow members are entitled to use the name of AIC or their membership status within AIC in advertising or in representing themselves to the public as professional conservation practitioners” (page AIC-16 in the 2005 Directory, under the subheading, Bylaws Enforcement, #13).

Professional associate membership is not certification, but it is the best criterion we have at the moment. I strongly recommend that you apply for professional associate status as soon as you can meet the requirements.

—Tom Chase,
AIC President

Paul Revere Engraving Plates

The Commonwealth of Massachusetts has decided to use the engraved copper plates made by Paul Revere to pull a new edition for sale to benefit the State Archives. There have been at least three newspaper articles on this to date. One in the Boston Globe (I do not have the citation) and two in the Boston Herald; <http://news.bostonherald.com/localRegional/view.bg?articleid=59876> and <http://news.bostonherald.com/localRegional/view.bg?articleid=62711>.

A number of AIC members have discussed it on the OSG Discussion Group. As discussion unfolded, it became clear that the AIC doesn't have ready a short statement concerning appropriate use of an artifact to guide us in situations where use of an object seems frivolous or ephemeral. The language required for this statement needs to be in an accessible form, written in a manner that would provide support for the conservation concerns. A draft statement for board consideration is being prepared.

Although the AIC is our national conservation organization, we have very strong ties to both national and international conservation, art, archaeology, and cultural properties communities. We must continue to work for greater and more well-defined collaboration with other groups such as AAM, AASLH, US-ICOMOS, etc. Now that the FAIC bylaws have been approved, we are beginning to build a development board and our goals include increasing resources for education and greater visibility for conservation and the AIC. Additional collaborative projects will be a particular focus.

And now for something good . . .

The Annual Meeting

Our annual meeting, to be held in Minneapolis, Minnesota, June 8–13, is going to be spectacular! Some of the ideas from the Annual Meeting Task Force are already being used to make welcome changes. In addition, we have a new Meetings and Marketing Officer, Sheila Paige, who is working with boundless energy and a new perspective to make the meeting better for everyone, members, exhibitors, and new attendees alike. Details are available in this newsletter and on our website, <http://aic.stanford.edu/meetings/index.html>.

I look forward to welcoming you all to the annual meeting!

I also look forward to hearing from all of you via the specialty group discussion groups, on the AIC website, or by e-mail

Let's never stop trying to make your national organization better and more responsive. **AIC**

—Tom Chase, President, AIC

AIC News

Staff Transitions

We regret to announce that Megan Nash, assistant director for finance and administration, Nora Armbruster, publications manager, and Meagan Goddard, membership assistant, have resigned from their positions at AIC. The transitions occurred in January and February, therefore, their successors should be in place by the time this issue of *AIC News* is mailed. Their skills and professionalism will be greatly missed, and AIC wishes them the best of luck in their future endeavors.

Financial Services

The AIC is now contracting with Chris Krukewitt, CPA, to handle our financial operations. During the transition, any financial questions can be sent to Eryl Wentworth at [REDACTED].

Membership Services

In addition, we are in the process of hiring a membership manager who will be available to answer membership inquiries and take on new initiatives to support and expand our membership. The administrative assistant will continue to manage the database and answer phone or e-mail questions.

New Zip Code: 20036-5346

We apologize to everyone who recently had mail returned. We are in the peculiar situation of being in a building with two street addresses and two zip codes. Building tenants seem to use various combinations of each. Six months ago, we tackled this problem and were finally told the current address and zip code were correct. Now, we are told we must change to 20036-5346.

We are sorry for the confusion and thank you for your patience.

What Are You Doing with Your Records?

The theme of this year's annual meeting is “Managing Conservation Data in the 21st Century,” with a focus on new and innovative ways of documenting conservation treatment. The AIC Code of Ethics states that “the conservation professional has an obligation to

Best Deal in Minneapolis

Attend the AIC Annual meeting and get your annual respirator fit testing done for only \$35. Did you know that OSHA regulations require fit testing each year if you are using a respirator? Join your colleagues in getting this legally-required but tax-deductible business expense out of your way! Get updates on cleaning methods and storage for your mask and filters. Find out about current regulations on dust masks. All in 45 minutes and \$35. Sign up today for the Respirator Fit Testing Workshop when you register for the AIC annual meeting.

produce and maintain accurate, complete, and permanent records.” What has been missing is detailed guidance to *how* this should be done, especially for conservators in private practice.

The AIC and its Archives Task Force have begun to tackle this issue. The AIC office records have been organized and surveyed by an archives intern under the direction of Hilary Kaplan. At the November IAG meeting, chairs of specialty groups, task forces, and committees were given records retention guidelines for their groups’ records and were asked to implement them by June. The Archives Task Force will be working with EMG on archival issues with digital records.

To deal with concerns of private practitioners, the Task Force contracted with Mary Cooper, records management consultant and participant in the 2004 AIC Archives Roundtable, to prepare records management guidelines for conservators in private practice. These guidelines will cover both business and treatment records, be approachable for new practitioners while providing information for more experienced conservators, and include information about the dissolution of a practice. The goal is to publish the information as an insert in *AIC News* during 2005.

The Task Force welcomes input from the AIC membership and has prepared a brief questionnaire to provide background information for the consultant. It is especially important that all specialty groups be represented. If you would like to contribute or if you have special concerns that you wish to have covered, please contact Task Force chair, Nancy Schrock, at [REDACTED] or by calling [REDACTED] (workdays) or [REDACTED] (evenings and weekends).

For a summary of the current status of conservation records within institutional archives, see “Archiving Records and Papers of Conservators of Art and Artifacts” by Richard McKinstry and Joyce Hill Stoner in the *Journal of Archival Organization*, volume 2, Number 3 (2004). Mary Cooper will be presenting a workshop, “Records Management for Conservation,” at the 2005 Annual Meeting.

—Nancy Schrock, Chair, Archives Task Force, [REDACTED]

Nominating Committee News

I am sorry to report that an incorrect draft statement, regarding nominations to the AIC board and Nominating Committee, was submitted by me, on behalf of the Nominating Committee, to the AIC newsletter. The following text is correct. Please only

refer to select sections of the AIC Bylaws found in the 2005 AIC Directory. Please note that the by-laws on the AIC website and those in the AIC Directory are not the same.

—Shelley Reisman Paine, Chair,
AIC Nominating Committee 2005

Call for Nominations for Candidates for the AIC Board

The AIC Nominating Committee is pleased to present the following slate of candidates for the AIC Board of Directors for the year 2005.

- President: Nancy Odegaard
- Vice President: Martin Burke
- Director of Specialty Groups: Mary Striegel
- Director of Professional Education: Karen Pavelka

We invite other nominations in writing from the membership-at-large. The AIC Bylaws require that candidates for president and vice president must be fellows, and candidates for director may be fellows or professional associates. Nominations should be sent to Shelley Reisman Paine, Chair of the AIC Nominating Committee, c/o AIC, 1717 K Street NW, Washington, DC 20036 no later than March 9, 2005.

If you have, any questions please contact one of the Nominating Committee members: Shelley Reisman Paine, Chair,

[REDACTED]; Jill Whitten, [REDACTED]
[REDACTED]; Kate Garland, [REDACTED]
[REDACTED]

Call for Nominations for Candidates for the AIC Nominating Committee

The president of AIC seeks nominations of qualified candidates for the Nominating Committee election to be held at the 2005 AIC business meeting. There are three members on this committee, and the service commitment is for three years. Each year one new member is elected to the Nominating Committee.

Per the AIC Bylaws, all nominations should be sent to the AIC President, Tom Chase, c/o AIC, 1717 K Street NW, Washington, DC 20036. The nomination must be accompanied by a written statement that the nominee is willing to serve. Additional nominations will be accepted at the business meeting.

Announcing the New 2005 AIC Annual Meeting Web Page

For important details relating to the 2005 AIC annual meeting, including information about the host city and hotel, registration fees, and marketing opportunities, visit (<http://aic.stanford.edu/meetings/index.html>).

AIC members should have received the registration brochure in February. If you have questions or are not a current member and would like to receive copies of our promotional materials, please contact:

Sheila Paige
Meetings and
Marketing Officer
AIC
1717 K Street, NW,
Suite 200
Washington, DC
20036
202/452-9545, ext.
16
[REDACTED]

Seeking New Members for the Bylaws Committee

The Bylaws Committee is seeking two new members to begin in June. The Committee undertakes critical reviews of the current AIC bylaws and brings forward any revisions or additions to the bylaws for a vote by the membership. The Committee also articulates the rationale behind proposed changes or additions. Currently, the Committee is working closely with the Certification Development Committee on issues of certification that may necessitate changes in the bylaws. Members may be associates, PAs, or fellows of AIC. Candidates are approved by the AIC board and serve a three-year term (June 2005–June 2008). If you are interested in contributing to the important work of this committee, send a letter of intent describing your background and interest in serving to Rosemary Fallon, [REDACTED].

Seeking a New Member for the Health and Safety Committee

The AIC Health and Safety Committee is currently accepting applications for a new member and hopes the position will be filled by the upcoming AIC annual meeting! Appointments to the Health and Safety Committee are for four-year terms. Committee members participate in committee business via e-mail, a day-long annual meeting in the fall, and a shorter breakfast meeting that is held at the AIC annual meeting. Other activities include participation in committee activities at the AIC annual meeting, such as the H & S luncheon lecture, the H & S exhibition booth, various workshops, including the annual Respirator Fit Testing Workshop, and review of manuscripts for publication in the AIC newsletter. Each member typically undertakes coordination of a major project such as coordination of the booth display, respirator fit testing, the luncheon lecture, production of an AIC newsletter H&S Guide, a workshop, or acts as the committee representative for a publication written by an outside consultant. Members may also be asked to help respond to information requests from AIC members or nonmembers who deal with health and safety issues. Committee members are required to be members in good standing of AIC throughout their term(s) of service. If you are interested in working with this committee on issues that are of crucial importance to the health and safety of the membership, please send a letter to the AIC board explaining your interest. Please also send a copy of the letter and your CV to current committee chair, Lisa Goldberg. **AIC**

—Lisa Goldberg, Chair, AIC Health and Safety Committee, phone/fax: [REDACTED]

Annual Meeting News

2006 Annual Meeting Program Committee

Planning for the 2006 general session of the annual meeting in Providence, Rhode Island, began with discussions by the Internal Advisory Group and the AIC board during the November meetings.

We are hoping to develop a program that explores the theme of “Using Artifacts: Is Conservation Compromised?” Within this theme, topics of concern to the membership will include practical issues involved in balancing preservation concerns with access to collections, such as traveling expositions and problems for couriers; historic house displays; the use of surrogates and reproductions; cultural or religious uses; the impact of rental events in museums; assessing object values; and developing levels of conservation compromise.

We are currently forming a program committee and are searching for a program chair. We hope to attract committee members representing a broad geographic and specialty distribution. AIC members who would like to be involved in planning the 2006 general session or discuss other topics can contact Nancy Odegaard, AIC Vice President, Arizona State Museum, University of Arizona, Tucson, AZ 85721; [REDACTED], Fax: [REDACTED].

Volunteers Needed in Minneapolis!

AIC is looking for individuals to provide between 4–8 hours of volunteer service during the annual meeting. Projects include assembling packets, assisting at the registration desk, staffing a local hospitality table, and monitoring sessions. All selected volunteers must be current AIC members and are required to register by the early bird deadline (April 1, 2005).

In appreciation for a minimum of 8 hours of service, student volunteers receive a full and regular members a 50% refund off of the applicable early bird registration fees (\$80/students and \$270/regular member.) For volunteers who provide less than 8 but at least 4 hours, student volunteers will receive 50% and regular members 25% off of the applicable early bird registration fees.

For consideration and more information on this opportunity, please call Rebekah Njaa, 2005 AIC Annual Meeting Local Arrangements Chair, at [REDACTED] or by sending a message to [REDACTED]

Marketing Opportunities Still Available at the 2005 AIC Annual Meeting

It is never too early to start making arrangements for the 2005 AIC Annual Meeting in Minneapolis, Minnesota. For important details relating to this event including exhibit, advertising and sponsorship opportunities visit (<http://aic.stanford.edu/meetings/index.html>).

If you have questions or are not a current member and would like to receive copies of our promotional materials, please contact Sheila Paige, Meetings and Marketing Officer, AIC, 1717 K Street, NW, Suite #200, Washington, DC 20036-5346; (202) 452-9545, ext. 16; [REDACTED].

AIC

FAIC News

2005 FAIC Samuel H. Kress Conservation Publication Fellowships Announced

FAIC is pleased to announce support for the preparation of three manuscripts on conservation through the FAIC Samuel H. Kress Conservation Publication Fellowship program. The fellowships are designed to give authors the opportunity to take time away from work to complete writing of manuscripts for publication.

Cathleen A. Baker, conservation consultant in Tuscaloosa, Alabama, is preparing a manuscript, "Nineteenth-Century American Paper: Technologies, Materials, Characteristics, and Conservation." The work will cover the technological history and physical characteristics of 19th-century American papermaking and paper. The 1800s saw the demise of commercial hand papermaking and the rise of machine-made papers. From a conservation perspective, these papers present many problems not generally encountered in collections of European books and art. Dr. Baker's book will provide valuable information for conservators working with American papers.

