

Inside

- From the Executive Director 2
- AIC News 3
- Annual Meeting News 8
- FAIC News 8
- JAIC News 9
- Grant Deadlines 10
- Grants and Fellowships 11
- People 11
- In Memorium 11
- Allied Organizations 12
- Worth Noting 15
- Washington Watch 16
- Health and Safety 16
- New Materials and Research 18
- Specialty Groups 21
- Courses, Conferences, and Seminars 25
- Positions, Internships, and Fellowships 29

Support AIC's Gulf Coast cultural recovery effort: purchase an AIC T-shirt. These 100% cotton, customized shirts are only \$15 and are available in gold, gray, and white. Sizes range from medium to extra-extra large. Contact AIC to order—info@aic-faic.org—or mail in your check to the AIC offices. Please include your mailing address, T-shirt size, and color choice.

Fiber Reference Image Library: Developing a Tool for Textile Preservation and Interpretation

Textiles are a tangible legacy of their makers and, as such, are cultural documents that we can decipher and interpret. Textiles provide evidence of the history, materials, and technologies of their times. Material identification and fabrication technology helps put textiles in context and is now a routine practice, often part of the condition assessment. It is vitally important that a conservator treating a textile fully understand its cultural importance. For example, fiber samples from the storm and garrison flags from Fort Sumter revealed that it was the storm flag that flew over the fort during the opening battle of the Civil War as evidenced by residual munitions contaminants. Misguided treatment decisions, often made without materials identification, can obliterate contextual information by removing evidence of patterns of use (folds), soiling (residue from explosives or battle debris), or political or spiritual importance (rubblings). To ensure that decisions are sound, conservators routinely collaborate with historians and curators, among others, during the assessment and treatment process.

Collaboration between conservators, art historians, and other specialists has contributed to an expanded world-view of textiles. These specialists all seek information inherent in the textiles themselves and the most fundamental information sought from a textile is its fiber type. The most accurate way to make this identification is through microscopic examination. Accurate fiber identification is dependent on removing a minute sample of fiber from the textile. Additional information can be obtained through other types of instrumental analysis. This article reports on an ongoing project to make sample information available online through an image-based reference library of fiber samples.

The National Park Service, Harpers Ferry Center has taken the lead in creating the Fiber Reference Image Library or FRIL. This collaborative project aims to amass reference images of fibers described in their cultural and evidential context and made accessible on the Internet. Information is compiled and disseminated to support research, education, training, and conservation treatment. Users include preservation professionals, scientists, educators, and students. The foundation for this project began with a collection of fiber samples removed, before treatment, from textiles in the textile laboratory of the National Park Service at Harpers Ferry Center over a period of more than 30 years. The history of the development of a Web-accessible reference library of deteriorated fibers is documented elsewhere (<http://www.nps.gov/hfc/products/cons/con-fiber.htm>) and an update was presented at the General Session of the most recent AIC Annual Meeting in Minneapolis, June 2005.

FRIL is made up of a group of volunteers from the fields of conservation, curation, education, science, forensics, law enforcement, and information technology (among others) who have worked together for the past three years to define the project. Fibers will be photographed, digitized, analyzed and described in their cultural and evidential context to be made globally accessible on the Internet in order to facilitate material identification, conservation treatment decisions, and research which

continued on page 6

AIC NEWS

AIC News (ISSN 1060-3247) is published bi-monthly by the American Institute for Conservation of Historic & Artistic Works, 1717 K Street, NW, Ste. 200, Washington, D.C. 20036, (202) 452-9545; Fax: (202) 452-9328; info@aic-faic.org; www.aic-faic.org

Periodicals postage paid at Washington, D.C.
Postmaster: Send address changes to:

AIC News
1717 K Street, NW, Suite 200
Washington, D.C. 20036

AIC News is mailed to members for \$18 per year as a portion of annual membership dues. Opinions expressed in the *AIC News* are those of the contributors and not official statements of the AIC. Responsibility for the materials/methods described herein rests solely with the contributors. **Deadline for March Editorial Submissions** (jandruzzi@aic-faic.org): **February 1, 2006.** 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, Positions Available, and Classified Ads is: \$1.05 per word for members and \$2.15 per word for nonmembers; the minimum charge is \$75. The cost of advertising in Supplier's Corner is \$175 for 100 words. The cost of display ads is: 1/6 page \$215; 1/3 page \$360; 1/2 page \$445; 2/3 page \$570; full page \$695.

Deadlines for advertising copy are: February 10, April 10, June 10, August 10, October 10, and December 10.

All ads should be submitted to Ruth Seyler at rseyler@aic-faic.org.

AIC NEWS STAFF

Lisa Goldberg, Editor
Eryl P. Wentworth, Managing Editor
Jennifer Andruzzi, Production Editor
Ruth Seyler, Membership Director
Sheila Paige, Meetings & Marketing Officer
Jessica Oplak, Administrative Assistant

© Copyright 2006. *AIC News* cannot be reproduced in its entirety without permission from AIC. Individual articles may be reproduced if permission has been granted by the owner of copyright and proper citation attributed. The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Publications and Documents in Libraries and Archives, ANSI/NISO Z39.48-1992.

Angelica Zander Rudenstine
(front) with current AIC
President **Nancy Odegaard**
(right) and former AIC
presidents **Jerry Podany, Jay**
Krueger, Debra Hess Norris,
and **Tom Chase** (left to right).



From the Executive Director

How quickly 2005 sped by! It was a busy and productive year for AIC and FAIC. I cannot list in this space all the year's accomplishments, so I'll mention a few highlights that are carrying us happily into 2006.

With the addition of the new position of membership director we have reversed a downward trend in membership numbers—thank you all. Please continue to encourage your colleagues to become individual members of AIC.

The Annual Meeting Task Force has responded to member comments and many changes will be evident at the 2006 Annual Meeting. Plans are progressing smoothly thanks to the excellent work of the General Session Program Committee and all the Specialty Group Program Chairs. There is much to look forward to in Providence, Rhode Island, not the least of which is the city itself.

Other achievements from this year past and the next to come enrich the profession through continued educational opportunities for our members. Our first online courses were such a success that six additional online courses are being developed. Also in 2005, a total of 21 workshops served 344 individuals, and FAIC provided over \$37,000 in professional development awards to 49 recipients. Members of the AIC Wooden Artifacts Group wrote a successful grant to the Florence Gould Foundation to support visits by French conservators to U.S. studios this spring, which will culminate in a day of seminars. The Samuel H. Kress Foundation provided support to print the Photographic Materials Group's important publication, *Coating on Photographs: Materials, Techniques, and Conservation*. FAIC proposals to NEH, IMLS, and the Getty Foundation have been submitted or are being developed so that our professional development activities can expand and continue to respond to member needs through 2006 and beyond.

Wrapping up a successful year for AIC and FAIC was a very special development event. In 2005, Angelica Zander Rudenstine, program officer at the Andrew W. Mellon Foundation, was awarded AIC's prestigious Forbes Medal. As Mrs. Rudenstine could not attend the Annual Meeting to receive the award, AIC organized a presentation event for her in New York City on November 21. Almost 70 museum directors, curators, conservators, and conservation scientists gathered to honor Mrs. Rudenstine for her pivotal role in guiding and supporting the advancement of the conservation profession. She has tirelessly promoted serious scholarship in conservation and conservation science while seeking greater communication among art historical, scientific, and conservation communities.

AIC President Nancy Odegaard opened the presentation portion of the evening and orchestrated the events. Maxwell L. Anderson, FAIC Board Member, provided an overview of AIC's and FAIC's roles in promoting professional development activities for conservators, indicating the critical role Mrs. Rudenstine and the Mellon Foundation have played and are playing in supporting and encouraging AIC to expand its activities. During the award presentation, immediate past president W. Thomas Chase summarized the history of the Forbes Medal, while Nancy Odegaard stressed the appropriateness of honoring Mrs. Rudenstine with this award. In her acceptance remarks, Mrs. Rudenstine expressed her appreciation of those she has worked with and her pleasure in receiving the Forbes Medal.

My sincere thanks goes to Mariët Westermann and Michele Marincola at the

Institute of Fine Arts, New York University, for their generosity in offering the perfect location for the event and helping in so many ways to make the evening such a success. In addition, University Products deserves recognition as an event sponsor. Thank you for your important support.

Best wishes to all our members for 2006!

—Eryl P. Wentworth

Thank you to everyone who has renewed their membership for 2006. You are all winners, but a special congratulations goes to Linda S. Nieuwenhuizen for winning the Renew by December 15 contest. She will receive a complimentary registration to the 2006 Annual Meeting and two free nights at the conference hotel!

AIC News

News from the EPRRC Committee

Hurricane Disaster Response 2005

The late summer hurricanes that devastated areas of the Gulf states resulted in renewed efforts, discussion, planning, and round-the-clock work for some AIC members. Although AIC has been involved with organizing emergency response programs and workshops since 1991, the Emergency Preparedness, Response, and Recovery Committee (EPRRC) has been focused on education with no mechanism for an organized response to a major disaster. The current committee was formed by the AIC Board in 2003, and all current members have training in emergency response and recovery for institutions that have suffered minor or major disasters. The work of committee members during and after the recent hurricanes highlights the need for redoubled efforts to improve communications, logistics, and training in all areas of disaster and emergency response.

As chair of EPRRC and President of the Southeastern Regional Conservation Association (SERCA), I spearheaded communication efforts between conservators, state officials, and museum directors who were

members of the Southeastern Museums Conference (SEMC) for the American Association of Museums (AAM) after the recent hurricanes. Contacting cultural institutions in the disaster areas proved extremely difficult because most affected institutions' staff had evacuated, often to other states. Through calls to friends, family members, and other secondary sources, we gradually contacted the staff of affected institutions.

Conservators and cultural institutions across the country responded to the disaster with generosity. The AIC office was crucial in helping to organize offers of assistance, and AAM later gave a financial award to SEMC for continued staff assistance. The AASLH also organized teams of cultural properties professionals to assist with on-site needs. Bev Perkins matched up AIC members who offered assistance with the AASLH teams.

The conflicting needs and plans of various agencies, and the situations specific to each institution, complicated on-site work. Since very few collections professionals or conservators are trained to be "first responders" (individuals who are trained in the entry into unknown hazard sites), their on-site work was limited to assessment and advisement.

Those of us who live in the Southeast

Hurricane Katrina: A First-hand Account

When civil authorities declare a mandatory evacuation, museum staff and their families are forced to flee to nearby counties or states. Staff then cannot access collections until the government grants permission to return. My pre-hurricane concept of disaster preparedness now seems inadequate in light of recent realities. In my mind, disaster response had always meant a temporary loss of control. A fire, burst pipe, or flooding bayou would overwhelm a collection and recede within a matter of hours. Emergency supplies stored nearby would be marshaled by teams of trained staff and knowledgeable volunteers who would carefully isolate damaged collections and organize them according to materials and type of damage. Alternate housing and storage, previously identified in a disaster preparations document, would be used

to triage and stabilize damage while repairs to structures were planned and implemented. But my recent experience responding to Hurricane Katrina was significantly different.

In the aftermath of Katrina, local authorities first sought to evacuate injured and desperate civilians. Then in an effort to prevent unhealthy conditions from causing further illness and injury, access to the city was limited. Nine days after Katrina hit, one private collector was able to arrange for a team to receive a special permit to charter a Blackwater Security escort past National Guard check points into the New Orleans Garden District. Though private citizens were still not allowed into New Orleans, the collector's home was kept under 24-hour guard by security teams armed with automatic weapons. Looting was still prevalent and a drug-related murder

had occurred nearby only the day before. Helicopters flew overhead hourly. National Guard patrols made rounds of the area. The collector's security detail set up a perimeter around the block while museum and contract art handlers recovered paintings and decorative art. The recovery effort lasted until dusk when the security escort mandated that the team leave New Orleans.

Options for recovery and handling of damaged materials are severely limited under these conditions. It is clear that a longer and broader view of post-disaster recovery is required when immediate human needs and systemic limitations overwhelm our best intentions.

—Steve Pine
Decorative Arts Conservator
The Museum of Fine Arts, Houston
spine@mfah.org

have, in past years, experienced the challenge of attempting to access a disaster area after a hurricane, even as we are trying to return to our own homes. Telephone lines are down, cellular towers are often damaged, gasoline reserves are depleted, food and clean water are limited or not immediately available, and government authorities block access to the disaster area while the injured and dead are being located. The struggles of those intimately involved in the disaster are illustrated by comments from two AIC members who lived through the recent hurricanes: Steve Pine and Shamil Salah (see boxes, this story).

In the face of the recent disaster, the EPPRC has been struggling with some of the larger questions that conservators face. Many AIC members who want to help do not live in affected areas, or cannot afford to uproot themselves and provide assistance. There is concern for institutions or individuals that do not have access to public funding for disaster relief. Many associations offered to help cul-

tural institutions, yet there was no overarching organization that could provide an initial assessment and distribute information. And, within AIC, there are too few members with adequate initial assessment training to respond in a meaningful way to a disaster of such magnitude as the recent hurricanes.

In the coming months, the EPPRC will be discussing its long range plan for improved response. Suggestions for future action have been submitted to the AIC Board. Thus far, AIC members have responded with generosity and care, but the EPPRC hopes that future work will include more concerted efforts by an ever widening circle of conservators who are well trained in basic emergency and disaster preparedness and response.

—David Goist
*Chair, Emergency Preparedness, Response,
and Recovery Committee*
gocon@aol.com

Call for Nominations

The Nominating Committee requests nominations for the following positions:

Treasurer (two-year term)
Secretary (two-year term)
Director of Committees and Task Forces (three-year term)

Nominees must be AIC Professional Associates or Fellows in good standing. Please send nominations via mail, fax, or email to any of the Nominating Committee members:

Jill Whitten, Chair
Fax: (713) 426-0191
wpfineart@houston.rr.com

Kate Garland
(816) 751-1253
kgarland@nelson-atkins.org

Beverly Perkins
(951) 698-1520
perkins.b@comcast.net

Deadline for nominations is February 1, 2006.

Hurricane Katrina: A First-hand Account

As I had done many times before, I went to my studio near New Orleans' uptown and placed all the paintings up on tables and away from any windows. After all, the windows might blow in and the water might rise, although this had never happened before. I made sure all the computer files were backed up, unplugged everything I could and then went back to our home near the levee to board up the windows and pack. We all—my wife and 7-year-old son (probably even our pet cats)—felt that this was going to be a three- to four-day evacuation, and we treated it as a short vacation at the in-laws (my wife's family's) house in Iowa.

I spent one of the most frustrating—and terrifying—days of my life watching CNN a few days later in dry, land-locked New London, Iowa. I watched my hometown portrayed

as a third-world disaster area. And who among us could imagine the breakdown in communications?

The FEMA account that I set up two days after the hurricane was lost in cyberspace, delaying emergency funding by a month. FEMA sent me a Small Business Administration loan application, but two months later I'm still waiting for an adjustor to view my studio, and the caseworker advised me to get a regular bank loan. Insurance companies have been less than useful. The only group I found to be truly helpful was the American Red Cross who gave grants to people from New Orleans, without question.

My family has stayed in Iowa because the schools in New Orleans are closed, but I returned to town as soon as I could. Compared to 75% of the city we were very lucky: our house and business are not a total

loss. The house is standing, although the wind stripped off roof shingles, allowing rainwater—and mold—to run down the walls. Most importantly, the satellite photos had given me a false impression—the studio had “only” a foot of water in it, which meant that all the paintings were safe.

Today we are rebuilding the studio. Floodwater damage was all-invasive, and mold grows rapidly in humid New Orleans. All the sheetrock walls and wooden floors had to be thrown out to keep ahead of the mold. I've moved to a temporary studio adjacent to my old one, and I'm committed to staying in New Orleans and rebuilding our art conservation business.

—Shamil Salah, Conservator
Hudson + Salah Art Conservation
Studios
New Orleans, Louisiana

AIC Members as Katrina Volunteers

More than 200 people have volunteered their time and talent to aid in the recovery of cultural collections devastated by Hurricanes Katrina and Rita. These volunteers signed up by filling out the Volunteer Questionnaire on the AIC website. The Volunteer Questionnaire was developed by AIC staff and reviewed by AIC members. It is still available as the list of volunteers continues to grow. If your name is on the list and you have not yet been called, you still might be asked to help in some way.

An initial group of 18 conservators was drawn from the Volunteer Questionnaire. These conservators acted as assessors on trips arranged by AASLH. They were chosen because of their training in disaster response for collections, their readiness to enter a potentially dangerous area, and their expertise as conservators. The following volunteers went to New Orleans: Catherine Anderson, Sharon Bennett, Lenora Costa, J. Claire Dean, Craig Deller, David Goist, Carolyn Riccardelli, Chris Stavroudis, and Catherine Williams. The following volunteers went to Mississippi: Susan S. Blakney, MJ Davis, Susan Duhl, Gary Frost, Paul Messier, Barbara Moore, Randy Silverman, and Jill Sterrett.

—*Beverly N. Perkins*
AIC Volunteer Responder Coordinator
(951) 698-1520
Perkins.b@comcast.net

Wintertime is Renewal Time

As we begin a new year, it is important to take stock of last year's achievements and develop this year's plan for success. In 2005, AIC recommitted itself to better member service, an improved Annual Meeting, more workshops (including online learning), and an overall desire to better serve the conservation profession. The results are in: In 2005 AIC reversed a declining membership trend and grew its membership by 8%, creating a larger voice for the conservation profession.

It is now up to our members to help us continue the positive momentum. If you have not already done so, please take a minute and renew your membership for 2006 before the January 31 deadline. You can use the

personalized renewal form mailed to you in October or the general renewal form included in this issue. Every renewal received prior to the January 31 deadline gives AIC the funds it needs to work on its members' behalf in the coming year.

You don't want to miss out on 2006 with AIC. Continue reading for a sneak preview of what 2006 has to offer.

AIC's 34th Annual Meeting, June 16–19, 2006, Providence, Rhode Island

Join your peers for four days devoted to papers and discussions centered around the theme of, "Using Artifacts: Is Conservation Compromised?" When does society have the right to use cultural property? This year's meeting will explore the criteria that influence the decision-making process. Make the most of the 2006 Annual Meeting experience by attending a pre-conference workshop or spending a day or two exploring everything that Providence has to offer.

AIC Professional Development

Expanded to bring our members even more choices in 2006, the AIC professional development calendar has something for everyone. Choose from online courses in building business administrative and marketing skills for conservators in private practice, and specialized in-person seminars ranging from "Tear Repair in Painting" to "Fine French Furniture Conservation." Scholarships are available for many programs.

Journal of the American Institute For Conservation

JAIC brings members and subscribers in-depth illustrated articles covering important current research, conservation issues, and technical procedures, as well as case studies and book reviews. The next issue will be dedicated to Carolyn Rose and her impact on the conservation profession.

AIC News

AIC News provides updates on conservation issues worldwide, AIC and affiliated organization's professional development opportunities, and employment possibilities. New in 2006 are online job listings so members will never miss out on a career opportunity.

Benefits for Your Business

AIC provides members with the opportunity to purchase health, disability, and long-term care insurance. Professional liability insurance for conservators has recently been added. In addition, AIC members have access to Club Quarters—a private, economical hotel with locations in eight major cities.

We Need You

Thank you for your support of the American Institute for Conservation. Together we have built an organization that serves and represents our profession. As AIC continues to grow to meet today's challenges, the support of each and every member is vital to the association's success. Remember, the sooner AIC receives your dues payment, the more time we can devote to serving our members and building a better future.

One of the most important benefits of AIC membership is the opportunity to play a part in the future of the conservation profession. Renew your membership by the January 31 deadline. **We need you.**

Report from the IAG Meeting Washington, D.C. Nov. 18–19, 2005

The Internal Advisory Group (IAG), which includes chairs from all committees, task forces, specialty groups, and *AIC News* and *JAIC* editors, met with AIC Board and staff members to review the past year's progress and make recommendations to advance ongoing projects and activities. The major topics discussed included changes to the Annual Meeting format, responses to Hurricane Katrina, and developments in the evolving certification process.

The AIC Annual Meeting is critical to AIC's success because it provides revenue that supports AIC activities and staff and is a major, educational member benefit. The Annual Meeting Task Force, chaired by Jay Krueger, reviews Annual Meetings and makes recommendations for improvement. The general consensus of the IAG was that changes to the 2005 Meeting format were successful and should be continued.

Changes underway for the 2006 Annual Meeting in Providence, Rhode Island include:

- Holding a four-day rather than a five-day meeting to reduce costs for participants.
- Scheduling one day for the General Session, which is currently spread out over two days.
- Scheduling the Specialty Group sessions over three days to reduce concurrent sessions.
- Encouraging greater support and exposure for the vendors.
- Reinvigorating the poster session.

Considerations for planning future annual meetings were also discussed. Meetings and marketing officer Sheila Paige continues to negotiate with hotels to maintain stable low room rates, provide adequate meeting room space, and hold the Meeting in a desirable location. After discussion with the board, the range of potential meeting dates was opened to include a range of March to July. The 2007 and 2008 annual meetings will be held in Richmond, VA and Denver, CO

respectively, and the dates for the meeting have been changed to April in order to insure the best accommodations and rates. This is not a permanent change, but a trial based on current hotel negotiations. In response to this change, some dates related to program scheduling and planning meetings will be adjusted.

The AIC's response to Hurricane Katrina was reviewed. Activities of AIC and the Emergency Preparedness, Response, and Recovery Committee (EPRRC), chaired by David Goist, were outlined. Coordination with other agencies, such as FEMA, AALSH, AAM, and Heritage Preservation was evaluated and suggestions were made for continuing and future participation in disaster prevention and recovery efforts. One priority is to make AIC a recognized national presence and promote its resources and the talents of its members. Continued and additional training in all levels of conservation response is necessary.

Training is needed not only for responding to affected areas but also for providing appropriate advice by phone or email and ensuring safe, off-site treatment of affected objects.

The Certification Committee made progress in developing a procedure for certification. The types of testing and examination were vigorously discussed. It was emphasized and clarified that the recommendations of the committee must be voted upon by the AIC membership before being enacted. While the committee's work continues, funding sources and a timeline for completion are needed.

Additional reports were presented, including increased membership retention by Ruth Seyler, the desirability of broadening the membership base, and AIC and FAIC finances and improvements to the accounting systems by treasurer Rick Kerschner.

—Meg Loew Craft, Secretary, AIC Board
mcraft@thewalters.org

continued from page 1
will exponentially expand their use and their benefit. The collaboration brings the project to the point of fundraising that is necessary to take it to completion and launch it on the Internet. The National Center for Preservation Technology and Training and the National Park Service, Harpers Ferry Center has funded the project to this point. The projected cost for completion is estimated to be more than \$300,000. Once development is complete, it is hoped that a governing partnership will be forged between a university and the National Park Service for operation.

Online databases in the field of conservation include the Infrared and Raman Users Group (IRUG) and Conservation and Art Materials Encyclopedia Online (CAMEO). For textile conservators and conservation scientists, FRIL will be a source of comparative material, useful as an aid in the identification of an unknown fiber and capable of facilitating future research projects. For example, this reference material can be used to support research about how storage and display conditions and treatment affect objects made with similar fibers. As the library

grows and more information in amassed, it will help conservators and other researchers delineate degrees of fiber deterioration through comparison of like textiles.

Initially, FRIL was conceived as a resource for conservators who routinely

ly need to identify deteriorated fiber samples that have lost their characteristic morphologies, but now its potential for other resources has been realized. Applications may include extracting information from the fibers that may assist in object dating, or differentiation

Specialists regard surviving textiles as primary source materials and relate them to social and economic history and cultural anthropology, as well as to the traditional venue of art history. This approach has yielded new information to better document and interpret textiles. Researcher Angaharad Rixon studied fiber samples from fragments of lace retrieved from the wreck of the Dutch East India Company ship BATAVIA that was wrecked off the coast of Western Australia in 1629. She performed a comparative analysis of thread from the Batavia lace to other laces of similar style and period seeking scientific evidence to help solve a dispute about its origin.

Her study compared 10 samples to the Batavia lace, and while she did not discover the lace's origin, her work did raise a number of questions about the study of lace history. It revealed the possibility of linen/cotton blends in the manufacture of early laces. This discovery reversed the long-standing theory that the use of cotton is evidence of a 19th century reproduction. She continued to study this issue using the 16th and 17th century laces in the Powerhouse Museum, Sydney, where again, the use of cotton appeared much earlier than would be expected (Rixon, North American Textile Conservation Conference 2002, 103).

Law enforcement specialists and forensic scientists also examine textiles and extract information. Whether it is information revealed by a backpack from the terrorist train bombing in Madrid or from a sample of DNA on a jacket, this community of specialists seeks information from textile samples and uses the same analytical techniques as conservators. For example,

The Federal Bureau of Investigation (FBI) accumulates fiber samples from automobile carpets. The information is organized by make and model year in a searchable database which assists officials in their investigation into crimes and missing persons cases. Some auto manufacturers cooperate with the agency and contribute samples when a new car model goes on the market.

able to access original digital images, processed images, and associated data on a specific textile fiber sample. Links to additional source information and existing textile resources will also be included.

At a meeting in April 2005, the working group established minimum microscopy and digital imaging standards. The magnification of a fiber image will be at a minimum of 200x and the required file type format will be TIFF. Submissions from the field will be sought once there is commitment to fund the project. A “front door” policy for submissions will be required to ensure quality and an adherence to standards. In the meantime, individual members of the group continue to work on topics, such as standards, identified at the first conference.

Contributors then will enter data and images using these agreed-upon protocols, standard fiber microscopy and textile science nomenclature, and uniform metadata formats. Images and data also will be collected using agreed-upon standards for textile fiber sampling, mounting, and imaging. Existing data will be included in the database or linked to it wherever possible. Because information will derive from samples collected from objects in the possession of public and private institutions and individuals, and in the public domain, issues regarding ownership rights will be included in the metadata.

Summary

Forensic scientists, currency specialists, law enforcement officers, customs officials, intelligence officers, and cultural and natural resource specialists

between problematic fibers types such as bast fibers or goat hairs, and the study of archaeological textiles through the identification of very deteriorated fibers. Technological advancements and applications have given the reference library the potential to become a powerful, searchable database containing digital images of fiber samples and other types of data related to the fiber. As a profession, conservators have not yet maximized the usefulness of samples collected during a condition assessment to create a systematic reference library of materials from treated objects because these samples have mainly served to answer questions from within an institution or a small user group. FRIL is integrating images and information from individual fiber sample collections to make them globally available.

While stated briefly here, in-depth information about applications for fiber identification, degradation studies, historical research, treatment studies, image analysis, and standardized development for condition descriptions and vocabulary are all discussed in the reference noted above. Work realized on the project since the publication include decisions regarding the metadata. Between 2003-2005 a subgroup worked to create the metadata based on Dublin Core standards (<http://dublincore.org/documents/1999/07/02/dces/>) incorporating specifications from the entire FRIL group. FRIL will be composed of production master raster image (pixel-based) files. The associative metadata addresses all functions including description,

identification, management, access, and use, and will reside in a database.

The underlying utility of an image-based fiber reference library is its capability to locate and correlate relevant information. Searches will rely on using keywords and embedded data. These data are dependent on using a standard vocabulary so that those with a range of professional backgrounds can search, compare, and use the library. Where possible, existing textile industry and conservation standards and terminology will be utilized. Likewise, existing standards for photomicrography and image-capture and processing will be used.

The library will store and archive information associated with specific textile fibers. This may include fiber and source images and associated data, with standardized details on ownership, historical context, fiber descriptors, condition description, fiber treatment and environmental conditions, and results of physical, chemical, and spectral testing and analysis. Users will be

Among the first objects sampled for fiber identification at the National Park Service (NPS) in 1975 were George Washington’s Revolutionary War campaign tents, owned by Colonial National Historical Park. Interestingly, these objects returned to the textile lab at HFC for re-treatment in 2000. It was sufficient for conservators to know, when developing a conservation treatment plan, that the office

tent liner was woven from a bast fiber. A historian, however, was interested in a more in-depth identification: Was the fiber linen or hemp? The more precise identification was important to the historian’s study of 18th-century military tents, the origin of manufacture of their cloth, and where the plants used to weave the cloth were grown—Colonial America or Europe.

all work with fibers and have a need for an image-based fiber reference library to facilitate their work. Some specializations will contribute to FRIL, others will look to it to be an indispensable teaching tool. The project, by its very nature as a website will expand as it becomes extremely accessible to the widest possible audience.

Collaborations will ensure that the project is well developed, progresses in a timely fashion, and produces positive results. FRIL is a project that addresses a critical need within the field of textile preservation and has resulted in well-qualified conservators teaming up to undertake the work. The Web-accessible image-based fiber reference library will have a profound impact on the preservation and interpretation of textile material culture. It

Pashmina (cashmere), a hair fiber obtained from a Himalayan mountain goat, is legendary for its fineness, and detailed descriptions of its origins and processing are found in travel accounts of Europeans to Kashmir from the 17th century onward. A shawl woven from this fiber is thought to be a product made for the court or someone with great wealth. FRIL will enable

specialists to differentiate pashmina from fine but lesser quality goat hair. As identification becomes less problematic, it will be easier to identify groups of shawls woven from pashmina to determine trade and presentation practices and stylistic similarities. In addition, identification of other luxury textiles containing this fiber will be possible.

will provide a tool to better understand and reconstruct the role of textiles in society, assist in preservation and interpretation, and increase intellectual access to textile collections internationally.