Gay Myers and **Lance Mayer** of the Lyman Allyn Art Museum in New London, Connecticut, will co-author a book about American painting techniques from the 18th century to the

early 20th century. The work, "The Art and Mystery of Painting: American Painters on Technique," will present a history of American painting techniques based on written sources, many of them in the artists' own words. By documenting the materials and methods used by American painters, the book will help conservators to better understand the diversity and complexity of American paintings and will help them to make more informed decisions when undertaking conservation treatments.

The third fellowship is awarded to **Toby Jonathan Raphael** of the National Park Service, Harpers Ferry, West Virginia, who will be completing his manuscript, "Conservation Standards for Museum Exhibitions." The work will update and expand upon the information included in his 1999 publication, "Exhibit Conservation Guidelines." The museum field currently lacks a systematic method for incorporating preservation safeguards in the exhibition of cultural resources. The project would publish a set of practical standards to assist managers, exhibit specialists, and conservators in the safe display of collections.

Twenty-nine Kress Fellowships have been awarded since 1994. FAIC is extremely grateful for the support of the Samuel H. Kress Foundation for making these fellowships possible. The goal of the fellowship program is to improve the quality and quantity of publications in the field of conservation by encouraging conservation professionals to prepare publishable manuscripts. The next application deadline is November 1, 2005. AIC

*Eric Pourchot, AIC Program Officer,
Professional Development,
[REDACTED]*

Point of View

Digital Imaging: Revelation and Revolution

In September 2004, about 150 imaging practitioners and specialists, representatives from camera manufacturers and others from museums, libraries, archives, and universities, convened at the Rochester Institute of

Technology to discuss the state of the art of digital imaging in museums, define a set of best practices, and establish leadership. The event, sponsored by the A.W. Mellon Foundation, was the "American Museums Digital Imaging Survey Benchmarking Conference—Direct Digital Image Capture of Cultural Heritage in American Institutions." I was invited to describe the concerns of conservators and conservation scientists who are not necessarily digital imaging specialists. The following will provide a summary of the good, the bad, and the ugly of digital imaging in conservation and science and hopefully provide some inspiration for discussion that might continue in the months leading to the 33rd AIC annual meeting, pertinently focused on documentation issues.

Within the conservation community, the topic of digital versus conventional photography is frequently a cause for heated debate. In recent years we have witnessed a revolution in the way visual information is recorded, stored, displayed, and accessed, and although this process brings impressive advantages, it also has inherent risks. Although the quality of digital images is governed by the laws of physics and electronic engineering, users such as the conservation community should be proactive about finding appropriate solutions to emerging issues, ensuring that a fundamental turning point in the history of image making does not turn into a catastrophe.

For scientists, an array of digital image types are frequently utilized; the simplest consisting of "working images" used to explain research, i.e., providing context and localization for analytical data, or serving as visual aids to explain an experimental setup. The visual interest and flexibility offered by digital images in combination with tools such as PowerPoint have been embraced as a welcome improvement by the whole scientific community, untouched by the drama of having to abandon slides for the new technology (a dilemma currently faced by many art historians and conservators) because these tools offer an alternative to the "dry" presentation of hard data

2005 Annual Meeting Schedule at a Glance
(It is important to note that this information may be subject to change.)



Wednesday, June 8, 2005

8:30 a.m. – 5:00 p.m.	Workshop: Scientific Methodology for Conservation Treatments
9:00 a.m. – 4:00 p.m.	Workshop: Writing for Conservation Publication
9:00 a.m. – 5:30 p.m.	Workshop: Introduction to Stone Conservation
2:00 p.m. – 5:00 p.m.	Workshop: Records Management for Conservation
8:30 a.m. – 12:30 p.m.	Tour: Alexander Ramsey House and the Minnesota Historical Society
8:30 a.m. – 12:30 p.m.	Tour: Science Museum of Minnesota's New Conservation Labs & Storage Facility
2:00 p.m. – 5:00 p.m.	Tour: Elmer L. Andersen Library and Archives Collections & Storage Facility
4:00 p.m. – 7:30 p.m.	Tour: The Curtis Collections Galleries

Thursday, June 9, 2005

8:30 a.m. – Noon	General Session and AIC Awards Presentation I
2:00 p.m. – 5:00 p.m.	General Session and AIC Awards Presentation II
7:00 p.m. – 9:00 p.m.	Opening Reception at the Walker Art Center

Friday, June 10, 2005

8:00 a.m. – 6:00 p.m.	Workshop: Respirator Fit Lecture and Testing
8:30 a.m. – Noon	General Session and AIC Awards Presentation III
10:00 a.m. – 6:00 p.m.	Exhibit Hall and Poster Sessions
12:30p.m. – 2:00 p.m.	Health and Safety Lecture Luncheon
2:00 p.m. – 3:30 p.m.	Issues Session
4:00 p.m. – 5:30 p.m.	Business Meeting
<i>See Registration</i>	Specialty Group Sessions and Events
<i>Brochure for Details*</i>	<i>(Architecture Specialty Group, Book & Paper Group, Conservators in Private Practice, Textiles Specialty Group)</i>

Saturday, June 11, 2005

7:45 a.m. – 8:30 a.m.	First-Time Attendees Breakfast
10:00 a.m. – 5:00 p.m.	Exhibit Hall and Poster Sessions
10:30 a.m. – 11:45 a.m.	Internal Advisory Group Meeting
<i>See Registration</i>	Specialty Group Sessions and Events
<i>Brochure for Details*</i>	<i>(Architecture Specialty Group, Book & Paper Group, Conservators in Private Practice, Objects Specialty Group, Paintings Specialty Group, Photographic Materials Group, Research & Technical Studies Group, Wooden Artifacts Group)</i>
7:00 p.m. – 10:00 p.m.	AIC's First Annual Party ²

Sunday, June 12, 2005

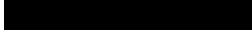
<i>See Registration</i>	Specialty Group Sessions and Events
<i>Brochure for Details*</i>	<i>(Book & Paper Group, Electronic Media Group, Objects Specialty Group, Paintings Specialty Group, Research & Technical Studies Group, Textiles Specialty Group, Wooden Artifacts Group)</i>

Monday, June 13, 2005

8:30 a.m. – 12:30 p.m.	Workshop: Fund-raising for Conservation
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* Please look for your copy of this year's registration brochure in February 2005! If you are not a member but would like to receive promotional materials relating to the annual meeting contact:

Sheila Paige, Meetings and Marketing Officer
American Institute for Conservation
1717 K Street, NW, Suite 200, Washington, DC 20036
202/452-9545 Ext. 16



to the unaccustomed ear. Digital microscopy represents the next level: now a reality in many labs, it allows rapid workflows, high-resolution color fidelity images, and sensitivity for fluorescence images that are then immediately available to be digitally incorporated into reports, presentation materials, etc. Digital image analysis can be easily applied to micrographs, allowing the quantitative assessment of areas for analytical purposes (for example, for cell counting in biological samples as well as porosity and binder/aggregate determination in plaster). Moreover, specific scientific imaging techniques open up a third dimension in bi-dimensional images by providing analytical information in addition to a reproduction of the object under study (this is the case with backscattered electron images; BSE obtained by scanning electron microscopes, energy dispersive x-ray fluorescence maps, Fourier Transform Infrared (FTIR) molecular 3D-mapping, X-ray tomography, etc.).

Digital technology can also benefit conservators, offering new enhanced research presentation tools in the field of technical studies of works of art. It is now possible to simulate and preview the effect of conservation treatments or to evaluate framing options. In the case of x-ray radiographs, Adobe Photoshop can be used to manipulate digitized x-rays of paintings to render images more legible by eliminating distracting interferences from stretcher bars and other structural elements. Software can also be used to generate overlays, highlight changes with colored outlines, perform fading in of images, etc., in order to facilitate interpretations (the same applies to infrared reflectography). Exciting new opportunities for the museum community at large have been brought about by digital imaging, as demonstrated by the recent groundbreaking project of color reconstruction or “digital rejuvenation” of G. Seurat’s *La Grande Jatte*, a collaboration of the Art Institute of Chicago and the Rochester Institute of Technology. This project allowed visitors of the exhibition *Seurat and the Making of La Grande Jatte* to view a simulated, digital image of what *La*

Grande Jatte looked like during the late 1880s before the darkening of the brushstrokes containing zinc yellow. On a larger scale, the Vasari Project (Visual Art System for Archiving and Retrieval of Images), funded by the European Commission’s ESPRIT program, uses a calibrated colorimetric imaging system to acquire high-resolution images that allow users to monitor changes in colors of paintings (due to fading and deterioration).

Notwithstanding this long list of innovations and advantages, there are still a number of open questions, problems, and concerns. There is widespread concern in the conservation community that digital imaging is a poor choice for treatment photographs because of a perception that they do not have the required resolution and color fidelity. When seen through a magnifying lens, prints of digital images produce an array of pixels and not the fine details that the conservators rely on for detailed documentation and work. Importantly, the impact of image processing—visual editing, retouching, sharpening (sometimes applied rather intuitively with Photoshop)—can create huge variability (impairing comparison of images over the years), as confirmed by a comparison of reproduced images from the same mock-up paintings that were produced by different museums’ imaging labs and presented at the Rochester conference. Differences in color sensitivity of monitors, of computer systems (Macs vs. PCs), of printers, inks, and papers also play a role.

Of significant concern is the code of ethics that the conservation profession has embraced; the preservation of our records as a cultural legacy of future generations. Further complicating the issue is the question of image validation: how can we guarantee that the photograph found in the archives, supposedly showing the object before treatment, was not manipulated after fact? Will Metadata ensure that the imaging chain is not broken? Furthermore, there are complexities and staggering costs associated with archiving and preserving digital files for the future. As Franziska Frey, assistant professor at the School of Print and Media at RIT very clearly pointed

out during the Rochester meeting, the cost of storing digital images is much higher than that required for conventional photography (84:1). This is due to the fact that, although traditional archives are passive, digital archives require more technologically active strategies for upkeep and retrieval.

To state the obvious, as conservation professionals worry about image preservation issues, they must prepare for the process by having a solid plan for image archiving or digital asset management at large. Scientists in different laboratories use Filemaker Pro databases or Excel spreadsheets to build up relational databases that help link scientific data to images and the artwork they are related to, but there are limitations to the file size that these systems can handle. Conservation departments, on the other hand, are still struggling to determine the best way to store and preserve the digital images collected today. Realistically, this struggle can result in the risk of permanently lost images (print or digital file), or more significantly, the loss of a digital master. There are several

levels at which information loss can occur, including where and how the images were stored, loss of the metadata that were appended to the image, and risk of software and hardware obsolescence. Such odds strongly suggest the retention of archival-quality prints of digital files to be stored in paper record files. In the conservation studio of the future, thanks to new generation computers and a solid network infrastructure, conservators will be able to access image databases, visualize images on large wireless monitors, and magnify the tiniest detail of an object in treatment. This, I am afraid, still sounds like science fiction, but eventually, these types of solutions will become economically feasible and accessible.

In conclusion, conservation and imaging professionals need to work toward the creation of a comprehensive agenda including clear parameters and standards for color, resolution, and file format that will allow for image comparison, as well as a certified image validation procedures. It is also important to think strategically about digital asset management, including plans for entering and saving metadata, centralizing image storage and backup with guaranteed long-term image retrieval in order to ensure transmission to future generations. In short, what we need is organization, leadership, institutional support and, most importantly, funding. After all, as someone said, "a vision without appropriate funding is hallucination." **AIC**

—*Francesca Casadio,*
A.W. Mellon Conservation Scientist,
The Art Institute of Chicago,
[REDACTED]

People

Julia Brennan of Textile Conservation Services conducted a three-week textile conservation and preventative conservation training workshop in Antananarivo, Madagascar, in January and February 2005. It was supported by the U.S. Ambassador's Fund for Cultural Preservation, in conjunction with the Malagasy Ministry of Culture and Tourism. The workshop focused on the

cleaning, stabilization, and preparation for an exhibition of a collection of 19th-century Malagasy shawls or "lambas."

The following conservators have been appointed to serve as peer professionals in the **General Service Administration's Design Excellence & the Arts Program**. They serve a two-year term and participate on architectural/engineer evaluations boards, art selection panels, design reviews, award and competition juries, charrettes, and other workshops and forums organized by GSA: Thom Gentle, Robert Lodge, Paul Messier, Catherine S. Myers, Arthur Page, Julie L. Sloan, Cameron Wilson, John Griswold, Carrie Przybilla, Martin Radecki, Deirdre Windsor, Virginia Naudé, and Teri Hensick.

The Saint Louis Art Museum announces the appointment of two conservation positions: **Laura Gorman** has been appointed objects conservator [REDACTED], [REDACTED]); **Margo McFarland** has accepted the new position of paper conservator [REDACTED], [REDACTED]

Barbara Lemmen has been promoted to senior conservator at the Conservation Center for Art and Historic Artifacts (CCAHA). Lemmen joined the Center in 2001. Prior to joining the Center she had a private practice in New Hampshire and worked as a consultant in photograph conservation at the Library of Congress and the National Gallery of Art. Lemmen also teaches students in the Winterthur Conservation Program in the photo block. She is the co-author of the chapter "Coatings on Polaroid Prints" in the new book *Coatings on Photographs* that will be published by the AIC Photographic Materials Group (PMG) in 2005.