—Jane Merritt
National Park Service, Harpers Ferry
Center Division of Conservation
(304) 535-6142
jane_merritt@nps.gov

Annual Meeting News

AIC Annual Meeting Poster Session—Preliminary Abstract Deadline is January 23rd

Calling all innovative thinkers—The Annual Meeting Poster Session is an ideal opportunity to present new treatment ideas, preliminary findings and tips, and any projects that could not be included in the Specialty Group Sessions.

Just added—Were you a cultural recovery responder in the hurricane-affected Gulf Coast region? Share what you learned with you peers. Showcase your experience during the Annual Meeting Poster Session.

OK sign me up—Complete a one-page preliminary abstract and submit it to one of the Poster Session Co-chairs by January 23, 2006 (see contact information below). Abstract can be sent via email, fax, or post, though email is preferred. Acceptance will be confirmed by February 3 and final abstracts will be due from presenters by February 17.

The Poster Session Co-chairs can be reached at:

Valinda Carroll
(757) 727-5553
Fax: (757) 727-5952
E-mail: AICposter@craquelure.net

Cary Beattie Maguire
(401) 297-9024
E-mail: AICposter@craquelure.net

FAIC News

FAIC George Stout Memorial Fund Marks 25 Years

The FAIC established the George Stout Memorial Fund twenty-five years ago, in 1981, with a \$20,000 gift from The Bing Fund of California. The Stout Fund is best known for its support of students attending the AIC Annual Meeting and other professional conferences. In the past five years alone, 86 students received Stout funds.

Investment earnings from the Fund provide a base for the awards, as do contributions from individuals. However, the majority of the funds awarded each year come from contributions made annually by AIC's Specialty Groups.

The George Stout Memorial Fund was originally designated to support lectures and student travel costs. The first George Stout Memorial Lecture was given at the AIC Annual Meeting in Milwaukee in 1982 by Cyril S. Smith who spoke on "Materials in Art and in History."

AIC News first recorded Stout awards to students in May 1984. It noted that seven students were each awarded \$300 to assist with the cost of attending the AIC Annual Meeting in Los Angeles that year.

In 1986, Teresa Lignelli received Stout funding to attend the AIC

Annual Meeting in Milwaukee. She writes, "In 1986, my presentation at the conference was during the Selected Papers from the Conservation Training Programs section of the General Session. While I was grateful for the Stout funding that allowed me to participate in that conference, there were also lasting benefits to the award. As a student, the presentation preparation was rigorous, and in subsequent years I've drawn upon that positive experience, that process, while developing presentations for other conferences."

If you are one of the hundreds of conservation students who have received Stout Fund support during the past 25 years, please consider doing two things. First and foremost, thank the AIC Specialty Groups for their continued support. Second, consider making a contribution to the Stout Fund or to one of several other FAIC funds and endowments. Small actions taken today can make a big difference in the years to come.

Grant Deadlines

Deadlines for FAIC Grant and Scholarship Applications are February 1 and 15.

Applications are due in February for requests for funding in seven categories that support projects by AIC members. Guidelines and application forms are available at

<http://aic.stanford.edu/faic> or from the AIC office. To be considered for a grant or scholarship, all materials must be received by the published deadline.

February 1: The Christa Gaehe fund promotes study and research in the conservation of art on paper by members of AIC. Projects may involve individual study; attendance at workshops, conferences, or other events; purchase of materials for research projects; or other activities in keeping with the purpose of the fund. Awards typically range from \$500 to \$1,000.

February 1: The Carolyn Horton fund supports continuing education and training for AIC members who are professional book and paper conservators. Awards typically range from \$500 to \$1,000.

February 15: George Stout Memorial awards help support attendance at professional meetings by AIC student members. Awards typically range from \$300 to \$1,000.

February 15: Individual Professional Development Grants offer support of up to \$1,000 to help defray professional development costs for AIC members.

February 15: Lecture Grants offer up to \$500 for the purpose of presenting public lectures to help advance public awareness of conservation.

February 15: Regional Angels Grants offer up to \$1,000 toward the development and implementation of volunteer projects that mobilize teams of conservators to work with collections in need of care around the country.

February 15: Workshop Development Grants offer up to \$1,000 to help defray costs for development and presentation of regional workshops for conservators.

Projects should begin no earlier than April 1 for full consideration. Hard copies (no faxes, please) of application forms, supporting documents, and any required letters of support must be delivered to the AIC office by the published deadline. Applications can also be submitted electronically if prepared according to the guidelines published with each grant category. All letters of support should be sent by mail, not by fax or e-mail.

FAIC Awards Fall Grants and Scholarships

The Foundation of the American Institute for Conservation (FAIC) gave out eight grants and scholarships this fall, totaling \$5,100. The awards will support professional development, public lectures, and workshop projects. Funding for the grants and scholarships comes from donations from AIC members and friends and earnings from invested funds.

FAIC Individual Professional Development Scholarships:

Susan Adler, "History and Conservation of pre-19th Century Tapestries"

Sharon Fickeissen, "Limp Vellum Bookbinding"

Joyce Hulbert, "NATCC Conference"

Stephanie Lussier, "Preservation and Management of Photographic Collections"

Valeria Orlandini, "The MIP-European Thematic Network Metals in Paper Conference"

Two FAIC Workshop Development Grants were awarded in this cycle. Los Angeles County Museum of Art will present a workshop titled "Microscopy for Art Conservators" with Gary Laughlin of the McCrone Research Institute. Etherington Conservation Services of Greensboro, North Carolina, will present "The Use of Pigments in Manuscripts and their Conservation," taught by Cheryl Porter.

An FAIC Lecture Grant was made to Metroparks of Toledo, Ohio, to present a lecture by Wendy Partridge and Emily Helwig in January 2006. The lecture, titled "The Festival of the King at the Tuileries," will be about the restoration and preservation of wallpaper at Wildwood Manor House.

The next FAIC funding deadlines are February 1 and 15, 2006. Descriptions, guidelines and forms are available at <http://www.aic-faic.org> or from the AIC office.

JAIC News

'JAIC Special Issues'

JAIC special issues are a collection of papers with a central focus or topic, and are published approximately once per year. The next special issue

will be the 2005 Fall/Winter issue of *JAIC*, devoted to the memory of Carolyn Rose. Examples of some of the *JAIC* special issue topics in the last ten years include:

Fill Materials, *JAIC*, Vol. 37(1);

Artist's Intent (special section), *JAIC*, Vol. 37(3);

Albert Bierstadt and 19th c. American Art, *JAIC*, Vol. 38(1);

Disaster Preparedness, Response, and Recovery, *JAIC*, Vol. 39(1);

Technology-Based Installation Art, *JAIC*, Vol. 40(3);

Architecture issue dedicated to Morgan Phillips, *JAIC*, Vol. 42(1);

Evaluation of Past Conservation Methods, *JAIC*, Vol. 42(2);

The creation of a special issue edition is a multi-step process that involves hard work and commitment from many people. It requires one or more devoted organizers to initiate the process, select the authors, and track their progress to ensure that papers are submitted by a pre-selected deadline. The authors themselves spend many hours writing and rewriting their articles in preparation for submission. Once submitted, each paper is carefully examined by *JAIC* editors and reviewers. Like all other Journal submissions, every article in the special issue must meet the high standards of *JAIC*.

There has been some misunderstanding in the past regarding content and paper selection for special issues, perhaps because the initial process involves invitations to specific authors for paper submissions. This process is similar to that used for selecting authors to write chapters for books or themed volumes. However, as the Journal is different from a book, this invitation process cannot, and should not, imply that the paper will be accepted for publication in *JAIC*. In fact, the acceptance rate for papers in special issues is about 50%, which is similar to that for regular submissions.

When any paper is submitted to the *Journal*, it is examined and accepted or rejected on its own merit. The content, structure, and uniqueness of the article is considered. All papers must conform to the *JAIC Guidelines to Authors* and the *JAIC Style Guide*. While this strict peer review/editing process can be time-consuming and

Grant and Fellowship Deadlines

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

- Museum Assessment Program: February 15

American Association for State and Local History (AASLH) and the History Channel, at info@saveourhistory.com

- Save Our History Grant Program: October 21, 2005; 2006 deadline not yet announced.
- Alderson Internship Grant Applications deadline: December 15

FAIC, at www.aic-faic.org

- Carolyn Horton Fund: February 1, 2006
- Christa Gaehde Fund: February 1, 2006
- FAIC Samuel H. Kress Conservation Publication Fellowships: November 1, 2006
- George Stout Memorial Award: February 15, 2006
- Individual Professional Development Grant: February 15, 2006
- Lecture Grants: February 15, 2006
- Workshop Development Grants: February 15, 2006

Getty Foundation at www.getty.edu/grants

- Architectural Conservation Grants, Planning Grants: April 10, 2006
- Architectural Conservation Grants, Implementation Grants: April 10, 2006
- Campus Heritage grants: April 10, 2006
- Education and Training Grants, Conservation Training Program Grants: no deadline
- Education and Training Grants, Professional Development Grants: no deadline
- Getty Research Grants for Institutions: no deadline
- Getty Conservation Guest Scholar Grants: November 1, 2006
- Museum Conservation Grants, Survey Grants: no deadline
- Museum Conservation Grants, Treatment Grants: no deadline

Heritage Preservation at www.heritagepreservation.org

- 2006 Conservation Assessment Program (CAP) application deadline: December 1

Institute for Museum and Library Services (IMLS) at www.imls.gov

- Conservation Project Support: October 1, 2005; deadline for museums in declared disaster areas extended to November 1, 2005
- Conservation Assessment Program: December 1, 2005
- Grants to State Library Agencies: Revisions of five-year plans due April 1, 2006
- Librarians for the 21st Century: December 15, 2005
- Museum Assessment Program: February 15, 2006
- Museums for America: November 15, 2005; deadline for museums in declared disaster areas extended to December 15, 2005
- National Leadership Grants for Libraries: February 1, 2006
- National Leadership Grants for Museums: February 1, 2006

- Native American Library Services, Basic Grants with Educational/Assessment Option: March 1, 2006
- Native American/Native Hawaiian Museum Services Program: April 1, 2006
- Partnership for a Nation of Learners Community Collaboration Grants: March 1, 2006

National Endowment for the Arts (NEA), at www.nea.gov

- Arts Indemnity Program: Multiple deadlines

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

- Challenge Grants: November 1, 2005 deadline for individuals and institutions in declared disaster areas extended to November 29, 2005; May 2, 2006
- Collaborative Research Grants: November 1, 2005 deadline for individuals and institutions in declared disaster areas extended to December 1, 2005.
- Consultation Grants for Museums, Libraries, or Special Projects: September 16, 2006
- Grant to Preserve and Create Access to Humanities Collections: July 17, 2006
- Grants for Teaching and Learning Resources and Curriculum Development: October 14, 2005; deadline for individuals and institutions in declared disaster areas extended to November 14, 2005.
- Implementation Grants for Humanities Projects in Libraries and Archives: February 6, 2006
- Implementation Grants for Museums and Historical Organizations: February 6, 2006
- Implementation Grants for Special Projects: February 6, 2006
- Planning Grants for Museums, Libraries, and Special Projects: September 11, 2006
- Preservation and Access Education and Training Grants: July 3, 2006
- Preservation and Access Research and Development Projects Grants: July 3, 2006; Precip due May 16
- Preservation Assistance Grants for Smaller Institutions: May 15, 2006
- Recovering Iraq's Past: Request for Proposals to Preserve and Document Iraq's Cultural Heritage: October 1, 2005 (Preliminary proposals due September 9, 2005)
- Reference Materials Grants: July 17, 2006
- Stabilization of Humanities Collections Grants: October 3, 2006
- United States Newspaper Programs: July 3, 2006

The National Center for Preservation Technology and Training (NCPTT), at www.ncptt.nps.gov

- PTT Grants Call for Proposals application available online by September 15, 2005. Proposals due December 1, 2005

National Gallery of Art Fellowships at www.nga.gov, under internships

- Grant proposals, two deadlines per year: June 1 and October 1

even grueling, it assures both authors and readers that all papers published in JAIC have passed through a critical evaluation by conservation professionals and have been accepted as an important contribution to the permanent conservation literature.

We encourage and welcome special issues. Their multiple perspectives on a single topic provide breadth and insight that cannot be obtained through a single paper. If you have an idea for a special issue, please contact me to discuss the topic and determine optimum timing.

—Michele Derrick, Editor-in-chief, JAIC
mderrick@mfa.org

Grants and Fellowships

The American Battlefield Protection Program of the National Park Service invites organizations to submit applications for grants to provide seed money for projects that lead directly to the identification, preservation, and interpretation of battlefield land and/or historic sites associated with battlefields. For more information, contact ABPP Grants Manager at (202) 354-2037 or visit www.cr.nps.gov/hps/abpp/2006grants.htm. Application deadline is January 13, 2006.

The Association for Recorded Sound Collections offers grants in amounts up to \$1,000 to support scholarship and publication in the fields of sound recording research and audio

preservation. Applications should be sent to Richard Warren, Yale University Library, PO Box 208240, New Haven, CT 06520-8240 by February 28, 2006.

People

Kimberly Nichols has been appointed Assistant Paper Conservator for Asian Art at the Art Institute of Chicago. This position is the first of its kind at the museum. Ms. Nichols will care specifically for scroll and screen paintings, Indian miniatures, Islamic paintings, palm leaf manuscripts, and Japanese wood blocks prints and books. Ms. Nichols is a graduate of the Art Conservation Department, Buffalo State College, and comes from the Asian Conservation Studio at the Museum of Fine Arts, Boston. She can be reached at (312) 443-3341 or knichols@artic.edu.

Rachel Freeman has been appointed the Andrew W. Mellon Fellow in Paper Conservation at the Art Institute of Chicago. Ms. Freeman is a graduate of the Art Conservation Department, Buffalo State College, and was most recently at the Balboa Art Conservation Center in San Diego, California. She can be reached at (312) 443-3343 or rfreeman@artic.edu.

Anton Rajer's *Paris in Panama: Robert Lewis and the History of His Restored Art Works in the National Theatre of Panama* has been published by the University of Wisconsin Press. The bilingual, fully illustrated book covers the history and restoration of Roberto

Lewis's masterpieces in the National Theatre in Panama and documents the recent four-year restoration process. For book information, in both English and Spanish, visit www.wisc.edu/wisconsinpress/paris_in_panama.htm.