Dorothy Mahon has been appointed acting conservator-in-charge of the Paintings Conservation Department at the Metropolitan Museum of Art.

Eric Pourchot, AIC Program Officer, Professional Development, will participate in a panel presentation on May 3, 2005, for the American Association of Museums annual meeting in Indianapolis. The program, "Let's Put on a Workshop Right Here," is designed to help small muse-

ums organize and sponsor professional development events.

Note: If you have an employment announcement or other news of interest to the membership, please send a brief paragraph to the publications manager at [REDACTED] **AIC**

JAIC News

JAIC is pleased to announce its release on the JSTOR database in March 2005. JSTOR is a worldwide digital preservation initiative designed to supply its members with long-term access to complete electronic sets of scholarly publications. In a time period where some libraries are having difficulty in finding space and money for the storage and preservation of old issues of journals, JSTOR provides a solution. Conceived by the Mellon foundation in 1990 and placed online in 1995, JSTOR now includes complete copies of 553 professional journals covering areas such as economics, music, science, and history. More than 2,200 libraries and academic institutions around the world subscribe to the database. The content of JSTOR is completely searchable and members can download full text articles from any journal.

Release of *JAIC* on the JSTOR site will significantly increase the number of scholars that have access to the Journal and its articles. Being selected to participate in the JSTOR collection is a high recognition of the scholarly content of *JAIC*. Additionally, the AIC now has assurance that there are numerous redundant archival copies of the Journal, since JSTOR keeps complete paper copies as well as digital sets for every publication in three archival locations. Back issues of *JAIC* (February 1977 through to 2001) and the *IIC-AG Bulletin* (since April 1961) have been transferred to JSTOR for the impending release. As JSTOR provides a three-year moving wall, the most recent issues of *JAIC* will be 2001. **AIC**

—*Michele Derrick, JAIC Editor-in-Chief,*
[REDACTED]

Where the digital collection is small, refreshing is a relatively minimal activity with minimal resource expenditure. However, for large collections, this can be a significant time and resource investment. Thus, refreshing is best done within the medium's lifespan while maximizing the interval between each refreshing.

Unfortunately, determining the lifespan of current media is difficult because longevity claims can vary widely. For example, Jeff Rothenberg, in his report to the Council on Library and Information Resources, suggests that media lifetimes in general may only last 5 years, while manufacturers, like Kodak, make specific claims on their CD-R media, arguing that media may last 100–200 years. More cautious estimates, like those of John van Bogart at Imation suggest that digital media in general may last 10–30 years. Because simple calculations of lifespan vary so widely, these numbers cannot be used to readily determine the selection of a medium for digital preservation.

A Strategy for Assessing Media Suitability for Archival Purpose

The selection criteria for archival media should reduce the risk of loss compared to other media and facilitate the active management of the information.

To evaluate risk mitigation, one should consider:

- Is the medium physically durable? Having a hard casing, a protective door, or other similar features will ensure that damage through poor handling will be minimized.
- Is the medium vulnerable to environmental factors? Media that can be stored in a greater range of environmental conditions will stand a greater chance of surviving in less than optimal conditions.
- Is the medium commonly available or is it highly specialized? By being commonly available, the medium should withstand technical obsolescence more easily than a specialized format.
- Is the medium write-once only? This will ensure that it won't accidentally be overwritten.
- Overall, how many critical points of failure does the medium have?

Media are more vulnerable when they have a greater number of "critical points" (technological obsolescence, physical vulnerabilities, mechanical failure points).

To evaluate the potential for active management one should consider:

- Does the medium require a sophisticated technological infrastructure? Media that are simpler to use and to deploy mean that a broader selection of staff can be utilized to maintain the collection.
- What is the capacity of the medium? Media with greater capacities reduce the amount of time necessary to perform refreshing activities because they require less media swaps to complete the task.
- What is the cost of the media? Of devices required to read the media? Active management should involve multiple copies to ensure redundant backups in case of media failure. Cost can be a factor in the ability to provide multiple copies.

Media Formats and Technologies

Currently, there are two primary technologies used for digital storage: magnetic and optic. Magnetic media come in a number of formats, including floppy disk, tape systems, floppy or removable disks, and hard drives. They all rely on magnetic particles in the recording substrate that change direction in the presence of a magnetic field. Optical technology including CD-ROM, CD-R/W, DVD-ROM, DVD-R/W, and DVD+R/W are read using a laser beam that reflects the light from the surface of the disc in areas of differential reflectivity. Reflectivity results from a physically pitted surface on manufactured optical mediums like CD-ROM and DVD-ROM, or from a dye-coated substrate that is "written" on exposure to a higher intensity laser beam.

A third technology, flash memory cell technology, has been gaining popularity over the last few years, primarily in devices such as digital cameras and PDAs. Flash memory technology uses cells that switch on/off electrical voltage without requiring power for maintenance, in a similar manner to computer memory. Currently there are

a wide variety of choices for flash memory including compact flash cards, secure digital cards, and USB flash drives. But, this media has not yet been evaluated for its longevity and use as an archival medium.

Traditionally, magnetic tape systems have been a common choice for archival media in data centers, and their durability has been well studied. Tape systems are usually deployed within a networked environment and require considerable technical support. Schedules for the retention of information are usually set up according to policies generated by technology staff rather than archival principles. Typically, only large institutions can afford such systems, limiting their usefulness in the cultural heritage community.

Removable magnetic media in the form of floppy disks and larger format magnetic media like the Zip disk are not commonly used as a storage format any longer. In fact, current discussions about removable magnetic media tend to focus on recovering old data stored on magnetic media because of technological obsolescence. As an example of rapid obsolescence, the Zip disk was introduced ten years ago and rapidly gained favor in a number of fields, especially the design and publishing industries. However, as writeable CD media gained traction in the marketplace, the advantages of the Zip disk quickly disappeared and what was once commonplace, now is virtually impossible to find.

Hard drive media are self-contained units, usually internal to a computer system. Hard drives contain one or more magnetic platters that hold the data and a number of read/write heads. Although hard drives vary by capacity, interface, and form, advances in hard drive technology so far have primarily increased hard drive capacities while reducing the price, with insignificant technological change. New developments in external interfaces, like USB 2.0 and IEEE 1394 (Firewire), allow fast transfer to external hard drive systems, allowing users to treat hard drives less as a fixed component of the computer system and more like removable media. Even desktop RAID systems (redundant arrays of independent drives) are now an affordable reality extending both capacity and the ability to recover from individual media failure.

There are several types of optical media with different formats that utilize the same technology. On read-only media (CD-ROM, DVD-ROM), the pits are physically molded onto the polycarbonate surface. On writeable media (CD-R/W, DVD-R/W, DVD+R/W), a layer of dye mimics the reflectivity changes that occur in the pits. Unlike the CD-R/RW formats, the DVD family of formats includes two competing standards, the “+” standard and the “-” standard. While newer DVD drives can read and write to both, older systems and systems like laptops may only allow you to read either one or the other. This format competition is reason enough to withhold judgment on the DVD family for archival purposes. Complicating the issue further, the next generation DVD formats include such rival options as the Blu-Ray and the HD-DVD. Therefore, current discussions are mainly focused on CD-R/RW formats where the distinction between the “-R” technology and the “-RW” technology concerns capability—the “-R” standard is a write-once only format while the “-RW” standard allows for multiple writes and rewrites.

Assessing the Options

Individuals and small organizations primarily have available optical media such as CD and DVD technology or magnetic media such as hard drives. The capabilities of larger organizations may allow for a networked approach coupled with automated systems. These types of systems have been the focus of research at the National Digital Information Infrastructure Preservation Program in the U.S., but are beyond the scope of this discussion because of resource and technological expertise.

Currently, the primary choice for an optical medium is CD-R format. The write-once nature of CD-R's prevents accidental overwriting and their capacity is generally sufficient for large quantities of textual information. There are several different types of dyes in use for manufacturing CD-Rs, and recent discussions have focused on the best choices for dyes and substrates. A recent study (<http://nvl.nist.gov/pub/nistpubs/jres/109/5/j95sla.pdf>) concerning various dyes indicates that there may be some justification for using a more expensive (gold/phthalocyanine dye) CD-R, but

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the study's limited sample set suggests that the results may be premature.

This separation between media and reader also reduces the critical points of failure. Mechanical failure of the reader/writer devices does not impact the individual media so loss due to mechanical failure is largely minimized. The reading/writing mechanisms use light and no physical contact is made with the surface of the media. Although CD-Rs are vulnerable to light exposure, they are not affected by the magnetic fields generated by a computer/reader. Since optical media such as CD-Rs are separate from the reader/writer devices, multiple copies can be generated at a lower cost. Importantly, widespread use of this media and reader/writers strongly suggests that this technology will be supported in the future.

Risks in choosing CD-R media include the inability to change information once written, potentially leading to confusion between various versions. Capacities are also limited for some file sizes such as high-resolution digital images and video, potentially resulting in a large number of disks. CD-R disks are also vulnerable to damage during physical handling.

The hard drive itself is an option for archival storage because virtually all digital documents are created on a hard drive and the equivalence of size simplifies the storage process. One can simply pull the old drive out and put in a new drive to start afresh.

Their self-contained and hard casing will protect against environmental fluctuations within given operational parameters. They also cannot be accidentally scratched or otherwise

damaged because they are incased in a computer case or an external enclosure. Given the longevity of the basic technology and multiple manufacturers, it is reasonable to assume that the media will be supported for some time to come, also reducing risk.

However, hard drives are susceptible to mechanical failure and this can cause data loss because the media is integrated into the device. The rotating spindle can seize or be displaced, or the platters themselves can be damaged by the contact between the read/write head and the platters or collision of the platters due to shock. A power surge can damage the drive, potentially burning out the electronics built into the drive, and thus destroying the data itself. External magnetic fields can also interfere with the drive and cause data loss. Also, hard drives, by design, are meant for read/write operations and accidental overwriting can be a common occurrence.

However, hard drives excel in their ability to promote active management. Data access is quick and allows activities like refreshing to be performed faster. In addition, size capability allows for storage of large collections on a small number of hard drives. This utilizes a small number of operations in handling a large quantity of information, freeing the user to perform other tasks while the system carries out the refreshing task. Additionally, larger files such as video or sets of high-resolution images may require the memory of a hard drive for complete record storage.

Conclusion

Often, the best advice is to choose more than one medium for storage and create multiple copies, ensuring that at least one copy will be readable. One approach is to use dedicated external hard drives for primary storage and to segment new data into CD-R sized blocks that are backed up onto CD-Rs as each block is filled. Finally, once a hard drive is full, it is pulled from service and acts as a backup copy. The CD-Rs are then used to access the data in a read-only fashion and when changes are made, the new versions are placed onto a new hard drive and backed up again onto CD-

R. Although the issue of multiple versions can cause confusion, there are software solutions that assist in the management of multiple media and multiple versions. From this view, digital media preservation becomes less an issue of choosing a specific medium and more centered on an integrated strategy that takes advantage of the benefits of each component. **AIC**

—*Tim Au Yeung, Manager, Digital Object Repository Technologies, University of Calgary, ytai@ucalgary.ca*

Grants, Awards, and Fellowships

NSF Biology Grants Available

The National Science Foundation (NSF) is accepting grant applications for projects on little-known organisms for modern monographic research. The competition is part of NSF's Partnership for Enhancing Expertise in Taxonomy (PEET).

The applications must address three major criteria, monographic research, training, and computer infrastructure, and include a research plan. Successful applicants must train at least two new taxonomists and convert current expertise into electronic databases and other products for the scientific community.

NSF estimates that eight to twelve awards will be given. Individual awards will not exceed \$750,000; cost sharing is not required. The deadline for applications is March 7. More information is available on www.nsf.gov.

NEA's Grant to NPI

The National Preservation Institute (NPI) is the continuing recipient of a grant from the National Endowment for the Arts (NEA), effective through the middle of 2006. The NEA grant subsidizes NPI's project, "Stewardship Training in Historic Preservation," which enables NPI to offer scholarships to cultural resource and historic property managers and volunteers who might not otherwise have the means to attend an NPI-sponsored seminar.

Organizations that manage cultural resources and historic sites often lack the means to train employees and/or volunteers on how to care for

and administer sites using standard preservation methodology in a cost-effective manner. The NEA grant supports stewardship training and will allow NPI to bring its training seminars to a broader and more diverse audience. The NEA grant will help fund professional development opportunities to directors and property managers, board members, and concerned community members of a historic site or property who are responsible for historic and cultural resources.

Paired Fellowship for Research in Conservation and the History of Art and Archaeology

The Center for Advanced Study in the Visual Arts, a part of the National Gallery of Art, announces its program for the Paired Fellowship for Research in Conservation and the History of Art and Archaeology. Applications are invited from teams consisting of two scholars: one in the field of art history, archaeology, or another related discipline in the humanities or social sciences, and one in the field of conservation or materials science. Two paired fellowships are awarded annually. The Samuel H. Kress Foundation Paired Research Fellowship supports research teams working on European visual arts prior to the early 19th century. The J. Paul Getty Trust Paired Research Fellowship supports research teams working in any field of art history, archaeology, or architecture.

The fellowship includes a two- to three-month period for field, collections, and/or laboratory research, followed by a two-month residency at the Center. Paired fellows are provided with a study and will have access to the notable resources represented by the collections, the library, and the photographic archives of the Gallery, as well as to the Library of Congress and other specialized research libraries and collections in the Washington area. Laboratory facilities in the Washington area may be made available on an ad hoc basis.

2005 CAP Grants

The Conservation Assessment Program received 171 applications for the 2005 grant cycle, 51 of which were from institutions in the 18 Lewis and Clark

Trail states. These applications will receive priority for funding in the FY 2005 grant cycle. The official award announcement will be made in early May. **AIC**

Allied Organization News

Heritage Preservation News

Field Guide to Emergency Readiness and Response

The National Endowment for the Humanities (NEH) has awarded Heritage Preservation a grant for a two-year project to develop, produce, test, disseminate, and evaluate a *Field Guide to Emergency Readiness and Response*. This is a project of the Heritage Emergency National Task Force, of which the AIC is a member.

The new *Field Guide* will help staff at collecting institutions and historic sites respond more capably to emergencies, and it will highlight actions that are essential to emergency preparedness. It will have three components:

- A spiral-bound, flexible notebook will feature step-by-step advice on what to do immediately after a dis-

aster, how to assess damage, and how to properly salvage materials. It will also address risk assessment, emergency supplies, and health and safety. A bibliography of resources will be included.

- An instructional DVD, which can be used in a laptop computer onsite, will be tucked in a pocket of the Guide. It will be coordinated with the text and illustrate the most typical problems encountered in a disaster, along with critical salvage techniques.
- Institutions can adapt the Guide to their needs by using the tabbed "Preparedness Panels" at the front of the notebook. The panels will help users identify and save information on local emergency contacts, service providers, insurance, inventories, and salvage priorities.

A distinguished advisory board will oversee the Guide's development, including Sharon Bennett, chair of the AIC Emergency Planning, Response, and Recovery Committee. The *Field Guide to Emergency Readiness and Response* will be released in advance of the 2006 hurricane season.

Heritage Health Index Completes Data Collection

Last fall, many AIC members devoted a great deal of time to gathering data about the condition of collections at the institutions where they work as part of their participation in the Heritage Health Index. More than 15,000 archives, historical societies, libraries, museums, and scientific organizations of all sizes and from every state and U.S. territory received the survey.

Heritage Preservation has full analysis of the Heritage Health Index data, and results will be published in late spring 2005. The final report will be published on the Heritage Preservation website, and a summary of the results will be sent to survey participants.

Data collection is complete, but Heritage Preservation is still accepting submissions for case studies to use in the Heritage Health Index reports. We are seeking information about significant artifacts or collections that are in need of preservation or that have received care due to a preservation effort. Visit www.heritagepreservation.org to learn how you can share a preservation story with us.

Grant Deadlines

American Association of Museums (AAM) at www.aam-us.org

- Museum Assessment Program: December 1

Getty Grant Program at www.getty.edu/grants

- Museum Conservation Grants, Survey Grants: no deadline
- Museum Conservation Grants, Treatment Grants: no deadline
- Architectural Conservation Grants, Planning Grants: April 10
- Architectural Conservation Grants, Implementation Grants: April 10
- Special Initiative: Campus Heritage Grants: April 10

Institute for Museum and Library Services (IMLS) at www.imls.gov/grants/index.htm

- 21st Century Museum Professionals: March 15
- Native American Museum Services Program: April 1
- Native American Library Services Program: Enhancement: May 1

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

- Consultation Grants for Libraries, Museums, or Special Projects: March 22; September 16
- Challenge Grants: May 2; November 1
- Preservation Assistance Grants: May 16

- Preservation and Access Education and Training Grants: July 1
- Preservation and Access Research and Development Projects Grants: July 1
- United States Newspaper Programs: July 1
- Grants to Preserve and Create Access to Humanities Collections: July 15
- Reference Materials Grants: July 15
- Planning Grants for Libraries, Museums, and Special Projects: September 16
- We the People Challenge Grants in U.S. History, Institutions and Culture: February 1, 2006
- 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.html

- Grant Proposals: June 1; October 1

Preserve America at www.preserveamerica.gov

- Preserve America Communities: rolling deadline: June 1; September 1; December 1; March 1, 2006

Save America's Treasures at www.cr.nps.gov/hps/treasures/index.htm

- Grant Applications: February 1, 2006

The Heritage Health Index is administered by Heritage Preservation in partnership with the Institute of Museum and Library Services, with major funding from the Getty Grant Program and additional support from the Henry Luce Foundation, Bay Foundation, Samuel H. Kress Foundation, Peck Stacpoole Foundation, and Gladys Kriebel Delmas Foundation.

Thank you to the many AIC members who spent countless hours to ensure that the survey is a success!

Alliance for Response a Success in New York

The fourth and final forum in the Alliance for Response series took place at the Jewish Museum in Manhattan on October 27. It was co-sponsored by the Museum, Library, and Cultural Properties Facility Group of Greater New York City. Approximately 100 people participated, including representatives from most of the city's major cultural institutions. The forum was noteworthy for its emphasis on internal cooperation. The participation of a large number of security and operations professionals enriched the dialogue.

The Alliance for Response project is made possible by Fidelity Investments through the Fidelity Foundation. Heritage Preservation received contributions in support of the New York Forum from Chubb Insurance Group, Iron Mountain/National Underground Storage, and Munters Moisture Control Services.

The Museum, Library, and Cultural Properties Facility Group reports that the Forum has raised the visibility of their efforts in both the cultural heritage and cultural management communities. They are surveying members on priorities for future initiatives.

Heritage Preservation Appointed to UNESCO Commission

Heritage Preservation was appointed by U.S. Secretary of State Colin Powell last fall to serve on the U.S. National Commission for the United Nations Educational, Scientific, and Cultural Organization (UNESCO).

The commission provides expert advice on U.S. interests in educational, scientific, cultural, and communications issues at UNESCO and assists with implementing UNESCO programs in

the United States. Heritage Preservation is one of 50 non-governmental organizations named to the commission. **AIC**

Regional Guild

Washington Conservation Guild

Angels 2004 Final Report

On October 30, 2004, 27 members of the Washington Conservation Guild (WCG) volunteered their conservation services to Historic Congressional Cemetery on Capitol Hill. The Cemetery was of interest to WCG members because of its significance as one of America's Treasures. Members of WCG annually donate one day of their time to a worthy institution that has historic collections in need of great assistance.

Under the general supervision of the site manager, Bill Fecke, the conservators and conservation interns performed work in two general categories: rehousing selected archives in the office building, and cleaning and resetting stone monument markers outdoors.

The indoor, archival work was coordinated and supervised by Brenda Bernier of the National Archives. This group of 8 volunteers made custom, acid-free enclosures for each of 51 ledger books, consulted on two works of art on paper, and reduced mold spores on eight books.

The outdoor, stone marker work was supervised and coordinated by Catherine Dewey of the National Park Service. The outdoor work began with an orientation to the survey form that Catherine had devised for use throughout the day. The group then moved outside for a demonstration by Catherine of the proper way to gently clean the stone markers, all of which were made of marble, granite, or sandstone. The volunteers then broke into three teams and rotated through each of three work stations: survey work, excavation and resetting of stones, and repair of broken markers. In this way, everyone had a chance to experience all three types of conservation work.

In all, 17 volunteers cleaned 31 stones using D-2 biocide in a weak aqueous solution, which had been

donated by Cathedral Stone Works, of Hanover, Maryland. The group also surveyed 220 additional stones using the form that Catherine had prepared in advance. Additionally, eight stones were excavated and reset, some of which also received new mortar, also donated by Cathedral Stone Works. Howard Wellman of the Maryland Archaeological Conservation Lab performed the huge job of excavation supervisor for each group that rotated through that work station. Guy Munsch, representing The Association for Preservation Technologies, also participated in the excavation work and will brainstorm future cooperative activities with WCG.

Almost \$1,000 in grant money had been given by the American Institute for Conservation to support the work. The cemetery now has a good supply of the archival board for the archives, as well as mortar, biocide, and related tools for cleaning the monuments outdoors.

—Michele Pagan,

WCG Public Lectures

Recently, the Washington Conservation Guild has focused on arranging conservation lectures, demonstrations, and occasional lab tours for the public. These programs are intended to help create connections with other organizations interested in conservation with speakers whose presentations can be tailored to their needs and interests. WCG hopes to increase knowledge about conservation professionals and develop closer ties with allied professions.

WCG has received funding for a public lecture at the NMWA from the new FAIC Public Lecture Fund. WCG members are encouraged by AIC's support of its efforts to reach and connect with other organizations, and are pleased that AIC has allowed it to offer funding to its speakers. **AIC**

Worth Noting

Iraq Update

In spite of the continuous stream of bad news coming out of Iraq,

progress is actually being made at the Iraq Museum. After my visit to Baghdad in October 2003 with three other museum professionals under the aegis of the State Department, we prepared a report outlining measures that should be taken to enable the museum to function again. Our report was in part responsible for major improvements to the museum. These include a new security system for the entire building, involving the construction of a new security perimeter wall as well as the installation of monitors and other security equipment. Major improvements have also been made to the building. In addition to repairing and resealing the roof and general repairs to the interior of the building, a complete overhaul of the HVAC systems was undertaken. This included the installation of air conditioning in a large storeroom, which is good news for anyone who has to work there during the hot summer months. A complete overhaul of the plumbing and sewer systems, which were nearly nonfunctional, also occurred. Finally, a new telephone system and computer network with Internet access were installed. Offices and work areas have been equipped with dozens of computers, office furniture, and machines and audio-visual and photographic equipment. The museum is still closed and will probably remain so for some time to come.

One of the priorities in my report, as well as in the report of two British Museum conservators who visited the museum in June 2003, was training for conservators. None of conservation staff are trained as conservators: one is a chemist, another is a physicist, and two others are artists. Early in 2004, three Iraqi conservators from the museum spent two months in London training with conservators at the British Museum. At the same time, Italian conservators were hired to restore three important artifacts. They are working on them in the newly constructed conservation laboratories funded by the Italian government. While working on the artifacts, they are training Iraqi colleagues.

While these improvements are underway at the museum, the situation at archaeological sites throughout the country has become critical. Prior to the first Gulf War in 1991, virtually no Iraqi antiquities were traded in the art market.

However, at the end of that conflict, 9 of the 13 regional museums were looted. As the looted antiquities found their way onto the art market, they created a demand for Iraqi artifacts that has become insatiable over the past decade. Throughout the 1990s, illegal digging and smuggling became widespread throughout Iraq and the recent war has served to encourage further looting. Looting is now rampant and extremely well organized. Looters are well armed and backed by local tribes and dealers. Sumerian sites in the south, for example, have been destroyed, ravaged by incessant looting. It has been estimated that more than 100 Sumerian sites alone have been destroyed since March 1993. Sites such as Umma have been almost completely obliterated. Looting is out of control in Iraq, fueled by a strong demand for antiquities in the U.S., Europe, and Japan, and there appears to be no effective way to stop it; a very sad situation.

—Cap Sease, *Peabody Museum of Natural History, Yale University,*

A Challenging Year: Bam Earthquake and Southeast Asia Tsunami

As this newsletter goes to press, our calendar year began and ended with two tragic earthquakes whose effects claimed the loss of thousands of lives. On December 26, 2003, an earthquake in Bam, Iran caused the loss of 26,000 lives, and the destruction of the 2,500-year-old historic citadel of Bam, an internationally recognized heritage site.

Almost a year to the day later, Southeast Asia suffered the effects of a tsunami with losses of human life approaching 150,000 and in danger of rising significantly higher. The recovery is focused on saving lives and healing the injured, rightly so, buildings and artifacts are a lesser priority. The extent to which cultural heritage sites have been damaged or destroyed remains unknown at this time.

The loss of so many lives reminds us all of what is truly irreplaceable. For those involved in the conservation and preservation of historic buildings and sites that may be at the center of these natural disasters, it is a doubly challenging event. Our “artifacts” cannot be

picked up and removed off-site to speed their recovery, and they are likely to be interwoven with the tragic loss of life.

How prepared are any of us as architectural conservators to step into this environment across the world or here in the U.S.? We should at least know the basics, and a good resource to be aware of is the FEMA Response and Recovery website, www.fema.gov/ehp/response.shtm. The very first five words set the priorities: “People come first. Provide assistance.” While it may seem that the needs of historic buildings and sites are far down on the list during such tragedies, it is not as remote as you may think. In fact, our profession is called out by name; “Contact *architectural conservators*, historic preservation agencies, FEMA, and/or structural engineers before cleanup, especially for buildings on the National Register of Historic Places.”

Certainly, when these types of events occur we all wish we could do more. Here in the U.S. one thing you can do is to register as part of the FEMA Heritage Emergency Roster at www.fema.gov/ehp/hproster.shtm. What recent events during the 2004 hurricane season in the southeastern U.S. and internationally in Southeast Asia have demonstrated is that perhaps we as conservators of architectural heritage and the agencies with whom we work are not always in a position to do all we would like to do, but what we are currently able to do, and asked to do, is not nearly enough.