In Memorium

Faith Helene Zieske, 1951–2005

Faith Helene Zieske, 54, of Haddonfield, New Jersey died Sunday, November 13, 2005 at home after a four-year struggle with cancer.

Born on May 5, 1951, in Minneapolis Minnesota, Faith lived in Minneapolis and Grand Rapids and Pontiac, Michigan before attending Michigan State University. She received her BFA in Art Education in 1975 and her MFA in Studio Art in 1977.

Faith developed an interest in conservation after college, when she returned to MSU as a graduate student in printmaking and drawing. She gained pre-program conservation experience at the Detroit Institute of Arts, the Field Museum, and at the Oriental Institute at the University of Chicago. In 1982 she received an MS in Conservation from the Winterthur/University of Delaware Program in Art Conservation, having completed internships with Christa Gaehde in Arlington, Massachusetts and at the National Gallery in Washington, D.C. After graduate school, Faith worked at The National Museum of American History and at the Cooper-Hewitt National Design

- Paired Fellowship for Research in Conservation and the History of Art 2006–2007 application deadline: March 21, 2006
- Senior Fellowship Program application deadline for academic year 2006–2007: October 1, 2005
- Visiting Senior Fellow Program 2006–2007 application deadlines:
For March 1 – August 31, 2006 award period: September 21, 2005
For September 1, 2006 – February 28, 2007 award period: March 21, 2006
For March 1 – August 31, 2007 award period: September 21, 2006

Preserve America at www.preserveamerica.gov

- Preserve America Communities, four application and designation cycles per year: September 1; December 1; March 1; June 1

National Historical Publications and Records Commission (NHPRC) at www.archives.gov/nhprc

- Two deadlines per year: June 1 and October 1

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

- Grant Applications: 2006 deadline not yet announced.

Winterthur Museum and Country Estate, contact: kgrier@winterthur.org

- Research Fellowships Application Deadline: January 16, 2006

Museum in New York. In 1983, she accepted an advanced internship at the Philadelphia Museum of Art (PMA) where she remained, permanently joining the Conservation Department as a paper conservator in 1985.

Faith loved being a conservator and the PMA became her home away from home. Over the past four years—overcoming all sorts of pain and difficulties—she rarely missed a day of work, rarely spoke of her burden. Faith was a talented conservator, who loved every facet of her profession. Throughout her career, she delighted in opportunities to continue her education, including a 1985 month-long odyssey through Japan which focused on traditional hand papermaking, and a course on inpainting techniques that she took just last year.

She thoughtfully wrote for print and for the Web, and gave carefully prepared talks on paper conservation, collection care, and other issues that arose from her work on drawings and prints for exhibitions at the PMA. In the artist Paul Cezanne, Faith found her favorite subject. She carried out extensive research on his sketchbooks, presenting her findings and the treatment techniques she developed in “The Conservation of Two Sketchbooks by Paul Cezanne” at an Institute of Paper Conservation conference in Manchester, England in 1992. In 2002, Faith published additional research, “Paul Cezanne’s Watercolors: His Choice of Pigments and Papers,” in the proceedings of a 1999 conference held at the Art Institute of Chicago.

Faith communicated well with those around her and took seriously the training of younger colleagues. The devotion of those interns and fellows with whom she worked was apparent in how many of them attended her memorial service. Working with Faith was to share in the excitement of what she herself had learned.

Faith married Jack Dobbins in 1987, and in 1997 they traveled to China to bring home their new 14 month-old daughter, Mimi. Throughout her life, Faith identified in herself a passion for art and she pursued this with boundless energy and interest. This passion will live on in the works of art she so beautifully treated in the Philadelphia Museum of Art’s collec-

tion and is passed on in Mimi’s accomplished and inspired sumi ink drawings.

Faith is survived by her husband, Jack Dobbins, and her daughter, Mimi Dobbins, of Haddonfield, her parents, Ray and Ann Zieske of Moorestown, New Jersey (formerly of Wilmer, Minnesota), and her brother, Randy Zieske of Rolling Meadows, Illinois. In lieu of flowers, please send contributions to a fund established to assist paper conservation interns. Donations can be mailed to: The Faith Zieske Paper Conservation Student Assistance Fund, 63 W. Lodges Lane, Bala Cynwyd, PA, 19004.

—Nancy Ash,
Philadelphia Museum of Art
Conservation Department
nash@philamuseum.org

Allied Organizations

Revisions to the AAM Accreditation Program

In January 2005, the AAM Accreditation Commission released revised Accreditation Program Standards: Characteristics of an Accreditable Museum, Accreditation Commission Expectations, Core Questions, and eligibility criteria. The Self-Study Questionnaire that museums use as part of the AAM accreditation process was also completely revised to reflect the new standards. The revisions were the first in almost a decade and the culmination of a three-year process that included broad input from the field, including feedback from AIC and a range of museum professionals.

The following are highlights of changes made to collections stewardship standards and related issues. For a complete set of current program standards and details about all the program changes, please see www.aam-us.org/museumresources/accred/standards.cfm.

Characteristics of an Accreditable Museum:

Under the heading of Collections Stewardship, three new characteristics were added to the original (slightly reworded) two. The last three are new.

- The museum owns, exhibits, or uses collections that are appropriate to its mission.

- The museum legally, ethically, and effectively manages, documents, cares for, and uses the collections.
- The museum’s collections-related research is conducted according to appropriate scholarly standards.
- The museum strategically plans for the use and development of its collections.
- Guided by its mission, the museum provides public access to its collections while ensuring their preservation.

Other revised characteristics related to collections include:

- The museum allocates its space and uses its facilities to meet the needs of the collections, audience, and staff.
- The museum has appropriate measures to ensure the safety and security of people, its collections and/or objects, and the facilities it owns or uses.
- The museum takes appropriate measures to protect itself against potential risk and loss.

Self-Study Questionnaire and Supporting Documents:

Changes made include:

- The number of questions in the Collections Stewardship section almost doubled, and the depth and specificity of information gathered, particularly related to conservation issues, increased. (However, the format was redesigned so that most of the answers require participants to fill in blanks, charts, and check boxes, rather than the previous version’s more time-consuming essay responses.)
- What used to be one section of general questions on preservation and conservation was expanded and split into three sections: Preservation and Conservation Practices, Environmental Monitoring and Control, Conservation Policies and Planning.

- Questions address issues such as:
 - Measures taken to protect collections from direct physical forces, water, pests, contaminants, light, temperature, and relative humidity.
 - What types of fire suppression and environmental control systems are used in exhibit and collections storage areas.
 - How conservation needs are assessed, prioritized, and addressed (including who, how often, and data used to make the decisions)
 - How conservation needs of the artifacts are balanced with preservation needs of any historic structures they are placed in.
 - Actual recorded temperature and relative humidity levels, and methods and frequency of monitoring.
 - Collections security measures and disaster response for collections.
 - The Commission is also now asking museums to submit, if they have it, a conservation plan and/or a collecting plan. Neither plan is obligatory at present, but the program revisions are setting the stage for making them required documents sometime in the future.

Accreditation Commission Expectations Regarding Collections Stewardship

This standards document, first issued in 2001, was recently updated to reflect the new Characteristics. However, it continues to emphasize that collections needs (development, conservation, risk management, etc.) are expected to be regularly assessed, factored into institutional decision making, and made a part of institutional strategic planning; and that sufficient financial and human resources need to be allocated to collections stewardship.

The Commission still examines collections stewardship in light of the museum's mission, type of collections, and resources, and its own policies and

procedures. Members recognize that there are many ways to approach stewardship, including different ways to manage, house, preserve, document, and secure collections, guided by varying collection type, management and care needs; and that different museum disciplines may have different practices and benchmarks.

The Standards are available for free from www.aam-us.org/museum/resources/accred/standards.cfm. They can be downloaded as individual PDFs or as one 40-page publication: *A Higher Standard: Museum Accreditation Program Standards*. The Self-Study Questionnaire can be obtained by purchasing the Accreditation Resource Kit from the AAM Bookstore. See for full details visit www.aam-us.org/bookstore/index.cfm.

—Julie Hart
Assistant Director, Accreditation Program
American Association of Museums
1575 Eye St., NW, Suite 400
Washington, DC 20009
202-289-9116
jhart@aam-us.org

Heritage Preservation News

Heritage Health Index Identifies Urgent Needs for U.S. Collecting Institutions

Heritage Preservation, in partnership with the Institute of Museum and Library Services (IMLS), has released findings from their comprehensive survey in *A Public Trust at Risk: The Heritage Health Index Report on the State of America's Collections*. The results of this assessment of conditions of U.S. collections indicate that immediate action is needed to prevent the loss of millions of irreplaceable artifacts held in public trust. Improper storage conditions and the lack of realistic disaster planning top the list of chronic problems.

The Heritage Preservation publication concludes that only very few collecting institutions in the U.S. have enough funding to ensure the safety of their collections. "Heritage Preservation urges private donors and public officials nationwide to lead new efforts to preserve the nation's collected heritage, in light of this and other of the report's findings," says Debra Hess Norris, Chairperson of Heritage

Preservation and Chair and Professor, Art Conservation Program, University of Delaware/Winterthur. Lawrence L. Reger, President of Heritage Preservation concluded that the survey results will help "...leaders in the private and public sectors make better informed decisions about issues of stewardship."

Survey data shows that collections in a quarter of American museums, libraries, archives, historical societies, and scientific research organizations are vulnerable to all three of the greatest environmental threats, including fluctuations in temperature, light, and humidity. Some institutions also report damage to collections from airborne particulates or pollutants and pests.

Sixty-five percent of the collecting institutions in the country reported that parts of their collections have been damaged due to improper storage. Even more worrisome, nearly as many reported that they store a large part of their collections in areas that are overcrowded and therefore susceptible to damage. The Heritage Preservation report also chronicles stories of storage in basements, attics, or warehouses where collections are vulnerable to flooding, over-heating, light, and infestation by insects, as well as storage in acidic containers, where items are susceptible to slow decay brought about by leaching acids and other chemicals.

Many institutions are taking action to protect collections from hazards. *A Public Trust at Risk* commends the University of South Dakota for acting quickly to save some 30,000 photographs and negatives that were found stored next to photographic chemicals, in an advanced state of deterioration.

Emergencies are inevitable facts of life, from major disasters like Hurricane Katrina to more quotidian occurrences like leaking water pipes. Yet *A Public Trust at Risk* found that fully 80% of American collecting institutions do not have an emergency plan with staff members trained to carry it out. Extrapolating from that statistic, Heritage Preservation estimates that more than 2.6 billion objects are at risk from disaster striking their home institutions.

"The high percentage of museums, libraries, and other collections

without an emergency preparedness plan is one of the surprises of this report, and a cause for alarm,” says Reger. “Every collecting institution should have an emergency preparedness plan that includes its collections, and staff should be trained to implement the plan.”

Significantly, the survey found that 80% of institutions nationwide have no paid staff dedicated to collections care. Without trained personnel, it is difficult to address many of problems identified by the survey.

“Staffing need not remain the problem it is today. Not every collection requires a full-time professional conservator, but staff can be assigned and trained to oversee the basics of caring for holdings,” concludes Mary Chute, Acting Director of the Institute of Museum and Library Services.

Underlying the pervasive problem of staffing—and, indeed, all the problems cited in the Heritage Health Index—is the report’s finding that only 40% of organizations in the U.S. regularly allocate funds for care of their collections. This being the case, small problems can become expensive ones, for a dollar spent on a safe environment is repaid several times over by the money saved on costly conservation treatments.

“Care of collections need not be a drain on resources. Conservation is a subject that can engage the public, encourages participation in an institution, and attract financial support,” says Chute of the IMLS. The Smithsonian Institution’s American Art Museum discovered that its audience was curious about conservation through a series of surveys and focus groups. Now, when the museum reopens in summer 2006, its Lunder Conservation Center will offer visitors a behind-the-scenes look at how art is conserved.

Norris pointed out that while the survey’s findings are alarming, significant progress has been made in the past twenty years, due in part to attention at the federal level and from several national foundations. “Had this survey been conducted in 1984, the results would have shown an even worse situation.”

Says Reger: “The Heritage Health Index was conducted during one of the great waves of museum building and expansion in U.S. history.

Yet the data shows that we still have a long way to go to provide safe facilities for collections, not just in museums, but in libraries, historical societies, and other collecting institutions. As trustees, government officials, and institutional leaders plan capital projects, we urge them to ensure that the basic needs of collections are addressed.”

More than a hundred collections professionals helped to develop the Heritage Health Index, which was completed by the staff members of 3,370 museums, archives, historical societies, libraries, and scientific research organizations throughout the country. Respondents ranged from small, regional collections, like the Hooker County Library in Nebraska, to many of the largest and most prestigious institutions in the country.

The report chronicles the preservation needs of an estimated five billion artifacts held in U.S. collections, including a complete range of objects relating to our cultural heritage. RMC Research Corporation of Portsmouth, New Hampshire, collected and tabulated data and consulted with Heritage Preservation on data analysis. The product of extensive planning and a year-long implementation process, *A Public Trust at Risk: The Heritage Health Index Report on the State of America’s Collections* was made possible by generous support from IMLS, The Getty Foundation, The Henry Luce Foundation, The Samuel H. Kress Foundation, The Bay and Paul Foundations, The Peck Stacpoole Foundation, and The Gladys Krieble Delmas Foundation.

A Public at Risk: The Heritage Health Index Report on the State of America’s Collections has been placed online in its entirety at www.heritagehealthindex.org.

SOS! for Sculpture: Save Outdoor Sculpture! Responds to Katrina and Rita

Officials are still removing debris, clearing roads, and rebuilding in Alabama, Florida, Mississippi, Louisiana, and Texas. Part of the rebuilding effort includes cultural preservation.

The Heritage Emergency National Task Force is acting as a clearinghouse for information about cultur-

al resources in the states affected by Hurricanes Katrina and Rita. According to the Save Outdoor Sculpture! survey, conducted from 1989 to 2002, more than 1,000 publicly accessible sculptures were vulnerable to the ravages of Hurricanes Katrina and Rita. Members of the Task Force are sending conservators, architects, and preservation professionals to assess the condition of historic buildings and collections, including public sculpture.

SOS! is working closely with the Heritage Emergency National Task Force to identify hurricane-damaged sculptures and raise funds for conservation. SOS! has developed the SOS! Rapid Response Form to help conservators quickly note the condition of damaged sculpture. The Task Force is distributing the form to local arts and preservation organizations. The Rapid Response Form can be found at www.heritagepreservation.org/PDFs/SOSRapidAssess.pdf.