Two places to get information on tsunami relief efforts and long-term rebuilding programs in the hardest hit areas are the AIA site at www.aia.org/about_tsunami_aid and the UNESCO World Heritage site, <http://whc.unesco.org/pg.cfm?cid=1>.

AIC

Guy Munsch,

Health and Safety News

Some Chemical Things Considered . . . Manganese

Manganese is a naturally occurring silver metal. It is an essential trace element and is added to some dietary supplements. According to the *Toxicological Profile for Manganese* published by the Agency for Toxic Substances and Disease Registry,

“The human body typically contains small quantities of manganese, and under normal circumstances, the body controls these amounts so that neither too little nor too much is present.”

Manganese and compounds containing manganese are used as metal alloys to impart added strength to steel, in the manufacture of certain types of fertilizers, batteries, and pesticides. Importantly to the conservation world it can also be found in various ceramics, varnishes, and glazes. Manganese is also found in specific types of welding rods.

Manganese is normally found at background concentrations in water, air, soil, and food. Again according to the *Toxicological Profile for Manganese*, “For nearly all people, food is the main source of manganese, and usual daily intakes range from about 1 to 10 mg/day.” Environmental exposures may be higher near coal or oil-burning operations or in certain parts of the country where gasoline has manganese additives. Miners, steelworkers, welders, and pesticide applicators are considered to be higher risk job categories for exposure to manganese.

Exposure to excessive levels of manganese has been known to mainly cause two primary effects. Exposure to extremely high levels of manganese causes manganese pneumonia, an inflammatory

reaction within the respiratory system. The other primary effect of excessive exposure to manganese is called chronic manganese poisoning and is also known as “manganism,” which is characterized by mental and emotional disturbances, irritability, and slow and clumsy body movements. The 2001 Threshold Limit Value (TLV), as published by the American Conference of Governmental Industrial Hygienists (ACGIH), suggests that limiting employee exposure to levels above 0.2 milligrams of manganese per cubic meter of air should prevent either of the two primary effects.

Some recent studies have suggested that there may be a connection with impairment of male fertility at levels above the 2001 TLV. Additionally, recent studies and litigation have suggested that welders have a potential to develop subtle neurological conditions that have been described as a Parkinsonism-like syndrome. Both the studies and litigation related to the Parkinsonism-like syndrome seem to primarily be associated with exposure to welders and may suggest these effects at levels near or below the 2001 TLV.

There are a number of ways to evaluate exposure to manganese in the workplace. Traditional air sampling can be performed and compared to the TLV. Biological samples (urine, blood, hair samples, and serum levels) or other

diagnostic biomonitoring (such as Magnetic Resonance Imaging [MRI]), can be utilized to assess manganese exposure, and in some instances, the degree of biological effects.

Evaluation of the potential for over-exposures to manganese in a workplace should be conducted as part of comprehensive health and safety program. Based on the specific workplace operations, decisions about monitoring can be made regarding the possibility that there is a reasonable chance that conditions or concentrations will exceed occupational exposure levels, such as the TLV. A workplace evaluation should begin with a close look at the operations, especially the materials or products used in the immediate workplace, adjacent areas, and the ambient environment. This evaluation may include a review of processes, equipment used, and chemicals or products used (which often calls for a review of material safety data sheets or MSDSs). This evaluation should allow sound decisions to be made concerning standard operating procedures (SOPs), appropriate monitoring, and personal protective equipment suited to the observed hazards. **AIC**

—Dennis C. Ertel Jr., CIH, REM, Member of AIC Health & Safety Committee;

2005 Directory Updates

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D O N A T I O N S

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.

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Christopher Sokolowski
Jane Sugarman



SPECIALTY GROUPS



ARCHITECTURE

The winter and spring offer a busy calendar of activities, events, and opportunities to get involved, here are some of the highlights:

FEBRUARY: The ASG begins the nomination call for officers for 2005–06. Get involved and consider running for one of the open positions, or participate on the Nominating Committee by contacting Judy Jacob,

Officers from the AIC/ASG and the American Institute of Architects (AIA) Historic Resources Committee hold a planning meeting to coordinate increased activity between the groups. If you have ideas and would like to work on ways to interact with other conservation groups and university programs, contact Guy Munsch

or the membership & public outreach chair, Mary Jablonski

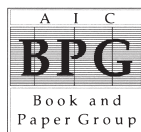
MARCH/APRIL: Mark the date and keep on the lookout for additional details on *ASG Angel's Projects* in your region, April 23–24, 2005. Also, officer election forms and proposed changes to our bylaws will be sent out to all members.

The AIC annual meeting registration brochure will be sent out for the upcoming conference in Minneapolis, June 8–13. Check the web for details: <http://aic.stanford.edu/meetings/index.html>. Another event of interest in April is the "Traditional Building Exhibition and Conference," April 27–30 in Philadelphia.

MAY: The 8th Annual U.S. ICOMOS International Symposium will be held a Charleston, South Carolina, May 5–8, focusing on heritage interpretation.

JUNE: The 33rd AIC annual meeting in Minneapolis, Minnesota, June 8–13. The general session theme is "The Documentation Dilemma: Managing Conservation Data in the 21st Century." The ASG has been active with the General Session Committee and there are a number of interesting papers during the session that have an architectural context. Plus, the ASG has its own full day program that our program chair, Dorothy Krotzer, has pulled together. This year, the conference is more than just a weekend event for ASG members, as there is a full conference schedule of engaging sessions and activities in a spectacular setting.

—ElizaBeth Bede Guin, ASG
Secretary/Treasurer, Northwestern State
University, School of Social Sciences,
Heritage Resources Program, Natchitoches,
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BOOK AND PAPER

BPG PUBLICATIONS COMMITTEE MEETING: The Publications Committee, headed by Nancy Purinton, gathered in Washington in January. Walter Henry updated the group on the progress of electronically converting recent issues of the *BPG Annual* into the appropriate format for our website. Volumes 1–19 are currently available online. Volunteers are busy assembling a publication history for each submission to be included at the bottom of the article on the Annual website. Please contact Nancy if you have had an article in the Annual that was later published in another venue, such as JAIC or related research printed elsewhere.

Shannon Zachary reported on the status of the upcoming printed Annual. Because she has perennially had problems with a few of the images submitted to her, she suggests that members check the guidelines for images on our website before or during their research rather than struggling to find presentable pictures later. This would improve the quality of the printed images and make everyone's lives less complicated. If you have questions, please contact Shannon.

Olivia Primanis discussed the *Book Conservation Catalogue*. Several outlines are currently in preparation focusing on the topics of sewing description and repair, washing, board attachment and reattachment, and binding styles. To celebrate the BPG 25th anniversary, the group's goal is to have the outlines available on our website by the end of 2006. This online publication, beautifully illustrated with colored pictures and diagrams, will be presented again this year at our business meeting. Kate Maynor reported that currently scanned versions of five chapters of the *Paper Conservation Catalogue* are being proofread and formatted for the website. The outlines being prepared for online distribution include washing; mold; inpainting; hinge, tape and adhesive removal; and matting and framing. The group expects to have some chapters running on the website by this year's annual meeting.

BPG should be extremely proud of our publications! I want to personally thank the above-mentioned members of the Publications Committee as well as Kathy Ludwig and Alan Puglia for their hard work this past year. In addition, the PC and I want to especially thank our volunteers who contributed their time to the success of our projects: Whitney Baker, Rachel Benbow, Jana Dambrogio, Gail Harriman, Karen Kittridge, Stephanie Lussier, and Theresa Shockey.



PRINTED ON PAPER: There has been some confusion about the dates for the conference, Printed on Paper, to be held at the Northumbria University, Newcastle-upon-Tyne in England. The dates of the symposium are September 5–7, 2007, not 2006. The conference is a coordinated effort of BPG with the MA Conservation of Fine Art program at the university. More information on the conference and a call for papers will be announced at a later date in *AIC News*.

—*Kimberly Schenck, Chair, The Baltimore Museum of Art, 10 Art Museum Dr., Baltimore, Md. 21218; [redacted]; kschenck@artbma.org*



ELECTRONIC MEDIA

THE EMG PEN: EMG is promoting the proper care of optical media by offering, as a benefit of membership, a free pen that safely marks CDs and DVDs. Other commonly used markers, such as Sharpies, use ink with solvents that can be damaging to optical media, rendering disks unreadable. The EMG pen contains water-based ink. To receive your free EMG pen, renew or become a member of EMG in 2005! For more information, visit the EMG website:

<http://aic.stanford.edu/sg/emg/pen>. The EMG pen project is funded by NCPTT. Also, please take the time to read this issue's lead article about digital storage options, including CDs.

CERTIFICATION: The EMG is forming a committee to address EMG-specific concerns with the AIC Certification Task Force. Co-chairs Marlan Green and Andrew Robb are looking for others to join them in this

effort. Contact Andrew [redacted] or Marlan [redacted] if you are interested.

AATA ABSTRACTORS NEEDED: AATA needs abstractors from among the EMG membership to write abstracts of publications in the field of preservation of electronic media. To volunteer contact AATA at aata@getty.edu.

FAIC SAMUEL H. KRESS CONSERVATION PUBLICATION FELLOWSHIP: The next deadline for submitting a proposal for a Kress Conservation Publication Fellowship is November 1, 2005. Consider publishing a manuscript on an electronic media subject.

—*William Real, Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, Pa 15213; (412) 622-3267; realw@carnegiemuseums.org*



OBJECTS

OSG-L: OSG-L is the objects specialty group listserv and one of the perks of your membership. It is a private forum for sharing of information with your peers in the OSG and WAG subgroups. All messages are archived, so you can also go back and see what's been discussed in the past. We now have about 230 OSG members signed up on OSG-L. If you would like to subscribe, send an e-mail message: [subscribe-osg-l](mailto:subscribe-osg-l@lists.stanford.edu), to the address major-domo@lists.stanford.edu. Put only the words "subscribe-osg-l" in the message section of your e-mail.

OSG ARCHAEOLOGICAL DISCUSSION GROUP: Attention will be turned to restructuring the discussion group in the upcoming months. St Mary's City has offered to produce an archaeological conservation

brochure with the OSG Archaeological Discussion Group as they have received money from IMLS to produce a similar product. Emily Williams and Lisa Young (the conservators for HSMC) have created an outline that has been submitted to the curator at HSMC. If accepted the actual writing will occur over the next 6 months. Members of the OSG Archaeological Discussion Group have also been busy in planning a one-day workshop (in conjunction with York Archaeological Trust) and a symposium for the Society of Historical Archaeology's (SHA) annual meeting in York, England in January 2005. A report on these activities will be included in the OSG column in next issue of the *AIC News*. The planning for the OSG Archaeological Discussion Group's field conference has been moving forward. However, it is possible that another venue (other than Colonial Williamsburg) will have to be located. Emily Williams expects to know more about this shortly and is exploring the grant funding options as well.

—*Alice Boccia Paterakis, OSG Chair, [redacted]*



PAINTINGS

2005 ANNUAL MEETING: We are still seeking presentations for the paintings luncheon. They should be no more than three minutes, with a maximum of five slides. Possible topics include facts you have perhaps come across during technical examination, but which were noted and simply filed away. Have you come across an unexpected or unusual artist's material during treatment? Such information which you have thought was important but perhaps did not have a place for publication will now have a forum. Anyone



who has information to share should contact Elise Effmann as soon as possible, by telephone or e-mail. No idea is too minor for consideration and volunteers would be greatly appreciated. **ELECTIONS:** Elections will be held during the PSG business meeting for the program chair as well as secretary/treasurer. Nominations (of others or of yourself) for these offices can be made in advance of the meeting by contacting me. As usual, nominations will also be accepted just prior to elections.

WORKSHOPS: FAIC is planning to apply for a second Preservation and Access Education and Training grant from the National Endowment for the Humanities. I want to make sure that education programs important to PSG members are proposed for the 2006–2007 calendar year and I am seeking suggestions. Past programs have included workshops on tear repair, spot testing, and varnishes. Proposed topics must be new (i.e., not previously funded by grant support) and primarily designed for conservation professionals, preferably of multiple specialties. Proposals are not exclusive to workshops, and can include ideas for seminars or roundtable discussions. Please feel free to contact me.

TRANSLATIONS: Many thanks go to PSG members who have offered to become involved in the translation of foreign paintings conservation texts. We are grateful to those who have graciously offered their language skills: Charlotte Ameringer (German), Matt Hayes (German), and Isabelle Duvernois (French). We are also seeking someone who might be able to help with Italian translation as well. Additional volunteers are welcomed. At the business meeting in June, we hope to further discuss which text most interests PSG members for the first translation project. So, we look forward to hearing your suggestions, ideas, and comments.

NEW YORK NEWS: Conservation treatment of the Samuel H. Kress

painting *Madonna and Child with Saints John the Baptist and George* by the great Lombard painter Cesare da Sesto, from the Deyoung Museum of Fine Arts in San Francisco, is nearing completion. Dianne Dwyer Modestini, the Samuel H. Kress conservator, has been carrying out an extensive campaign of loss compensation and inpainting for more 3 1/2 years at the Conservation Center at New York University. There will be a special viewing of the treated painting and a much deserved celebratory reception during the first week in April at the Institute of Fine Arts of New York University.

Dorothy Mahon has been appointed acting conservator-in-charge of the Paintings Conservation Department at the Metropolitan Museum of Art. Also, recent scholarship and technical research on the relationship of three panels by Albrecht Dürer are the focus of the exhibit *Left Unfinished by Albrecht Dürer* on view at the museum until March 27.

The Museum of Modern Art has opened after its long awaited renovation and expansion, with its brand new conservation facilities. *Les Demoiselles d'Avignon* by Pablo Picasso was recently cleaned by Michael Duffy and viewers can now see it hanging in the gallery. A website dedicated to the conservation project can be accessed through the museum's website at www.moma.org

—Nica Gutman, PSG Group Chair,
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PHOTOGRAPHIC MATERIALS

2005 AIC ANNUAL MEETING, PMG SESSION: The PMG session at the annual meeting will be very short. Due to a convergence of cosmic and not-so-cosmic forces, the likes of which has never before been witnessed in all of the history of mankind, our slot has been cut to a half of one morning as part of the revamping of the conference schedule. On the bright side, there won't be a conflict with our usual allied specialties. Therefore, a respectable attendance at the session is expected because it won't be long enough for any of you to become distracted. For information about the talks being presented please contact Paul Messier, PMG program chair, at [REDACTED] or [REDACTED]

FROM THE CHAIR: This column will be fairly short as we are rapidly approaching our winter meeting in Vancouver, BC, as I write. We will have discussed a few extremely important subjects during that conference, and therefore, the May column will provide the opportunity to update everyone who was unable to attend. At this time I will take the time to mention that the PMG website appears to be finally functioning as it should. This was one of my high priorities during my term as PMG chair, and I am pleased to see that we have made great progress in that direction. It is now up to the PMG membership to utilize it, and contribute good content whenever possible. Stephanie Ogeneski, assisted by Gawain Weaver, will continue to serve as our webmistress. We owe both a great deal of thanks, as we also do Paul Messier, for struggling through the difficulties of getting the site back to life.



Our goal is to establish this website as the focal point for an open-ended dialog in photograph conservation. It should become the repository for major committee reports, such as the Glossary Committee, the Committee for the Development of Protocol for Digital Reconstruction of Photographs, chair reports to the board and IAG, etc. Eventually there will be a new treatment forum, which will be the place for discussions about various treatment processes and issues.

TOPICS: We are receiving submissions for Topics 11, so anyone with new research, developments in treatment procedures, or other topics of interest should contact Brenda Bernier, PMG publications coordinator, at [REDACTED], or by phone at [REDACTED].

Just as I am looking forward to our meeting in Vancouver, I am looking forward to bringing you all up to date in the May newsletter. Until that time, since there were no complaints lodged against “landing on the moon,” in the name of PMG, I herewith lay claim to the moon, and all open territories included thereon.

—Thomas M. Edmondson, PMG Chair, Heugh-Edmondson Conservation, [REDACTED], Kansas City, Mo. 64171-0408;



TEXTILES

ANNUAL MEETING UPDATE: The textile specialty group will hold its annual session Sunday, June 12, in Minneapolis. Our program chair, Nancy Pollak, has organized a provocative day, which, in addition to formal presentations, will include a “Quick Tips” session. Nancy invites

everyone to share a favorite thing—the tool, technique, or other hint you just couldn’t do without. We’ve all had that moment when we hear, “That’s such a clever idea!” or “Why didn’t I think of that?” so come and share! We won’t be able to show slides, but do feel free to bring small items relating to the tip. We also plan to develop a resource list of the offbeat, low-cost, and/or generally funky places you go to find tools and materials. Please submit ideas and questions to Nancy Pollak at [REDACTED] or [REDACTED]. Our annual business meeting will follow. Plan to attend and have a say in the future activities of your specialty group.

TSG DINNER: Our annual dinner will be Friday, June 10, at Nye’s Polonaise Restaurant, a quirky local favorite. The meal will feature a veggie rich buffet served in a private dining area. TSG student members are invited to attend free of charge, and are reminded to contact Nancy Pollak ([REDACTED]) or Kathleen Kiefer ([REDACTED]) for instructions on filling out the conference registration form.

POSTPRINTS: TSG *Postprints* editor Robin Hanson reports that production of *Postprints* 2004 is on track for spring 2005 delivery. You should receive your copy by mail prior to the meeting in Minneapolis. Comité Nacional de Conservación Textil (CNCT) has again provided Spanish translations of each abstract. The paintings specialty group *Postprints* from the Portland meeting will include write-ups of tips presented during the PSG/TSG joint tips luncheon.

TSG WEB PAGE: Melanie Sanford, TSG Web Committee chair, reports progress in establishing our web page. We have a URL address, content is being developed, and a list of possible links is being compiled. If you have suggestions for content or features you think the web page should include please contact Melanie Sanford ([REDACTED]), Kathleen

Kiefer, or any other member of the TSG Web Committee: Anne Murray, Camille Myers Breeze, Beth Szuhay, or Renee Walker.

TSG STUDY TRIP: TSG Study Trip Committee chair, Susan Adler, reports that her committee has identified a list of desirable sites to visit—some for historic interest and some for current textile activity. The committee is in the process of editing the list for geographic practicality and will begin developing a budget. The first itinerary will likely be limited to France and possibly Belgium because the committee is most familiar with venues and contacts there, but future trips to other places are on the wish list. Ideas for funding, and additional committee members, especially those with an interest in planning future trips, are also welcome. If you are planning individual travel and are seeking inspiration, check with the Study Trip Committee for ideas. If during your adventures you discover interesting textile related sites, please submit details to the Study Trip Committee for our resource files.

FAIC CONTINUING EDUCATION PROGRAM: The FAIC will be seeking grant funding to support continued development of educational opportunities for AIC members. Therefore, ideas for initiatives dealing with new topics, new research, and/or new conservation practices are being solicited. Is there a textile-related topic you want to know more about or something you can share with the field? Contact AIC Program Officer for Professional Development, Eric Pourchot ([REDACTED]), with your suggestions and ideas.

—Kathleen Kiefer, TSG Chair, Winterthur Museum, Garden & Library, Route 52, Winterthur, Del. 19735, (302) 888-4714, kkiefer@winterthur.org

Editor’s Note: CIPP, RATS, and WAG were not submitted for this issue of *AIC News*.

COURSES, CONFERENCES, AND SEMINARS

CALL FOR PAPERS

November 13–17. “The Conservation of Archaeological Materials: Current Trends and Future Directions.”

Colonial Williamsburg Foundation Conference.

Williamsburg, VA—Contact: Emily Williams, Department of Conservation—BHW, The Colonial Williamsburg Foundation, P.O. Box 1776, Williamsburg, VA 23187–1776; [REDACTED]; Fax: (757) 565–8752; [REDACTED]; deadline for submission of abstracts is March 25

May 16–19, 2006. “Modern Paint Uncovered.” Symposium co-organized by the Getty Conservation Institute, the National Gallery of Art, and the Tate.

London, UK—Contact: MPU@tate.org.uk; www.getty.edu/conservation/science/modpaints/mpu.html; deadline for submission of abstracts is September 7

GENERAL

May 31–June 3. “Materials Science and Cultural Heritage.” European Materials Research Society Spring Meeting. Strausborg, France—Contact: www.emrs.c-strausborg.fr/2005_SPRING/2005_Q.pdf

June 1–3. “School for Scanning: Building Good Digital Collections.” NEDCC 10th Anniversary Conference. Boston, MA—Contact: Northeast Document Conservation Center, Attn: Ginny Hughes, 100 Brickstone Square, Andover, MA 01810–1494; Fax: (978) 475–6021; ghughes@nedcc.org

June 8. “Writing for Conservation Publication.” Minneapolis, MN—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC, 20006; (202) 452–9545, ext.12; Fax: (202) 452–9328; [REDACTED]; Registration forms with AIC Annual Meeting information at

www.aic-faic.org. Special FAIC Individual Professional Development Scholarships available (for registration fee only—no travel support available)

June 8–13. The 33rd AIC Annual Meeting. Minneapolis, MN—Contact: AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452–9545, ext. 10; Fax: (202) 452–9328; info@aic-faic.org

August 5–7. “The Modular Cleaning Program,” in partnership with Intermuseum Conservation Association. Cleveland, OH—Contact: Sandra Williamson, [REDACTED]; or Wendy Partridge, [REDACTED]

AIC [REDACTED]; www.ica-artconservation.org

August 15–19. “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; [REDACTED]; registration forms at www.aic-faic.org; special FAIC Individual Professional Development Scholarships available

August 27–29 “2005 WAAC Annual Meeting,” Western Association for Art Conservation, Cody, Wyoming Contact: Beverly Perkins, [REDACTED]

September 10–16. “Our Cultural Past—Your Future.” ICOM-CC 14th Triennial Meeting. The Hague, The Netherlands—Contact: www.icom-cc.icom.museum; ICOM-CC Secretariat, secretariat@icom-cc.org

September 12–16. “Recovery of Wet Materials Following a Disaster,” in partnership with the Campbell Center for Historic Preservation Studies. Mount Carroll, IL—Contact: Campbell

Center, 203 East Seminary, Mount Carroll, IL 61053; (815) 244–1173; Fax: (815) 244–1619; campbellcenter@internetni.com; www.campbellcenter.org. Special FAIC Individual Professional Development Scholarships available

September 19–23. “Adhesives for Conservation,” 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; [REDACTED]; registration forms at www.aic-faic.org. Special FAIC Individual Professional Development Scholarships available

September 21–25. “Lacona VI: Lasers in the Conservation of Artworks.” Sixth International Conference. Vienna, Austria—Contact: Mag. Johann Nimmricher, Bundesdenkmalamt, Amtswerkstätten für Kunstdenkmale, Arsenal Oblekt 15, Tor 4, A-1030 Vienna, Austria; +43 (0)1 7982146 37; Fax: +43 (0)1 7982146 49; AIC office@lacona6.at; www.lacona6.at

September 22–24. “The Best in Heritage.” International Heritage Forum. Dubrovnik, Croatia—Contact: www.TheBestInHeritage.com

AIC September 29–October 1. “Leadership Exchange in Arts and Disability (LEAD) Training and Conference.” Scottsdale Center for the Arts & Mesa Arts Center Conference. Scottsdale, AZ and Mesa, AZ—Contact: (202) 416–8727; access@kennedy-center.org; www.artability.org

October 19–23. Musei & Musei Biennial Conference & Exhibition. Brescia, Italy—Contact: arca3@tin.it; www.museimusei.com

October 26–28. “Museums and

COURSES, CONFERENCES, AND SEMINARS

Success.” Association of Midwest Museums Annual Conference. Cincinnati, OH—Contact: Brian Bray, AMM, P.O. Box 11940, St. Louis, MO, 63112; (314) 746-4557; Fax: (314) 746-4569; midwestmuseums@aol.com

February 15–18, 2006. “International Trade Fair for Museums, Restoration, and Cultural Heritage.” Munich, Germany—Contact: Koelmesse GmbH, Messeplatz 1, 50679 Köln, Germany; +49 221 821-0; Fax: +49 221 821-2574; www.exponatec.de

ARCHITECTURE

June 13. “Moulds: Threats to the Health of our Cultural Heritage, and the Health of Building Fabric and Occupants.” ISBE International Society for the Built Environment Conference. London, UK—Contact: Pala Kaur, Conference Secretary; EBS Ltd., Galley Cottage, Galley Lane, Great Brickhill, Milton Keynes MK17 9AA, London, UK; +44 1525 261922; Fax: +44 1525 261923; ebs@ebssurvey.co.uk; www.ebssurvey.co.uk; or Mr. R. Jackson, Preservation and Conservation Manager; National Library of Scotland, George IV Bridge, Edinburgh EH1 1EW, UK; +44 131 226 4531 ext. 2320; Fax: +44 131 622 4803; [REDACTED]

July 20–23. “In the Middle of It All: Creating a Legacy.” League of Historic American Theaters (LHAT) Annual Conference & Theatre Tour. Kansas City, MO—Contact: Colleen Poehlman; [REDACTED]; info@lhat.org; or Dianne Ludman Frank, Public Relations; [REDACTED]; [REDACTED] dlfrankpr@aol.com; www.lhat.org

October 17–21. “Monuments and Site in their Setting: Conserving Cultural Heritage in Changing Townscapes and Landscapes.” 15th ICOMOS General Assembly and International Symposium. Xi’an, China—Contact: ICOMOS, International Secretariat, 49–51 Rue de la Federation, 75015, Paris, France; +33 (0)1 45 67 67 70; Fax: +33 (0)1 45 66 06 22; www.icomos.org

BOOK AND PAPER

July 14–17. “Navigating Texts and Contexts.” 13th Annual Society for the History of Authorship, Reading, and Publishing (SHARP) Conference. Halifax, Canada—Contact: www.dal.ca/SHARP2005

July 22–25. “The Changing Book:

Transitions in Design, Production, and Preservation.” University of Iowa Library Exposition. Iowa City, IA—Contact: www.lib.iowa.edu/book2005/

COURSES, CONFERENCES, AND SEMINARS

August 20–September 9. “From East to West: Japanese Conservation Techniques–Western Prints and Drawings.” Japanese Paper Conservation Workshop.