If you would like to contribute to the Hurricane Relief effort, please send your contribution to: Heritage Preservation Hurricane Response Fund/Sculpture, Heritage Preservation, 1012 14th Street, NW, Suite 1200, Washington, DC 20005. For more on the aftermath of the 2005 hurricane season, visit www.heritageemergency.org.

Conservation Assessment Program Update

The Conservation Assessment Program (CAP) is a technical assistance program administered by Heritage Preservation and supported through a cooperative agreement with the Institute of Museum and Library Services. CAP is geared to helping small to mid-sized museums. The goal of the CAP assessment is to provide a basis on which a museum can plan for the long-term care and preservation of its collections.

The CAP program provides eligible museums with a general conservation survey and covers the costs associated with a site visit and assessment report by a conservator approved as a CAP assessor. The number and geographic locations of participating museums vary from year to year. To help museums find qualified assessors,

Heritage Preservation provides participating museums with the names of approved CAP assessors in their region. Since the preservation needs of a historic structure and its collections are interrelated, museums located in historic structures are assessed by both a conservator and historic preservation architect.

In 2005, Heritage Preservation awarded 113 CAP grants to museums in 41 states and the U.S. Virgin Islands. There were a total of 172 applications and all eligible 2005 applicants received a CAP grant. Applications are non-competitive and accepted on a first come first-served basis.

Become a CAP Assessor!

The CAP program is seeking qualified conservators to conduct general assessments of small to mid-sized museums. We are particularly interested in recruiting conservators who work in the Southeast, Mountain-Plains, and Western regions of the United States. To be approved as a CAP Assessor, you must have the following qualifications:

1. Evidence of conservation/preservation training
2. At least five years of experience in the field
3. Experience conducting general conservation assessments (a broad study of museum policies, procedures, and conditions which relate to and affect collections care.)

If you are interested in becoming a CAP assessor, please e-mail Maria Galban at mgalban@heritagepreservation.org or call (202) 233-0832. For more information on CAP, visit www.heritagepreservation.org.

IMLS Funding

The federal Institute of Museum and Library Services has announced more than \$20 million in grants to museums and libraries throughout the nation in the following four grant categories:

Innovation and Public Service at Nation's Museums and Libraries: Forty one museums and libraries throughout the country received prestigious National Leadership Grants totaling more than \$17 million. The

recipients will match the awards with an additional \$15,522,757. For contact lists of the National Leadership Grant recipients and project descriptions organized by state, please see http://www.imls.gov/whatsnew/current/092005_listnlg.htm; for the full press release see http://www.imls.gov/whatsnew/current/092005_nlg.htm.

Native American Community Library Enhancements: Thirteen Native American tribal communities and Alaska native villages were awarded \$1,604,000 to improve library services to their communities. The recipients will match the grants with an additional \$657,483. For a contact list of recipients, please see http://www.imls.gov/whatsnew/current/092005_listnag.htm; for the full press release see http://www.imls.gov/whatsnew/current/092005_nag.htm.

Museum Professional Development Projects: Four organizations were awarded \$996,760 under the 21st Century Museum Professionals Program. The recipients will match the awards with an additional \$1,071,712. For a contact list and more details, please see http://www.imls.gov/whatsnew/current/092005_list21mp.htm; for the full press release see: http://www.imls.gov/whatsnew/current/092005_21mp.htm.

Native American/Native Hawaiian Museum Grant Program: Forty five Native American tribal communities and organizations that primarily serve Native Hawaiians were awarded \$830,435. For a contact list of recipients, please see http://www.imls.gov/whatsnew/current/092005_listmn.htm; for the full press release see: http://www.imls.gov/whatsnew/current/092005_mn.htm; for a contact list of all of grant recipients organized by state, please see http://www.imls.gov/whatsnew/current/092005_listall.htm.

IMLS Makes Award to OCLC, Getty Trust, for Web-Wise Conferences

The Institute of Museum and Library Services (IMLS) has made a \$399,197 award to the Online Computer Library Center (OCLC), in conjunction with the J. Paul Getty Trust, to plan and co-host the 2006 and 2007 Web-Wise conferences on libraries

and museums in the digital world.

Web-Wise is a signature initiative of IMLS. Each annual conference focuses on sharing the latest research and newest innovations in digital technology, exploring the technology's potential impacts on library and museum services, and promoting effective museum and library collaborations in the digital environment. The conference also provides IMLS grant recipients the opportunity to showcase exemplary projects.

The 2006 Web-Wise Conference will be held February 16-17 in Los Angeles. The conference theme is "Inspiring Discovery: Unlocking Collections." Half-day workshops requiring separate registration will be offered on February 15. Online registration for both the main conference and the pre-conference workshops will be available in early December through the IMLS Web site, <http://www.imls.gov>.

SEMC Coordinates Hurricane Relief Effort

Southeastern Museums Conference (SEMC) has received over \$150,000 in cash donations to assist museums and museum employees affected by Hurricanes Katrina and Rita. The American Association of Museums (AAM) Board of Directors voted to contribute up to \$100,000 to the SEMC hurricane relief fund depending on the amount of demand. SEMC has raised an additional \$50,000 from museums and individuals throughout the nation. For a full list of contributors, contact SEMC at (404) 378-3153 or director@SEMCDirect.net.

Museums and museum employees can apply to the SEMC General Assistance Fund, the SEMC Museum Employee Assistance Fund, or the SEMC Assessment Needs Fund. Information and applications can be obtained through the SEMC website at www.semcdirect.net.

Worth Noting

Journal of Historic Preservation online resource

The Columbia University *Journal of Historic Preservation* has a new website, www.arch.columbia.edu/futureanterior. The most recent issue of the *Journal* was published in December 2005.

New Publication on Disaster Funding

The Heritage Emergency National Task Force has published "Before and After Disasters: Federal Funding for Cultural Institutions." This booklet identifies available federal funding for making emergency plans, buying disaster supplies, and training staff for next year's hurricane season. The booklet also gives online resources for finding professional conservation expertise. Up to 50 copies can be ordered at no charge from the Federal Emergency Management Agency (FEMA). Call (800) 480-2520 and ask for FEMA publication #533 or download the 32-page booklet at www.heritagepreservation.org. More disaster resources can be found on the Task Force's website at www.heritageemergency.org.

Can You Help?

The Gulf Coast region suffered extensive loss of cultural property and associated records in the wake of Hurricane Katrina. Prior to the disaster, many conservators worked with cultural property from Gulf Coast institutions. Interactions could have been in the form of general or specific collection surveys, treatments, photographs, videotapes, and condition or examination reports for loan, purchase, or reproduction. This documentation might now be the only surviving record of an object, collection, or structure. Due to the devastation, many institutions have lost contact information and may not be able to reconstruct their records. If you have documentation of cultural property from the hurricane-affected region, please contact the owner institution and let them know about your information. Make arrangements to send copies of documentation to the institution when they are able to receive it. Do not send original material and do not send information until you have made contact. When returning documentation, please note that the AIC may be able to provide additional informational resources and would like to hear about your efforts.

Many conservators want to help in the aftermath of Katrina but are unable to respond for a variety of reasons. This is one opportunity. Please

take the time to review private practice, regional center, and museum records for relevant documentation and provide copies to aid institutions in their recovery.

—Meg Loew Craft, Secretary, AIC Board
mcraft@thewalters.org

Washington Watch

House Committee Approves "Year of the Museum" Resolution

On September 29, the House Committee on Government Reform approved H.R. 389, recognizing 2006 as the Year of the Museum. The American Association of Museums (AAM) worked with committee staff to ensure that H.R. 389 was included on the agenda as well as key members of Congress to make certain the bill was scheduled for consideration by the full House of Representatives by the end of 2005. Visit <http://thomas.loc.gov> and search for "Year of the Museum" or "H.R. 389" to view updates and a list of cosponsors.

Health and Safety

Some Chemical Things Considered: Cyclododecane

Characteristics [NML and DuPont]

Chemical formula: C₁₂H₂₄ CAS#: 294-62-2 Molecular wt.: 168.32

Boling Point °C: 247 Melting Point °: 60.7 Flash Point: >93

Vapor Pressure, mm. Hg, 100°C: 10

Synonyms: CDD

Cyclododecane is a solid cyclic hydrocarbon. It is white and waxy in texture. It is soluble in non-polar solvents and nearly insoluble in water and other polar solvents. One characteristic of cyclododecane that makes it an attractive material for use in art conservation is that it sublimates, changing from a solid to a gas over time. The half-life for the degradation process of the chemical's vapor in the atmosphere by reaction with photochemically-produced hydroxyl radicals and is estimated to be 23 hours [NML]. When cyclododecane is adsorbed by soil, or

Respirator Reminder

The AIC Health and Safety Committee would like to remind all conservators who wear respirators (and those who need one) that OSHA regulations stipulate specific requirements for respirator use:

- Respirators and filters must be certified by NIOSH.
- A medical evaluation is required prior to fit testing and use.
- Fit testing is required prior to initial use.
- Fit testing is required at least annually, thereafter.
- Training for use is required initially and annually, thereafter.

Both employers and employees are responsible for knowing these requirements. Protect your health and safety and that of your co-workers: Read OSHA's Respiratory

Protection Standard and familiarize yourself with the requirements.

Go to http://www.osha.gov/dcsp/ote/trng-materils/respirators/major_requirements.html to view the major requirements of OSHA's Respiratory Protection Standard, 29 CFR 1910.134. For the complete OSHA Standard refer to the Federal Register (63 FR 1152, January 8, 1998).

Watch for the announcement of AIC's Health and Safety Committee informational session and fit testing at the 2006 AIC Annual Meeting in Providence, Rhode Island.

—Cheryl Podsiki
Objects Conservator
cpodsiki@fieldmuseum.org
(312) 665-7883

other surfaces, its rate of volatilization is dependent upon the rate of adsorption and the amount of moisture present (SRC). When suspended in an aqueous environment, cyclododecane is expected to adsorb suspended solids and sediments. In addition, its estimated volatilization half-lives in a model river and a model pond vary from 4 days to nine years, depending upon the rate of adsorption of other compounds. Bioaccumulation in aquatic organisms is expected to be high, based on data collected from carp and computer models for biodegradation (SRC).

Additionally, there have been suggestions among conservators that some residues remain *in situ* after the sublimation stage of a conservation treatment has concluded (Caspi and Kaplan).

Several articles in the conservation literature have been published in recent years describing the use of cyclododecane as a separator film or barrier in both conservation treatments and for use in casting and mold-making. It has also been described as a temporary consolidant for materials ranging from textiles, paper, wall paintings, ceramics and stone both in laboratory and archaeological settings. See sources below for references to a number of these articles.

Industrially, cyclododecane is used as a high purity solvent, in some mothproofing solutions, and in the production of chemicals used to make some synthetic fibers and lubricating oils.

Hazards

Cyclododecane has not been studied or classified for long-term health effects. To date there are no NIOSH, OSHA, ACGIH or IDLH exposure limits established for this chemical.

Occupational exposure to cyclododecane may occur through inhalation and dermal contact with this compound at workplaces where cyclododecane is produced or used (SRC). Environmental exposure to cyclododecane was recognized when it was detected in the expired air of 62 non-smokers in a study which characterized expired air for the presence of environmental pollutants and other chemical constituents (Krotoszynski et

al. 1982). The significance of these workplace and environmental exposures to cyclododecane is unknown because there are no published studies of the effects on these populations.

Because the volatility of cyclododecane is low (about half of that for naphthalene), and data suggests that it can take weeks to years for complete sublimation, air sampling is needed to determine what amount of ventilation is needed for a given substrate and method of application.

Exposure routes: inhalation, dermal absorption

Target organs and systems: skin, respiratory system

Acute Symptoms: unknown

Exposure Limits: [SIRI]

LD50(mice): > 10 gm/kg

Personal Protection: Since exposure limits have not yet been determined, it would be considered prudent to protect the skin from unnecessary exposure to cyclododecane by wearing personal protective clothing and gloves. In light of the lack of health and safety data, it is also prudent to protect against inhalation of subliming gasses by using fume hoods or other appropriate forms of ventilation. To prevent potential problems from inhalation or redeposition, use continually for the entire sublimation period and, for porous materials, some time beyond when all visible cyclododecane has sublimed away.

For eyes: prevent exposure by wearing protective eyewear such as goggles.

For ingestion: do not drink, eat, or smoke while working.

—Marilen Pool, *Objects Conservator*
AIC Health and Safety Committee,
MarilenPool@msn.com

Sources

National Library of Medicine,
Hazardous Substances Data Bank,
Toxnet

<http://toxnet.nlm.nih.gov/cgi-bin/sis/search/f?./temp/~gnWGtj:1>

DuPont Technical Information Sheet:
Cyclododecane.
<http://c12.invista.com/doc/files/261/CDD%20tech%20data%20sheet.pdf>

SIRI Vermont Safety Information Resources, MSDS.
<http://www2.siri.org/msds/tox/f/q44/q522.html>

Bruckle, I., Thornton, J., Nichols, K., and G. Strickler. 1999.
“Cyclododecane: technical note on some uses in paper and objects conservation.” *JAIC*. 38(2):162-175.

Caspi, Sara and Emily Kaplan. 2001.
“Dilemmas in transporting unstable ceramics: A look at cyclododecane.”, In *Objects Specialty Group Postprints*. Vol. 8. eds. V. Greene and L. Bruno. Washington, DC: American Institute for Conservation. pp. 116-135.

Keynan, Daria and Sigrid Eyb-Green. 2000.
“Cyclododecane and modern paper: a note on ongoing research.” *WAAC Newsletter*, 22(3):18-21.

Krotoszynski BK, O’Neill HJ, 1982,
“Involuntary bioaccumulation of environmental pollutants in nonsmoking heterogeneous human population” *Journal of Environmental Science and Health A17*, pp. 85583

Muros, Vanessa and John Hirx. 2004.
“The use of cyclododecane as a temporary barrier for water-sensitive ink on archaeological ceramics during desalination.” *JAIC*. 43(1): 75-89.

Syracuse Research Council (SRC), summarized on TOXNET, the Hazardous Substances Data base (HSDB), a site for the National Library of Medicine, toxnet.nlm.nih.gov. Search conducted on 12/15/00

Stein, Renee, Jocelyn Kimmel, Michele Marincola, Friederike Klemm. 2000.
“Observations on Cyclododecane as a temporary consolidant for stone,” *JAIC*. 39(3): 355-369.

New Materials and Research

Digital Imaging in Conservation: File Storage

The safest and most cost effective method of storing image files is to use a hard drive (HD). A modern HD will have a useful life of about five years before its size will become impossibly small and the data will be migrated to a new HD. Based on average MTBF data (mean time between failure), file migration will occur long before a HD will fail. Even though MTBF data suggests otherwise, backup of primary storage is always recommended because the drive could fail before the predicted MTBF.

In the past, CDRs were considered suitable for archival storage. Life expectancy (LE) predictions for optical media vary widely and are based upon multiple factors including: data density, layer bonding, reflective and dye layers, and writing speed. DVD-Rs have few independent performance records, but they are certainly less stable than CDRs because their density of data is about six-times greater and they are made with less-than-stable dyes. Optical disks hold only relatively small amounts of data for the effort required to make and certify the disks for archival use. In time, CDRs and DVD-R drives will become obsolete, just as floppy drives are now rarely found on new computers. In addition, optical media migrates less easily than the data on external HDs. To migrate data on an external HD, just plug in the external HD, drag the target folder(s) to the new HD, and walk away while the file transfer proceeds. No additional action is required upon completion; file verification is integral to the process.

Storage Recommendation

Purchase a new external HD every year, as you would a “brick” or two of film (20 rolls to a brick), for storage of the year’s digital records. Back up last year’s HD on the new drive. Migrate data from older drives to a larger drive after three to five years. Notice that the cost of purchasing a new HD every year is much less than the film and development it replaces. Any external HD can be used to back up files on several computers or external HDs.

Eventually, purchasing a new HD

every year will become accepted digital documentation practice. A generic external HD in a metal case with a fan, holding a 7200 RPM, 8-16 MB buffer, 250 GB HD is about \$150; next year a 500 GB External HD will be \$150. Try using the Pricewatch website, <http://www.pricewatch.com>, to find the best price for a HD, external case or external HD. Favor external HD enclosures that have an internal fan (for about \$15 more); metal cases transmit heat more efficiently than plastic.

IT Department

Many conservators are finding that the IT department has become the default curator of their images. The principal reason for this is that the IT department runs the servers that store institutional information and they often limit the purchase of computer equipment, forcing files to be held on the institution’s servers.

IT departments often have a very different set of working criteria than those needed for storing image files. The IT folks want small files that can be moved around quickly on a standard ethernet and served up quickly to the Internet. The large size of images files means they clog the ethernet and take up a disproportionate amount of precious storage space on IT servers. The experience of the IT department is that text files can be compressed with no observable loss of information and that the heavily compressed JPEG images look fine on computer screens. They have little experience with, or appreciation for, the numerical RGB values behind the screen color in a TIFF file.

Compressing image files destroys information that cannot be restored. LZW lossless compression of TIFF files decreases size by no more than 30%, and often only three to 10%, depending on subject matter. This compression rate is of little value when a TIFF file is 100 to 1000 times the size of a JPEG file. The true value of a TIFF image is the RGB color numbers that are attached to each pixel. While this data cannot be seen on the screen or in a print, it is of immense added value over film which misrepresents color and has no numerical data that is potentially traceable to the actual color in the image. More information on this topic was presented at the AIC 2005

General Session in a PowerPoint presentation entitled “Getting the Most from a TIFF Image;” it is available from the EMG library.

In many cases an IT department will use older equipment because the older equipment can still serve up information at accustomed rates. A simple solution might be to increase the storage capabilities of these older servers. However, increasing storage on older IT equipment is expensive; although a Terabyte (TB) can be added to modern servers for about \$10K, it would cost \$250K to add a TB to five-year-old equipment and about \$1M to add a TB to 10-year-old equipment.

A direct solution is to store full-sized TIFF image files locally, while sending a JPEG version to the IT department. This satisfies institutional requirements, saves IT staff time, and forestalls expensive upgrades to older IT equipment. An automated routine for making JPEG images with a specific resolution, pixel width, and degree of compression can be made and saved in Photoshop (see notes at end). Negotiating with the IT department to store TIFF image files locally will require sophistication and cunning similar to that used to keep fragile artworks from travel or display. Remember to:

- Offer to make the JPEG yourself.
- Use your budget for local HD storage.
- Stress the color fidelity of the RGB values.
- Stress that you are saving IT staff time and money.

Photography departments in some institutions may be in the process of adopting an all-digital workplace, requiring purchase of all new equipment including cameras, film scanners, and computers with more RAM and storage. The size of this expenditure serves to focus the IT department on the needs of their professional photographers. Photographers are using the TIFF format for storing and archiving images. In addition, many institutions are adopting institutional storage of large numbers of large-sized image files in new, centralized image servers. Often this involves installing a new dedicated Gig-Ethernet (1000-10,000 Mb/s) over wire or optical fiber, and a

new multi-TB file server. Optimistic conservators are suggesting that this new commitment to imaging by some institutions will, in time, bring an understanding of image technology to all IT departments.

Internal and External Hard Drives

Most computer boxes have space for one or two additional internal HDs. For \$800 you could add two internal SATA, 7200 RPM, 500 GB HDs (1 TB) with 16 MB buffer. Economically, this makes phenomenal sense. Buying large HDs from the computer vendor will be easier, but will cost you about 100% more (think “options” at the auto dealer). There is nothing easier than adding a HD to an existing computer.

External HDs are just a HD in a powered external case. Enclosures can be of three types: FireWire, USB, or a combination of both FireWire and USB. The size of the HD is also significant: a 2.5” HD (the more expensive HD used in laptops), often called a “Pocket HD,” can run from USB or FireWire bus power (this causes greater battery drain on notebooks, however) while the larger 3.5” drives require larger enclosures with external power supplies (and a fan, if you’re lucky). Pocket External HDs (think iPod) are easier to use but cost about 100% more. There are numerous online sources that explain the port speeds and advantages; but computers that originally supported USB 1.0 (very slow, 1.25MB/s) and FireWire400 (50 MB/s) cannot support the faster second generation port speeds without the upgrade to an internal PCI card, or PC card (notebook). If you don’t know, assume the slower speed and add an extra \$50-\$100 to your budget. Because FireWire has peer-to-peer architecture it will perform better, especially when multiple drives are attached. USB connectivity is more common, so it will be simpler to use when you need to share files with someone else. While transferring a whole HD has never been easier using FireWire800 (100 MB/s) or USB 2.0 at 480 Mb/s (60 MB/s), moving 250 GB of files will still take hours depending on your computer’s internals. If an external HD should fail to work, check the power transformer (the light on is on when power is being

supplied) because transformers fail more often than HDs do, and swap out the cable from your backup supply of two to three extra cables. Cable failure is much more common than any other problem.

The most desirable external image storage solution is to use what digital videographers have been using for a few years: a dedicated External RAID Array running in the RAID 3 or 5 mode. The use of a modern RAID Array will generally get the attention of your IT department because it is similar to their technology, prudent redundant storage, and more economical than past incarnations which could cost thousands of dollars for a few tens of GBs of storage when using expensive SCSI drives internally. Today’s RAID Arrays use inexpensive but reliable SATA or EIDE drives internally and start at \$1300.

Longevity of Hard Drives

Most modern HDs have a rating of 100,000+ hours MTBF, about 11 years of continuous use, with a five-year warranty (about half MTBF). Most HDs have MTBF data on the label physically attached to the HD; this information is commonly not found online. Modern HDs use liquid bearings and other technology to substantially increase their life span. Many Maxtor, Seagate, and Hitachi SATA drives have a predicted life span of from 100,000 hours (11 years) to 600,000 hours (69 years); some predicted life spans are far greater.

Only 10 years ago, HDs had a real life of three years or less. I have used at least 25 HDs since 2000, and have not had one failure in five years. The HDs were migrated and retired, as too small, or they are still active. It is expected that in five years, HDs will have tens-of-TB capacities; this will make today’s 250 GB HDs impossibly small and, therefore, inefficient in a computer or external enclosure.

The key to HD longevity is to keep it as cool as possible. Metal enclosures transfer heat better than plastic. Stand an external case on edge with space all around. Favor larger enclosures with an internal fan, or multiple fans, even in single drive enclosures. Some RAID systems have multiple fans with excellent cooling capacity

because it is meant for the continuous transfer of video data at 1.6 Gb/s.

RAID Array Systems

Consider using a RAID Array (http://en.wikipedia.org/wiki/Redundant_array_of_independent_disks) for image storage. RAID 0 uses all drives in the array for storage while RAID 5 uses one drive for parity storage (80% total capacity), but can rebuild a failed drive from the redundant information. The redundant distribution of the data around a mode 3 or 5 array will allow reconstitution of the lost data when the failed drive is replaced (a cost of about \$150-\$350).

HUGE System’s SCSI RAID (0/3/5) array uses an SATA internal bus and a 320 UltraSCSI interface with the computer (<http://www.hugesystems.com/Products/>). They use inexpensive SATA drives with 150-325 MB/s bus speed. The 320 UltraSCSI interface maintains a sustained 200 MB/s transfer rate with your computer. The 800 GB-version of the SCSI external RAID (0/3/5) Array costs about \$2500 and the 4.2 TB-version costs about \$10,000, but prices are dropping monthly. Each array appears as one drive on your computer and has a programmable RAID controller that takes care of formatting, striping, RAID functions, and built-in diagnostics to monitor performance and health. A less expensive solution is the LeCie F800 external FireWire RAID Array (0/0+1/5). The 1 TB-version is \$1300 and uses four internal 250 GB drives. The 1.6 TB-version costs \$1700 and uses four 400 GB drives.

For the conservator in private practice, Anthology Systems has just announced its NAS (network attached storage) “Yellow Machine” with RAID 0, 0+1, 1 & 5 Array with integral LAN switch using eight 12.5 MB/s (100 Mb/s) LAN ports, firewall, and more. The 1 TB version costs \$1300, and the 1.6 TB version costs \$2000 (<https://www.anthologysolutions.com/products/index.htm>, which includes a PDF description of RAID configurations). LAN speed is significantly slower (four to eight times slower) than USB1/2- and FireWire400/800-based systems, because it is based on 10/100 ethernet (12.5 MB/s maximum), when

moving large image file around your small office network.

CD and DVD Optical Storage

There are differing opinions concerning the life expectancy (LE) of optical discs. In 1996, the NML rated the average CDR at 2.5 years LE, and these 10-year-old predictions have proven correct for some of the older CDRs. Joe Iraci (CCI Senior Scientist) rates the average modern CDR at 15 years, but this has yet to be tested by time. An average CDR is projected by Iraci to have a (phthalocyanine) green dye layer with silver-colored backing and burned at 48x without verification. I have several CDRs that failed within three to five years. I also have many more CDRs that are older and remain readable. The difference, I believe, is that the CDRs are on borrowed time based on NML prediction, and I have therefore backed-up the information on HDs.

Both CDRs and DVD-Rs have shorter life spans than predicted by their manufacturers. Kodak Ultima CDR, Gold-on-Gold and Silver-on-Gold with phthalocyanine dye layer, were rated by Kodak at 217+ and 100+ years respectively. The NML predicted 50 and 25 years LE, respectively. The Kodak Gold-on-Gold CDRs were discontinued because they

were too expensive to produce, but the Ultima Silver-on-Gold are still available. MAM (formerly Mitsui) the industry leader, rates their Gold/phthalocyanine CDR at 300-plus years (<http://www.mam-a.com/technology/quality/longevity.htm>) but their actual life span is probably no more than 50 years. MAM predicts 100-plus years for their Gold DVD-R but the actual life span is probably 15-plus years (three times less than CDR) because of higher density (six times higher) and lack of a phthalocyanine dye layer. Many other media distributors relabel MAM disks; check the AMIA-L listserv for details.

There is no doubt that the CDR and DVD-R recording process can be made quite reliable with:

- outside testing of your system (optical disk test service)
- slow write speeds of 2X - 8X
- reliable media such as Kodak or MAM (or resellers)
- phthalocyanine dye layer
- gold reflective layer
- committed technician.

Hard Drives Always Live

“Always live,” is the current accepted best practice for HDs. “Live” means connected to a computer or a server, always accessible, and always on and active. Network administrators rec-

ognize that the current MTBF data predicts that HDs will be migrated before they fail.

Additional Information

Readers can find a full version of this essay posted on the EMG website (<http://aic.stanford.edu/sg/emg/library.html>); or search the Internet for “EMG Library”). It contains additional CDR and DVD-R information. The EMG library has a PDF of Joe Iraci’s latest publication, “The Stability of Optical Disc Formats,” from the most recent Restaurator (v26, #2, pp 134-150), but unfortunately does not include life expectancy predictions. The library also has a new article dedicated to the relative value of image file formats, “TIFF vs JPEG vs JPEG2000.”

The EMG will also be posting step-by-step procedures for making an automated JPEG routine in Photoshop (File > Automate > Batch; or: File > Automate > Make Droplet; produced by Jeffery Warda and Will Real.) Making the automated routine is similar to programming, so patience, attention to detail, and debugging are required.

—Tim Vitale
Preservation Associates
(510) 594-8277
tjvitale@ix.netcom.com

United States Postal Service
Statement of Ownership, Management, and Circulation

1. Publication Title: **AIC NEWS**

2. Publication Number: **1101610-32417**

3. Filing Date: **10/1/05**

4. Issue Frequency: **Bi-monthly**

5. Number of Issues Published Annually: **6**

6. Annual Subscription Price: **Free with membership**

7. Complete Mailing Address of Known Office of Publication (Not printer) (Street, city, county, state, and ZIP+4):
1717 K Street NW, Suite 200, Washington DC 20036-5942

8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer):
1717 K Street NW, Suite 200, Washington DC 20036

9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor (Do not leave blank):
Publisher (Name and complete mailing address):
**American Institute for Conservation of Historic and Artistic Works
1717 K St NW Suite 200
Washington DC 20036**
Editor (Name and complete mailing address):
**Eryl Wertworth
American Institute for Conservation of Historic and Artistic Works
1717 K St NW Suite 200
Washington DC 20036**
Managing Editor (Name and complete mailing address):
**Eryl Wertworth
American Institute for Conservation of Historic and Artistic Works
1717 K St NW Suite 200
Washington DC 20036**

10. Owner (Do not leave blank. If the publication is owned by a corporation, give the name and address of the corporation immediately followed by the names and addresses of all stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, give the names and addresses of the individual owners. If owned by a partnership or other unincorporated firm, give its name and address as well as those of each individual owner. If the publication is published by a nonprofit organization, give its name and address.)
Full Name: **American Institute for Conservation of Historic and Artistic Works**
Complete Mailing Address: **1717 K Street NW Suite 200 Washington DC 20036**

11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities. If none, check box: None
Full Name: _____ Complete Mailing Address: _____

12. Tax Status (For completion by nonprofit organizations authorized to mail at nonprofit rates) (Check one)
 Has Not Changed During Preceding 12 Months
 Has Changed During Preceding 12 Months (Publisher must submit explanation of change with this statement)

PS Form 3526, October 1999 (See Instructions on Reverse)

13. Publication Title: **AIC NEWS**

14. Issue Date for Circulation Data Below: **November 2005**

15. Extent and Nature of Circulation

	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Total Number of Copies (Net press run)	3,300	3380
(1) Paid/Requested Outside-County Mail Subscriptions Stated on Form 3541 (Include advertiser's proof and exchange copies)	0	0
(2) Paid In-County Subscriptions Stated on Form 3541 (Include advertiser's proof and exchange copies)	0	0
(3) Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution	0	0
(4) Other Classes Mailed Through the USPS	0	0
b. Total Paid and Requested Circulation (Sum of 15b(1), (2), (3), and (4))	0	0
c. Free Distribution (Sum of 15c(1), (2), and (3))	3,100	3180
(1) Outside-County as Stated on Form 3541	N.A.	N.A.
(2) In-County as Stated on Form 3541	0	0
(3) Other Classes Mailed Through the USPS	0	0
d. Free Distribution Outside the Mail (Carriers or other means)	0	0
e. Total Free Distribution (Sum of 15d and 15e)	3100	3180
f. Total Distribution (Sum of 15c and 15e)	3100	3180
g. Copies not Distributed	200	200
h. Total (Sum of 15g and h)	3300	3380
i. Paid and Requested Circulation (15b, divided by 15g, times 100)	0	0

16. Publication of Statement of Ownership
 Publication required. Will be printed in the **January 2006** issue of this publication. Publication not required.