Brussels, Belgium—Contact: Anne Lienardy, Ecole nationale supérieure des arts visuels de La Cambre, Abbaye de la Cambre, 21, B-1000 Brussels, Belgium; Fax: +32 26 40 96 93; [REDACTED]; [REDACTED]; www.lacambre.be

July 27–29, 2006. 5th IPC International Conference. Edinburgh, UK—Contact: Barbara Venerables, c/o the Ipc Office, Bridge House, Waterside, Upton-upon-Severn, WR8 0HG, UK; [REDACTED]; Fax: [REDACTED]; [REDACTED]; information @ipc.org.uk

September 5–7, 2007. “Printed on Paper.” Northumbria University. Newcastle-upon-Tyne, UK—Contact: Nancy Purinton, [REDACTED]; [REDACTED]

ELECTRONIC MEDIA

November 14–19. “Raumkunst: Video Installations, Electronic Artworks.” 2005 Conference of the VDR Restorers.

Berlin, Germany—Contact: Ulrich Lang, Museum für Moderne Kunst, Domstr. 10, D-60311 Frankfurt-am-Main, Germany; +49 69 212 33 719; Fax: +49 69 212 37 882; el_media@conserve-art.de

OBJECTS

July 18–25. “Ancient and History Metals: Technology, Microstructure, and Corrosion,” UCLA Cotsen Institute of Archaeology. Los Angeles, CA—Contact: www.summer.cula.edu/institutes

September. “Studies of the Sculptural Arts of Asia Using Scientific Methods.” Third Forbes Symposium. Washington, DC—Contact: Forbes Symposium 2005, DCSR, Freer Gallery of Art, Arthur M. Sackler Gallery, Smithsonian Institution, MRC

707, P.O. Box 37012, Washington, DC 20013–7012; Fax: (202) 633–9474; dcsr@asia.si.edu; www.asia.si.edu/visitor/dcsrSymposium.htm

PAINTINGS

July 21–23. “Varnishes for Paintings: Results from Recent Research and Practical Applications,” in partnership with the St. Louis Art Museum. St. Louis, MO—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452–9545, ext. 12; Fax: (202) 452–9328; [REDACTED]; registration and scholarship forms at www.aic-faic.org. Special FAIC individual professional development scholarships available.

PHOTOGRAPHIC MATERIALS

October 16–27, 2006. “The Treatment of 20th Century Paper-based Photographic Images,” 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; [REDACTED]

TEXTILES

June 28–July 2. “HMS 2005: Conference on Heritage, Microbiology, and Science.” Portsmouth, UK—Contact: hms2005@port.ac.uk; www.hms2005.org

September 10. “The Preservation of Religious Textiles.” Dutch Textile Committee Symposium preceding ICOM-CC 14th Triennial Meeting. The Hague, The Netherlands—Contact: www.textielcommissie.nl

November 9–11. “Recovering the Past: The Conservation of Archaeological and Ethnographic Textiles.” 5th Biennial North American Textile

Conservation Conference. Mexico City, Mexico—Contact: Rosa Lorena Roman Torres; [REDACTED]; [REDACTED]

WOODEN ARTIFACTS

July 13–16. “Cleaning and Preserving Finishes on Furniture.” New England Conservation Association. Co-sponsored by AIC. Haverhill, MA—Contact: Jon Brandon, [REDACTED]; [REDACTED]

COURSE OFFERINGS

The American Academy of Bookbinding Courses. Telluride, CO—Contact: AAB, P.O.; (970) 728–3886; www.ahaa.org

Balaam Art Courses. Documentation of Textile Objects (May 30–June 1); Heritage Biocare (September 1–3); History and use of Medieval Pigments (September–October); Workshop in Conservation of Tiles and Tile Pictures (October). Barcelona, Spain— +34 93 4171347; Fax: +34 93 2123715; info@balaam-art.com; www.balaam-art.com

Campbell Center for Historic Preservation Studies, 2005 Course Schedule. CARE OF COLLECTIONS Courses: Environmental Monitoring & Control (June 15–18); Packing & Shipping Workshop (June 15–18); Organic and Inorganic Materials: Examination & Documentation (June 20–25); Care of Paintings (June 27–28); Funding Collection Care: Grant Writing (June 27–29); Emergency Preparedness, Response & Recovery (July 6–9); Care of Furniture (July 11–14); Care of Works of Art on Paper (July 11–14); Photographic Documentation & Digital Imaging of Museum Collections (July 11–14); Care of Paper Artifacts (July 18–21); Design & Construction of Mounts for Exhibits (July 27–30); Care of Textiles I (August 3–6); Exhibit Design for the

COURSES, CONFERENCES, AND SEMINARS

Small Museum (August 3–6); Care of Photographic Collections I (August 8–10); Care of Textiles II, (August 8–10); Ethnographic Artifacts of Mixed Composition (August 9–12); Mannequin Workshop (August 9–12); Care of Photographic Collections III, (August 11–13); Writing Interpretive Exhibit Labels (August 15–16); Care of Leather and Fur (August 15–18); Care of Plastics (August 15–18); Preservation of Archives (August 24–27); Collections Management in Storage (September 12–16); Care of Book Collections (September 18–21); Computer Software for Collections Management (September 19–21); Advanced Techniques in Matting (September 19–23); Book Collection Maintenance and Repair I (September 22–24); Book Collection Maintenance and Repair II (September 26–29); Care of Stained and Leaded Glass (October 6–9)

CONSERVATION REFRESHER

Courses: Environmental Monitoring & Control (June 20); Enzymes & Their Targets (June 20–24); Mycology for the Conservators (June 22–25); Pulp Repair Techniques for the Paper Conservator (August 24–27); Recovery of Wet Materials Following A Disaster (September 12–16); Spot Testing for Materials Characterization (September 14–18); Mastering Inpainting (September 28–October 1)

HISTORIC PRESERVATION

Courses: Historic Structure Reports & Preservation Maintenance (July 14–16); Preservation of Historic Flat Plaster (July 18–20); Preservation of Ornamental Plaster (July 21–23); Masonry Analysis & Testing Workshop (July 27–30); Preservation of Cemeteries (September 12–15); Gilding III (September 21–24); Gilding I (September 26–29)
Mt. Carroll, IL—Contact: Campbell Center, campbellcenter@internetni.com; www.campbellcenter.org

Centre for Photographic Conservation Courses

In-House Training Course and Lecture Programs, UK—Contact: Angela Moor,

██████████; Fax: ██████████
██████████
xfa59@dial.pipex.com;
www.cpc.moor.dial.pipex.com

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

Conservation Technologies (NMGM), Conservation Center, Liverpool, England
September 8–9; November 21–22
Contact: Dr. Martin Cooper, ██████████
██████████
uk; ██████████

Galway–Mayo Institute of Technology Course
Furniture Conservation and Restoration course (three-year degree program)
Letterfrack, Ireland—Contact: Henning Schulze; ██████████; or Angelika Rauch; ██████████
Galway–Mayo Institute of Technology, Letterfrack Campus +353 95 41 660; Fax: +353 95 41 112; www.gmit.ie

Illinois Digitization Institute at the University of Illinois Library at Urbana-Champaign, Online Courses
Contact: Amy Maroso, Project Coordinator, 61801; maroso@uiuc.edu; <http://images.library.uiuc.edu/projects/idi>

International Academic Projects, Courses

Making High Quality Electroform Replicas (June 13–17, Denmark); Mounting Museum Objects for Display (June 21–23, Birmingham, UK); Examination of the Cross Sections of Paint Layers (June 29–July 1, London, UK); Cross Section of Paint Layers: Study Days (July 4–5, London, UK); Identifying Paper (July 4–5, London, UK); Identification of Plant Fibres (July 4–6, Durham, UK); Pigments and the Polarising Microscope (July 4–8, Somerset, UK); Packing and Transport of Museum Objects (July 5–6, Manchester, UK); Conservation of Photographs (July 5–7, London, UK); Polymers and

Conservation (July 11–15, London, UK); Identification of Wood (July 11–15, London, UK); Advanced Microscopy of Pigments (July 11–15, London, UK); Methods of Cleaning Painted Surfaces (July 18–22, London, UK); The Preservation of Medieval Books (August 1–30, Italy); Conservation of Ecclesiastical Textiles (September 19–23, Crete, Greece)
Contact: Alice Thompson, Assistant Coordinator, International Academic Projects, ██████████, London W1T 5HJ, United Kingdom; ██████████
██████████; Fax: ██████████
info@academicprojects.co.uk; www.academicprojects.co.uk

International Institute for the Study of the Preservation and Restoration of Cultural Property Courses
Architectural Records, Inventories, and Information Systems for Conservation (March 30–April 29); Preventive Conservation: Reducing Risks to Collections (June 6–24)
Rome, Italy—Contact: ARIS05—Architecture and Archaeological Sites Unit, ICCROM, Via di San Michele 13, I-00153 Roma, Italy; +39 06 58 553 1; Fax: +39 06 58 553 349; www.iccrom.org/eng/training/forms.htm
The Laboratory Safety Institute Seminars and Workshops
Nationwide—Contact: LSI, (800) 647-1977; Fax: (800) 303-4289; lab-safe@aol.com; www.labsafety.org

Lascaris Conservation of Works of Art
Theology and Symbolism of Icons; Conservation of Icons; History of Greek Art (June 13–24)
Halkida, Evia Island, Greece—Contact: Mihail Larentzakis-Lascaris, Iatridou and Avanton 27, P.O. Box 19172, 34100 Chalkida, Greece; Tel/Fax: +30/22210/21981; ██████████; www.laskarismml.gr

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

National Center for Preservation

COURSES, CONFERENCES, AND SEMINARS

Technology & Training Summer Institute
Engineering for Older and Historic
Buildings (June 14–18, June 20–24;
Cane River, LA)
Contact: [www.ncptt.nps.gov/
summerinstitute](http://www.ncptt.nps.gov/summerinstitute)

National Preservation Institute
Consultations with Indian Tribes on
Cultural Resource Issues
Historic Structures Reports and
Preservation Maintenance (July 14–16,
Mount Carroll, IL)
Contact: Jere Gibber, Executive
Director; National Preservation
Institute; (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, (732) 932–7169;
Fax: (732) 932–9314;
<http://scils.rutgers.edu/pds/pmi.jsp>

SOLINET Courses
Vanessa Richardson
(800) 999–8558, Fax: (404) 892–7879;
[REDACTED];
www.solinet.net

Upper Midwest Conservation
Association
Techniques for Documenting Artifacts
and Describing What is Observed, and
Applying Accession Numbers to
Museum Artifacts (June 6–7, Eau
Claire, WI); Conservation Concerns
for New Building Projects and
Renovations (September 22–23,
Minneapolis, MN)
Contact: Melinda Markell, Field
Services Coordinator,
[REDACTED]; UMCA@aol.com

West Dean College Courses
Conservation of Leather (June 7–10);
European Bookbinding from the Late
15th to the Early 19th Century (July
17–22)
Chichester, UK—Contact: Isabel
Thurston, Administrator, Tel: +44 1243
818319/818294/811301;
isabel.thurston@westdean.org.uk;

www.westdean.org.uk

Weymouth College Foundation
Degree in Applied Architectural
Stonework and Conservation
Weymouth, United Kingdom—
www.weymouth.ac.uk

Worcester Polytechnic Institute &
Higgins Armory
Worcester, MA—Contact: Cristina
Bauer, Internal Project Coordinator;
(508) 853–6105 ext. 23;
Fax: (508) 852–7697;
[REDACTED]
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 FAIC endowment for professional development. 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

AMON CARTER MUSEUM

Paper Conservator

The Amon Carter Museum seeks applicants for the position of Paper Conservator, a position funded by a grant from the Andrew W. Mellon Foundation. The responsibilities of the conservator will be to examine, develop treatment specifications for, and treat works on paper; provide expertise regarding the care and treatment of illustrated books; conduct condition surveys, analyze results, and assist in developing action plans; develop an annual plan for preservation and conservation; provide original research on the permanent collection as related to special exhibition and publication projects; participate in educational programs and emergency response and environmental control initiatives; perform courier duties. Requirements include an advanced degree in art conservation, specializing in the conservation of works on paper; minimum five years experience working in a museum conservation facility; demonstrated excellence performing complex conservation treatments; in-depth knowledge of the history, materials, and techniques of drawing and printmaking; working knowledge of chemistry and materials science; strong organizational skills; ability to work collaboratively; excellent oral and written communications skills, experience with MS Office, Photoshop, and database knowledge. Salary and benefits competitive, application deadline July 1, 2005. Send resume and references to H.R. Manager, Amon Carter Museum, 3501 Camp Bowie Blvd., Fort Worth, TX 76107, fax (817) 989-5149. EEOC.

FINE ART CONSERVATION GROUP LLC

Paintings Conservator

Fine Art Conservation Group has an opening for a full-time paintings conservator. We are a private studio

located in Manhattan specializing in the conservation of paintings ranging from old masters to twentieth century works of art. Applicants should be graduates of recognized conservation training programs or have equivalent experience. Please send letter and résumé to: 529 West 20th Street Suite #5WA New York, NY 10011 or e-mail info@fineartconservationgroup.com.

THE GETTY CONSERVATION INSTITUTE

Project Specialist (Collections), Education

Contributes professional expertise to GCI education projects focusing on conservation for museum collections, with a special emphasis on preventive conservation. Will be involved in designing and implementing projects that will apply and test new environmental research and practical approaches for conservation of collections in museums and other heritage buildings. Must have a broad knowledge of the issues relating to preventive conservation applied to museum collections. Experience should encompass a broad understanding of the environmental factors affecting museum collections, including the role of architecture and building systems, and the particular needs of collections in historic buildings. Must be able to adapt solutions to different types of museums and contexts. Some exposure to issues affecting the perception and development of preventive conservation internationally will be considered an asset, as would some experience in emergency preparedness and response.

The Project Specialist (Collections) will have an important role in developing education projects that will present new research and practical methodologies, and therefore must have a strong interest in pedagogy and a willingness to prepare and present Institute courses, meetings or workshops.

In addition to the above duties,

the Project Specialist (Collections) will provide advice and guidance on both conservation and education issues as needed within the GCI, particularly with Science and Field Projects staff.

Duties also include: Conducting research as required for projects; writing, publishing or presenting work at professional venues. Will also have budgetary responsibility for multi-year projects.

Qualifications: A minimum of 5 years working experience in the area of preventive conservation; graduate degree in conservation and additional experience in teaching and/or designing education projects preferred. Must be flexible, analytical, a good problem-solver, and a creative thinker. Skill in working with a multi-disciplinary teams and consultants in a range of different working contexts both nationally and internationally is essential. Good oral and written communication skills necessary. Must be available for frequent travel internationally. Reading, writing, speaking ability in at least one foreign language is necessary; French or Spanish is preferred.

An excellent benefits package and salary commensurate with qualifications and experience will be provided.

Please fax resume and cover letter to 310-440-6182.

GETTY CONSERVATION INSTITUTE

Post Doctoral Fellowship In Conservation Science September 2005

The Getty Conservation Institute is pleased to announce the creation of a post-doctoral fellowship in conservation science. This residential fellowship will run for two years beginning in the fall of 2005 and the recipient will work on a specific project of the Getty Conservation Institute for each two-year period. There will be one fellow selected from the applicant pool every two years.

The fellowship provides an annual stipend of \$26,400, a workstation at the

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

Getty Conservation Institute, airfare to Los Angeles, an apartment in the Getty scholar housing complex, and health benefits. The fellow is expected to be in residence at the Getty Conservation Institute in Los Angeles for the entire two-year period.

The post-doctoral fellow for 2005-2007 will work in the analytical research section of the GCI's science department, focusing on the application of mass spectrometry in the characterization of the materials of modern paintings, primarily the polymeric binding media and synthetic organic pigments. A second aspect of the position is to investigate the nature and composition of stains and discolorations that form on cotton canvases, which are of primary concern in the conservation of color field paintings.

Experience with a double-focusing, magnetic sector mass spectrometer is valuable, as is practical knowledge and experience in liquid chromatography/mass spectrometry (LC/MS).

To apply, please submit a letter of interest with a statement of qualifications, and CV to:

Post Doctoral Fellowship in
Conservation Science
The Getty Grant Program
1200 Getty Center Drive, Suite 800
Los Angeles, CA 90049-1685

The application deadline for this fellowship is May 15, 2005. (Please note that the application deadline for the 2007-2009 postdoctoral fellowship will be November 1, 2006.)

For further information, please e-mail [REDACTED]

HISTORIC NEW ENGLAND (FORMERLY KNOWN AS SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES)

Post-Graduate Fellowships in Objects and/or Furniture Conservation

Historic New England (formerly known as Society for the Preservation of New England Antiquities) is seeking

applications for one or possibly two, one year, post-graduate fellowships in objects and/or furniture conservation beginning in the fall of 2005. Projects for the year will focus on the treatment of objects from Castle Tucker, an 1807 house in Wiscasset, Maine.

Treatments will also include material from Historic New England's 35 historic properties spread throughout New England. Fellows will also participate in a conservation survey of collections housed at Beauport, the summer home of influential designer Henry David Sleeper in Gloucester, Massachusetts. Participation in preventive conservation projects is expected as is occasional travel to Historic New England sites. Candidates must be graduates of a conservation training program or have equivalent experience and be legally authorized to work in the United States. The stipend for both fellowships will be \$25,000 (annualized) with an additional \$2,000 for travel. Historic New England's conservation lab is located in Haverhill, MA approximately 45 minutes north of Boston. We are an equal opportunity employer. For more information please contact Joe Godla, [REDACTED] or [REDACTED], extension [REDACTED]. Please send a curriculum vitae and letter of interest by April 15, 2005 to:

Joe Godla
Senior Conservator
Historic New England
[REDACTED]
Haverhill MA, 01832

INTERMUSEUM CONSERVATION ASSOCIATION

Associate Objects Conservator

The Intermuseum Conservation Association (ICA), a regional not-for-profit art conservation center established in 1952, is seeking a full-time conservator of objects. The objects conservator will be required to carry out examinations and conservation treatments on a variety of objects from the collections of the ICA's member

institutions, corporate clients and private collectors, which include ceramics, glass, stone, metals, plaster, plastic, etc., and to assist in the preservation planning for the object collections of ICA's 31 member institutions.

Additional responsibilities include preparation of condition reports and time and cost estimates for independently generated treatment proposals; professional interaction with a broad range of clients, including the public, concerning conservation and preservation projects; traveling to client institutions to carry out surveys, inspections, treatments and consultations as necessary; strong participation in the ICA's educational programs; and supervision of an assistant conservator as well as conservation technicians and interns associated with objects conservation projects.

Candidates must hold a master's degree in art conservation with a minimum of three years experience in the field. The ICA provides a competitive benefits package including research and continuing education opportunities. Salary will be commensurate with experience. Send letter of interest, resume and three professional references to: Albert Albano, Executive Director, Intermuseum Conservation Association, 2915 Detroit Avenue, Cleveland, Ohio 44113. E-mail inquiries can be sent to [REDACTED]

The ICA is located on the near Westside of Cleveland, just minutes from downtown. For information on the ICA and its new facility visit our web site at: www.ica-artconservation.org. The ICA is an EOE.

SAN FRANCISCO MUSEUM OF MODERN ART

Fellowship in Contemporary Art

The Conservation Department at the San Francisco Museum of Modern Art is pleased to offer a two-year, advanced Fellowship in the conserva-

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

tion of contemporary art. The Fellowship will begin in Fall 2005. The Fellow will participate in a museum experience, focusing on 20th and 21st century art, that includes the conservation disciplines of paper, paintings, objects, and photographs as well as the Museum's on-going preservation efforts for electronic media. In keeping with the nature of contemporary art, the Fellowship is designed to initiate collaboration between conservation disciplines. Honoring disciplinary expertise, the Fellow will be supervised by the staff conservator affiliated with her/his specialty.

Due to fundamental philosophical shifts that accompanied the making of art after 1945, contemporary art often requires problem solving, which diverges from traditionally prescribed conservation measures. In addition to performing technical examination and treatment on works in the museum's collection, the Fellowship will give focus to the non-traditional methods that are employed in creating, and caring for, contemporary works of art. The Fellowship will also include activities such as exhibition planning, installation and collection research. Since information about artists' materials, processes and intentions may be among the most important contributions conservators of contemporary art can make toward future care of collec-

tions, effective methods for documenting these factors will be explored. The Fellow will undertake research and/or a specific project related to contemporary art and will be encouraged to present a paper or publish the findings.

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

Stipend: \$30,000 plus benefits with \$2000 for research and travel to conferences. For more details, contact SFMOMA Conservation Department at (415) 357-4054. All applications and supporting documents must be received by April 22nd. Candidates should submit a curriculum vitae, including undergraduate and graduate education, and relevant experience; a statement (no more than one page) as to the candidate's reason for applying, and two letters of support to: Elise S. Haas Conservation Department, San Francisco Museum of Modern Art, 151 3rd Street, San Francisco, CA 94103.

THE SOLOMON R. GUGGENHEIM MUSEUM

Samuel H. Kress Foundation Fellowship in Paper Conservation

The Solomon R. Guggenheim Museum is seeking a full-time paper conservation fellow for a 9-month period to work on a comprehensive survey of a group of works on paper from the museum's founding collection. This project will include thorough scientific analysis of the materials and techniques, as well as historical research and photographic documentation. In addition, the fellowship may also involve activities related to museum exhibitions.

A successful candidate must demonstrate excellent hand skills, proficiency in analyzing scientific data, and strong interpersonal skills. Candidates should enjoy working with a team, and have the ability to communicate with a supervisor while working independently.

The fellowship will commence as soon as April 1, 2005. The stipend is \$20,000 plus benefits. Candidates should be recent graduates of a recognized conservation training program or equivalent and eligible to work in the United States.

This position will report to the

Yale University Library Seeks Applications and Nominations for

Beinecke Paper Conservator, Preservation Department

Plans and performs conservation treatment on the full range of materials found in the Beinecke Rare Book Library; assists in planning strategies for collection care working with the Chief Conservator and when appropriate the Collections Care Librarian; recommends proper housing and storing of collections; assists in the teaching of conservation techniques and methods. **For a complete position description and application guidelines, please see:** <http://www.library.yale.edu/lhr/jobs/mp/LDTB14766.html>

Preservation Coordinator, Harvey Cushing/John Hay Whitney Medical Library

Coordinates all preservation activities within the Historical Medical Collection and the general collections of the Medical Library including, but not restricted to: developing priorities, contacts with approved vendors, and supervising volunteers and/or students. Develop and implement a book cleaning project; research & develop appropriate storage for objects and oversize volumes; work with the Preservation Department's Conservation Lab to develop and implement a basic care and repair program for the historical collection. **For a complete position description and application guidelines, please see:** <http://www.library.yale.edu/lhr/jobs/mp/LDTB14729.html>

Yale University is an Affirmative Action/Equal Opportunity Employer

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

Paper Conservator. Applications should include curriculum vitae, two letters of recommendation, and a letter of intent. Applications should be sent to: Jacqueline Parrott
Conservation Coordinator
Solomon R. Guggenheim Museum
[REDACTED]
New York, NY 10128

THE WALTERS ART MUSEUM

Andrew W. Mellon Advanced Training Fellowship Objects Conservation

The Walters Art Museum is offering an Andrew W. Mellon advanced training fellowship in objects conservation to begin fall 2005. This is a one-year position with renewal for a sec-

ond year. The stipend is \$27,000 and \$3000 for travel/research, plus a generous benefits package.

The Walters is a museum with collections from around the world, ranging from ancient times to the early 20th century. The Conservation and Technical Research Division and its staff are very active within the museum and in the broader field of conservation. The Fellow will be expected to actively participate in a broad range of professional activities.

The Fellow will work 50% of his/her time on treatment, preventive maintenance, and other staff activities relating to the diverse collections of the museum. The remaining time the Fellow will focus on a research project, culminating in a paper of publishable quality.

Candidates should be graduates of a recognized conservation training

program or have equivalent experience. Send applications, including a letter of interest, current resume, and two letters of recommendation, to Terry Drayman-Weisser, Director of Conservation and Technical Research, The Walters Art Museum, 600 N. Charles St., Baltimore, MD 21201. An EEO/AA employer. An alcohol and drug-free environment. Deadline for applications is April 15, 2005.

THE METROPOLITAN MUSEUM OF ART ASSOCIATE CONSERVATOR

The Sherman Fairchild Center for Objects Conservation at The Metropolitan Museum of Art is seeking an experienced Conservator for a temporary contract position. With the reinstallation of the Islamic collection, scheduled to open in 2008, it is planned that an 18th century Damascus interior, known as the Nur al-Din Room, will be placed in a new location in the galleries. In connection with this project the possibility of removing darkened restoration varnishes that have partially obscured the original polychrome decoration of this room is under discussion. In addition, prior to the installation, a method for the stabilization of those areas of wood that have been weakened by insect infestation needs to be developed. The contract conservator would work with Museum conservators and the Department of Scientific Research to investigate appropriate treatment methods. Based on the results of this investigation a team of conservators would be assembled to carry out the treatment under the partial direction of the contract conservator. This position will begin with a one-year contract that may be renewed for up to two additional years.

REQUIREMENTS/QUALIFICATIONS:

The applicant should have extensive experience in the examination and treatment of polychrome wood surfaces and a thorough understanding of the history and techniques of the restoration and conservation of polychrome wood. The candidate should have an expertise in cleaning methods of painted surfaces, such as the application of solvent gels and laser cleaning. In addition, experience in the consolidation of insect-infested wood would be beneficial. Other essential qualifications include excellent analytical skills, and team-working and organizational abilities. The candidate should have a degree from a graduate conservation program or the equivalent, with several years of professional experience. The Associate Conservator position is full-time and includes full Museum benefits. Salary will be based on the qualifications and background of the successful candidate.

Applicants should submit a letter of interest and their curriculum vitae to:

E-mail: employoppty@metmuseum.org
(Word attachment only)
or fax: 212-570-3882
or Mail to:

Human Resources Dept, Mailbox MW-AC
The Metropolitan Museum of Art
1000 Fifth Avenue, New York, NY 10028
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