17. Signature and Title of Editor, Publisher, Business Manager, or Owner: **Eryl Wertworth** Date: **10/14/05**

I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).

Instructions to Publishers

- Complete and file one copy of this form with your postmaster annually on or before October 1. Keep a copy of the completed form for your records.
- In cases where the stockholder or security holder is a trustee, include in items 10 and 11 the name of the person or corporation for whom the trustee is acting. Also include the names and addresses of individuals who are stockholders who own or hold 1 percent or more of the total amount of bonds, mortgages, or other securities of the publishing corporation. In item 11, if none, check the box. Use blank sheets if more space is required.
- Be sure to furnish all circulation information called for in item 15. Free circulation must be shown in items 15d, e, and f.
- Item 15b. Copies not Distributed, must include (1) newstand copies originally stated on Form 3541, and returned to the publisher, (2) estimated returns from news agents, and (3) copies for office use, leftovers, spoiled, and all other copies not distributed.
- If the publication had Periodicals authorization as a general or requester publication, this Statement of Ownership, Management, and Circulation must be published; it must be printed in any issue in October or, if the publication is not published during October, the first issue printed after October.
- In item 16, indicate the date of the issue in which this Statement of Ownership will be published.
- Item 17 must be signed.
Failure to file or publish a statement of ownership may lead to suspension of Periodicals authorization.

PS Form 3526, October 1999 (Reverse)



SPECIALTY GROUPS



BOOK AND PAPER

AIC IAG Meeting: In November, the annual AIC Internal Advisory Board Meeting took place in Washington, DC and a number of issues of interest to the BPG membership were discussed. The AIC Board proposed scheduling the 2007 Annual Meeting (Richmond, Virginia) and 2008 Annual Meeting (Denver) in April, primarily because AIC was able to negotiate more favorable hotel rates for this time of year. This will have major implications for the program organization and the presentation submission deadline, which might be as early as August. It will also affect the election of the Specialty Group officers and chairs, whose appointment is usually determined by the date of the Annual Meeting.

The Annual Meeting Task Force proposed, and the AIC Board approved, that the meeting be shortened to four days starting in 2006 (Providence, Rhode Island). For BPG, this means a one-and-a-half day Specialty Group program instead of a two-day program. The BPG program in Providence will consist of one day of presentations and a half-day for the Library Collections Conservation and Archive Discussion Groups. The shortened meeting puts some constraints on other BPG functions, including the BPG Business Meeting, which will take place during lunch this year. A ticket (\$20) is required for the lunches that are provided by the hotel. These are the prices set by the hotel; AIC does not charge extra. The hotel price might seem high but remember that this is one way for hotels to generate

income and allows for a (still) reasonable room rate. You cannot bring your own lunch, but you are allowed (and encouraged) to attend even if you do not want to purchase a hotel lunch. Please, consider attending, especially if you would like to weigh in on the changes that have been proposed by the AIC Board.

Certification: Susan Russick has joined the BPG Certification Task Force. Susan has a thorough background in education and examination and will chair this committee in the coming years. During the IAG Meeting it became clear that certification is still a contentious issue and that the general process will undergo careful review. The AIC Certification Committee is actively seeking input from the Specialty Groups. Some issues that are currently being discussed are how certification status is going to relate to that of PAs and Fellows, whether the process will include exams, what the exams would comprise and how they would be taken, and how associated costs could be controlled. Both the Certification Committee and the Specialty Groups are working hard to create a process that will give the most meaning to certification and will be practical and not cost-prohibitive.

Publications Committee: By the time you read this column, the *Book and Paper Group Annual*, vol. 23, should have been sent out to the BPG membership (or soon will be).

The AIC office stores a substantial number of AIC publications and the Publications Committee is currently drafting storage and archive guidelines in order to reduce this surplus. The surplus includes back issues of the *BPG Annual*. AIC has asked the Specialty Groups to think about how they would like to handle the surplus. Donations to overseas

organizations and discounted *BPG Annuals* for the BPG membership come to mind. In an effort to reduce the current surplus, now would be a good time to purchase any *BPG Annual* volume that you are missing. I will keep you posted but please contact me if you have any suggestions.

—Elmer Eusman, Chair
(202) 707-5838
eeus@loc.gov



OBJECTS

AIC Annual Meeting 2006: Planning for the OSG session at the 2006 Annual Meeting, “Mounts, Armatures, and Structural Repairs,” is running smoothly, according to Katie Holbrow.

Certification: Claire Dean, OSG Certification Working Group Manager, has been collecting comments from the 15 members who have volunteered to work on AIC’s “Defining the Conservator: Essential Competencies” Certification Committee.

Publications: Ginny Greene and Pat Griffin are completing their efforts towards editing the 2004 *Postprints*, which will be distributed in CD format. The OSG Publications Committee is calling for papers in an effort to organize another special issue in the JAIC. The theme of this issue will be “Storage, Travel, and Display: Multiple Perspectives.” Individual papers could address a variety of display issues, such as those that arise when objects with different storage requirements are displayed together, or when objects are part of an educational program and are handled by people



with various levels of training. Please send queries or abstracts of 100–200 words to Elizabeth Hendrix at ehendrix@mit.edu. The deadline is February 15, 2006. As in the past, the OSG PubCom is happy to edit drafts of papers for content, clarity, and compliance with *JAIC* publication standards. “Guidelines for Authors” can be found in each issue of the *JAIC*. Please note that the *JAIC* editors reserve the right to choose the articles for the issue. See Michele Derrick’s article on page 9 for more information on special issues of the *JAIC*.

ADG: The Archaeological Discussion Group’s hard work was recently featured during the “Conservation of Archaeological Materials,” conference held November 13–17 in Williamsburg, Virginia. Forty-six papers were presented on a number of topics such as defining archaeological conservation, on-site stabilization and documentation techniques, management of archaeological repositories, and facilitating collaboration and community involvement. The ADG plans to reorganize, with a goal of moving away from membership and toward a number of sustained projects. They are also compiling a list of sites with archaeological conservation internship opportunities. The group also hopes to edit and publish the conference proceedings.

Member Benefits: OSG members have access to a very useful tool: the OSG-L, or listserv, which was created in 1996. Approximately 253 members subscribe to the listserv. Two thoughts come to mind when I think of the OSG-L. Although many wonderful voices are heard on the listserv, many subscribers don’t participate and it would be beneficial to have broader participation. Secondly, many OSG members don’t subscribe to the OSG-L, and I would be interested to hear from these members so I can encourage them to take advantage of this membership benefit.

The listserv is available to all dues-paying OSG members and I

encourage everyone to participate or contact me with any thoughts about the OSG-L, so that the OSG can continue to work towards greater communication amongst object conservators.

—Julie Wolfe, OSG Chair
(310) 440-7266
jwolfe@getty.edu



PAINTINGS

Best Wishes For the New

Year: I want to start by wishing everyone a happy and healthy New Year. Special thanks go to the many people who have helped PSG.

Annual Meeting 2006: The schedule for this year’s Annual Meeting in Providence, Rhode Island is different from years past as the General Session will comprise two half days of presentations, one on Friday and the other on Saturday. I think this new schedule works well for PSG since, for the first time in a while, PSG members will be able to attend the entire PSG session and a good portion of the General Session in only two days. On Saturday afternoon, after the General Session’s morning presentations, the PSG session will begin with a half-day of presentations. The PSG session will continue with a full day of presentations on Sunday.

The first half-day will be devoted to the topic that Petria Noble, (acting head of the Paintings Conservation Department of the Royal Picture Gallery at the Mauritshuis Museum in The Hague) will present in her keynote address; metal soaps in oil paintings. In her lecture titled “Binding Medium Defects in Oil Paintings (15th to 20th century),” she will discuss degradation problems related to metal soap formation, including aggregate formation, efflorescence, blooming, and

increased transparency of paint layers. She will discuss the consequences of misinterpreting such phenomena, as well as painting specific variations in these types of degradation. Of particular interest will be discussions of how metal soaps have formed, how past treatments have exacerbated the problem, and what can be done to stabilize metal soap-related problems in the future. Other speakers, including Dr. Jaap Boon, Dr. Joyce Townsend, and Joyce Zucker will present additional aspects and examples of the phenomena, followed by a panel discussion.

A terrific line-up of interesting presentations has also been organized for Sunday. Many thanks go to Bonnie Rimer who has worked so hard to put together such a stimulating session.

Hurricane Katrina: Many people who are unable to travel to hurricane-affected areas have expressed interest in helping the victims of Hurricane Katrina. In addition to donating conservation treatment, there are many ways to help that involve less time and sacrifice, but that can nonetheless have a profound impact. If you have treated a work of art from New Orleans, Mississippi, or another hurricane-affected city, and have written and/or photo documentation of the artwork, you might want to contact the owner of the work and provide him or her with copies of your documentation. Please see the article by Meg Craft on page 16 for more information on this topic.

Business Meeting Elections: The Nominating Committee will soon be seeking candidates for the 2006–2007 year. We are looking for individuals who would like to be considered for the following leadership roles: Paintings Chair, which is a two-year position; and Program Chair, Secretary, and Treasurer which are all one-year positions.

—Nica Gutman, PSG Group Chair
(212) 992-5866
FAX: (212) 992-5851
nmg5@nyu.edu



PHOTOGRAPHIC MATERIALS

From the Officers of the PMG: Happy New Year to the PMG membership with best wishes for a happy and healthy 2006.

2006 Annual Meeting: The PMG program for the June 2006 AIC Annual Meeting in Providence, Rhode Island has come together with an impressive roster of speakers and topics. Though not yet completely official, some of the topics that will likely be covered include:

- The use of ultraviolet light in the examination of photographs
- Optical brightener loss in photographic papers
- Marking photographs
- Fund-raising
- The exhibition of daguerreotypes
- Southworth and Hawes daguerreotypes
- A conservation database for photograph collections
- Contemporary photographic materials
- An open discussion on the nature of photograph conservation

Though the program is close to full, Program Chair Laura Downey Staneff (ldstaneff@ionsky.com), is still encouraging submissions. The program slates do, to an extent, remain fluid up until meeting time, so slots may open up. There is also still the possibility of submitting presentations for the Winter 2007 meeting in Rochester. Social plans for Providence are being planned and may include a joint evening reception with the Book and Paper Group.

Winter PMG Meeting 2007: The PMG has invited the

Photographic Records Group of the International Council of Museums-Conservation Committee (ICOM-CC) to share our winter meeting that is scheduled for February 23-24, 2007 in Rochester, NY. The ICOM-CC photograph group was coincidentally planning their interim meeting for the same time. After some discussion among the officers of both groups, the idea of a joint meeting was placed on the PMG listserv for comment by the membership. The response was surprisingly large (many thanks to everyone who responded) and unanimously in favor of a joint meeting. As was reported on the listserv, the ICOM-CC photo group will consider two other venues besides Rochester for their meeting and will be voting on this soon.

Coatings on Photographs: The *Coatings on Photographs* book is being printed in China (as you read this column), with plans to distribute copies to advance buyers in March or April. The PMG received an encouraging 250 advance orders for the book. With 42 authors and countless other contributors, *Coatings on Photographs* is a major achievement for the PMG, especially due to the tireless guidance of Connie McCabe. Please let all of your colleagues know that the book's contents will be of interest not only to photographs conservators, but also to those in other disciplines, particularly paintings and objects. Once the books are in stock, they may be bought through the AIC website.

Quick Reminder: This column is one of the best forums for sharing PMG news. Please forward to me any items you would like distributed to the membership, keeping in mind that the columns are submitted one and one-half months before publication of the newsletter.

—Marc Harnly, PMG Chair
(310) 440-6583
mharnly@getty.edu



TEXTILES

Call for Nominations: The TSG Nominating Committee is compiling a slate of candidates for the 2006-2007 year. Both self-nominations and nominations by others are welcome. Successful candidates must be TSG members and be able to attend the Annual Meetings. There are two open positions on this year's ballot: Vice-Chair and Treasurer. Both positions are two-year terms. The Treasurer may run for a second two-year term. The Vice-Chair coordinates the TSG Annual Meeting programs and will succeed the Chair in the following year. For more information contact Vicki Cassman at cassmanv@unlv.nevada.edu, Joanne Hackett at jhackett@ima-art.org, or Beth Szuhay at bszuhay@famsf.org. Please submit nominations by March 1, 2006 to Vicky Cassman, Nominating Committee Chair.

TSG Take 3 Surveys: Twenty people responded to our October mini-survey about the Annual Meeting. While this represents a small percentage of our group, the responses generated several ideas for future planning. Throughout the responses, the desire for practical, treatment-centered information was a recurring topic. The majority of respondents liked the formal paper presentation format we currently use for our meetings. Other proposed meeting formats include hands-on demonstrations, workshops, and tours of local textile-related sites, all interesting possibilities for future meetings. If you have not yet taken the December 2005 survey about TSG activities, please look for the link on the TSG website, or contact Nancy Pollak for the survey address. We would like to use these surveys to get more feedback from TSG members throughout the year, but we need YOU to participate!



TSG Website Members

Section: By the time you read this, the members-only section of the TSG website will be available. Access it through the specialty group section of the AIC website at www.aic-faic.org. Please visit the site often to keep abreast of new developments and issues, surveys, and links to other conservation information. Thanks to Melanie Sanford for her tremendous work in implementing and maintaining this important resource.

Membership: In the October TSG Take 3 Survey, one respondent asked how they could confirm that they are a TSG member. Your AIC membership renewal form will list all your current specialty group memberships. You can also contact Ruth Seyler at the AIC office to confirm that you are a TSG member. Her contact information is: (202) 452-9545 ext. 18; rseyler@aic-faic.org. Remember that AIC membership renewal is due by January 31 to avoid late fees.

Please also consider making a contribution to FAIC this year. Your contribution does not need to be large—even a \$10 contribution says that you, as a member, support the work of your organization. Having a large percentage of the membership contribute sends a very favorable message to other granting organizations, helping to secure additional grant money. Check the AIC website to learn about the grants for continued education and other projects that are already available to you.

Catalogue: Comments on the first draft of the Mounts and Supports Section are being compiled. Reviewers should receive the second draft in March. If you are interested in becoming a reviewer, please contact Kathy Francis at Franciskathy@aol.com.

TSG ASTM Representative: I am pleased to report that Sara Reiter has agreed to become the TSG ASTM representative. Thanks to Claudia Iannuccilli for her past work as representative, and to Sara for stepping up to take Claudia's place.

Newsletter Lead Article: The TSG Board would like to extend our

deepest thanks to Jane Merritt for writing this month's lead article, and for all her work on FRIL, which promises to be a tremendous resource for all of us.

On behalf of the TSG Board, I would like to extend to all of you our very best wishes for the New Year. Please keep in touch with questions, comments, and new ideas: Nancy Pollak, Chair; Ann Frisina, Program Chair/Vice Chair (651) 297-5490, ann.frisina@mnhs.org; Sarah Stevens, Treasurer (518) 237-8643 ext. 3277, sarah.stevens@oprhp.state.ny.us; and Anne Murray, Secretary 301-238-1420, murraya@nmaicrc.si.edu.

—Nancy Pollak, TSG Chair
(301) 845-1010
nrpollak@aol.com



WOODEN ARTIFACTS

Postprints: Hurray! By now all of you have gotten your 2003 *Postprints* along with the questionnaire that I enclosed. It is **very important** that you take the time to complete the questionnaire and return it to me. To date I have received about 60, and the issue of how we will publish our conference presentations remains undecided. Half of the respondents favor an electronic version and half still want a book for their library. My intention is to compile the data and present it for a vote at the June business meeting. So if you have a strong opinion, please send back the questionnaire.

I have been informed by the AIC office that the Publications Committee is developing guidelines for publication storage to reduce the amount of books in inventory. I encourage anyone who would like a hard copy of any back issues of the *Postprints* (1993–2002), to order them ASAP.

Outreach: Many of you have asked how you can aid the victims of Hurricanes Katrina and Rita. I encour-

age anyone who has treated an object for a private client or institution affected by the hurricanes to contact the object's owner and offer copies of your condition and treatment reports because you might have the only copy in existence. This might seem like a small gesture, but it is one that I am sure will be warmly welcomed. Please see the article by Meg Craft on page 16.

I wish everyone a Happy Holiday and thank you for all you do to make WAG special.

—Randy S. Wilkinson, WAG Chair
rwilkinson@99main.com

Architecture, Conservators in Private Practice, Electronic Media, and Research and Technical Studies Specialty Groups chose to not submit a column for this issue of *AIC News*.

2006 Annual Meeting Web Page

It is never too early to start making arrangements for the 2006 Annual Meeting in Providence, Rhode Island. For important details relating to this event including information about the host city, hotel, registration fees, and marketing opportunities, visit <http://www.aic-faic.org>.

Be sure to look for your copy of this year's registration brochure in February 2006. If you have any questions or are currently not a member and would like to receive copies of our promotional materials, please contact:

Ruth Seyler
Membership Manager
AIC
1717 K Street NW, Suite 200
Washington, DC 20036
(202) 452-9545 ext. 18
rseyler@aic-faic.org

COURSES, CONFERENCES, AND SEMINARS

CALL FOR PAPERS

January 15. Proposals Deadline: The Council on America's Military Past 40th Annual Conference, Chattanooga, TN, May 10–14, 2006. Contact: camphart1@aol.com

January 16. Submission for abstracts: "Risk Management for Cultural Institutions and Collections." The 32nd Annual Canadian Association for Conservation (CAC) Conference, Toronto, Canada, May 17–19, 2006. Contact: Marianne Webb, mariannw@rom.on.ca

January 16. Submission for papers: "Space Exploration Within and Beyond the Image." The 10th Annual Expanding the Visual Field Graduate Student Symposium, Department of Art History, University of Southern California, Los Angeles, March 4, 2006. Contact: uscgradsymposium@gmail.com

January 31. Submission for papers: "Textiles and Text: Re-establishing the Links Between Archival and Object-based Research." Third Annual Conference of the Arts and Humanities Research Council, Research Centre for Textile Conservation and Textile Studies, Textile Conservation Centre, University of Southampton, July 11–13, 2006. Contact: Christine Bennett, Textile Conservation Centre, University of Southampton, Park Avenue, Winchester, Hampshire SO23 8DL; c.g.bennett@soton.ac.uk

AIC February 28. Submission for papers: "The Techniques, History, and Conservation of Printed Media." Coordinated by the American Institute for Conservation (AIC) Book and Paper Group, and the MA Conservation of Fine Art Program, School of Arts and Sciences, Northumbria University, Newcastle-Upon-Tyne, UK, September 7, 2007. Contact: Nancy Purinton, nancy.purinton@nps.gov; (304) 535-6143

GENERAL

January 16–17. "Collection Risk Management: The Next Frontier."

Cultural Property Protection Conference. Canadian Museums Association. Canadian War Museum, Ottawa, Canada—Info: <http://www.museums.ca/protection>

AIC January 25. "Establishing a Conservation Practice." Four-week, online course—Contact: Eric Pourchot, AIC (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org.

February 15–18. "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

February 16–17. "Inspiring Discovery: Unlocking Collections." 2006 Web-Wise Conference. Los Angeles—Contact: <http://www.imls.gov>.

AIC February 22. "Marketing for Conservation." Four-week, online course—Contact: Eric Pourchot, AIC (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org.

February 26–March 1. "Protecting Our Legacy." The National Conference on Cultural Property Protection. Crystal Gateway Marriott, Arlington, Virginia—Contact: Donna Taylor or JJ McLaughlin, 202-357-3375

March 16. "Beyond the Numbers: Specifying and Achieving an Efficient Preservation Environment." The National Archives and Records Administration 20th Annual Preservation Conference. College Park, MD—Info: www.archives.gov

March 29–April 2. Second International Congress on Construction History. Queens College. Cambridge, UK—Info: www.chs-cambridge.co.uk

April 18–21. "Digital Discovery: Exploring New Frontiers in Human Heritage." 34th Annual Meeting and Conference on Computer Applications and Quantitative Methods in Archaeology. Fargo, North Dakota—Contact: www.caa2006.org

April 27–May 1. "A Centennial of Ideas: Exploring Tomorrow's Museums." The American Association of Museums (AAM) Annual Meeting and MuseumExpo 2006. Boston, MA—Contact: (202) 289-1818; www.aam-us.org/am06

May 1–5. "Interpreting World Heritage: Connecting People to Places Through Sustainable Heritage Tourism." Organized by the Association for Interpretation. San Juan, Puerto Rico—Info: www.interpnet.com/iwh

AIC May 8–12. "Mastering Inpainting," in partnership with the National Park Service. Shepherdstown, WV—Contact: Eric Pourchot, AIC (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org

May 16–19. "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

May 17–20. "A Mountain of Opportunities: Year of the Museum." Museum Association of Arizona's 24th Annual Meeting. Flagstaff, Arizona—Contact: (480) 644-3418; www.azmuseums.org/annual_meeting.html

June 3–5. Americans for the Arts 2006 Annual Convention. Milwaukee, WI—Info: www.AmericansForTheArts.org/Events

COURSES, CONFERENCES, AND SEMINARS

AIC June 16–19. “Using Artifacts: Is Conservation Compromised?”
2006 AIC Annual Meeting.
Providence, RI—Info: www.aic-faic.org

July 27–30. The National Alliance of Preservation Commissions 2006 Forum.
Baltimore, MD—Info:
www.sed.uga.edu/psa/programs/napc/forum2006.htm

August 20–24. “Preservation Advocacy and Education.” World Library and Information Congress: 72nd International Federation of Library Associations (IFLA) General Conference and Council.
Seoul, Korea—Info: <http://www.ifla.org/IV/ifla72/index.htm>

AIC August 13–18 “Analytical Techniques in Conservation”
Williamstown, MA
Contact: Eric Pourchot, AIC (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org

September 10–14. “Wider Perspective – Broader Base.” International Committee for Documentation of the International Council of Museums (ICOM – CIDOC) 2006 Annual Meeting.
Gothenburg, Sweden—Info:
<http://cidoc06.se>

AIC September 11–15. “Adhesives for Conservation.”
Los Angeles, CA—Contact: Eric Pourchot, AIC (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org; special FAIC Individual Professional Development Scholarships available

September 13–16. “History’s Enduring Voices.” American Association for State and Local History (AASLH) Annual Meeting.
Phoenix, AZ—Contact: (615) 320-3203; www.aaslh.org/anmeeting.htm

ARCHITECTURE

2006. “Inquiry: Listen, Question, Learn.” The Historic Preservation Lecture Series on Architecture. Columbia University.
New York, NY—For schedule and

info: www.arch.columbia.edu

May 13–June 9. “Suburban Developments of the Recent Past: Visions – Realities – Futures.” Conservation of Modern Architecture (MARC 2006).
Helsinki, Finland—Info:
http://www.iccrom.org/eng/training/events/2006-2007/200605marc_en.htm

BOOK AND PAPER

January 24–27. “Metals in Paper – the Second International Iron Gall Ink Meeting.” The European Thematic Network Metals in Paper (MIP).
Newcastle upon Tyne, UK—Info:
www.miponline.org/final.htm

January 26–27. Stuart Brockman Workshop on Gold Finishing. The University of Utah’s Marriott Library.
Salt Lake City, UT—Contact: Randy Silverman, (801) 585-6782; randy.silverman@library.utah.edu

January 31. “Simple Protective Folder and Box Construction.” ICON Book and Paper Group evening lecture.
The October Gallery, Londonia House, Bloomsbury, London—Contact: Joanna Payne, jw@joannapayne.com

January 31. “How Clean Are Your Books?” The National Preservation Office.
London, UK—Contact: npo@bl.uk; <http://www.bl.uk/services/npo/clean05.html>

July 27–29. 5th IPC International Conference.
Edinburgh, UK—Contact: Barbara Venerables, c/o the Ipc Office, Bridge House, Waterside, Upton-upon-Severn, WR8 0HG, UK; +44 (0)1684 59110; Fax: +44 (0)1684 592380; information@ipc.org.uk

AIC August 1–4. “Water and Paper.” Buffalo, NY
August 8–11. “Water and Paper.” San Francisco, CA
Contact: Eric Pourchot, AIC (202) 452-9545, ext. 12; Fax: (202) 452-

9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org; special FAIC Individual Professional Development Scholarships available

September 5–7, 2007. “Printed on Paper: The Techniques, History, and Conservation of Printed Media.”
Northumbria University.
Newcastle-upon-Tyne, UK—Contact: Nancy Purinton, (304) 535-6143; nancy_purinton@nps.gov

AIC October 23–27 “Removal of Pressure-Sensitive Tapes and Tape Stains”
Shepherdstown, WV—Contact: Eric Pourchot, AIC (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org.

ELECTRONIC MEDIA

January 15. Application deadline for “Conservators for New Media and Digital Information.” New Academic Program for Long-term Preservation of New Media and Digital Information. State Academy of Art and Design Stuttgart—April 2006.
Stuttgart, Germany—Contact: info.knmdi@abk-stuttgart.de; +49 (0) 711 66 46 3816; www.abk-stuttgart.de

METALS

July 9–16. Course on Ancient and Historic Metals. Cotsen Institute of Archaeology, Fowler Museum Building, UCLA Campus.
Los Angeles, CA—Contact: Professor David A. Scott, dascott@ucla.edu

PAINTINGS

January 24–26 and January 28. “Colloquium and Symposium on Mural Paintings of the Silk Road: Cultural Exchanges Between East and West.” 29th International Symposium on the Conservation and Restoration of Cultural Property, The Japan Center for the International Cooperation in Conservation (JICCC).
Tokyo, Japan—Contact: Kazuya Yamauchi or Shigeo Aoki, +81 3 3823 4809; colloquium@tobunken.go.jp; symposium@tobunken.go.jp; <http://www.tobunken.go.jp/~kokusen/>

COURSES, CONFERENCES, AND SEMINARS

AIC February 24. "Looking Again at Cubism." AIC workshop at the 2006 CAA Annual Meeting. Museum of Fine Arts, Boston—Contact: Andrea Kirsh, akirsh@udel.edu

AIC May 11–13. "Tear Repair of Paintings," in partnership with Yale University Art Gallery. New Haven, CT—Contact: Eric Pourchot, AIC (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org; special FAIC Individual Professional Development Scholarships available

PHOTOGRAPHIC MATERIALS

January 24. Symposium on Baryta Layer Research. The Getty Conservation Institute (GCI). Los Angeles, CA—Info: www.getty.edu/conservation/science/photocon/photocon_brs.html

February 27–March 1. "Photographs and Preventive Conservation: Theory, Practice and Implementation." Washington, DC—Contact: Elaine Johnson, ejonsonc@udel.edu; (302) 831-0837

April 24–25. Third International Conference on: "Preservation and Conservation Issues Related to Digital Printing and Digital Photography." The Institute of Physics and The University of the Arts London. Portland Place, London—Contact: Ms. Dawn Stewart, Institute of Physics, 76 Portland Place, London W1N 3DH; 0207-470-4800; email: d.stewart@iop.org; http://conferences.iop.org/PPP/

TEXTILES

January 18–27. Museum Textile Services 2006 Workshop. Lima, Peru—Contact: Camille Myers Breeze, museumtextiles@gmail.com; www.museumtextiles.com

October 11–14. The 10th Biennial Symposium of the Textile Society of America.

Toronto, Canada—Contact: (410) 275-2329; www.textilesociety.org

WOODEN ARTIFACTS

AIC April 30 "Seminar on French Furniture Conservation" Winterthur, DE—Contact: Eric Pourchot, AIC (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org.

COURSE OFFERINGS

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

Campbell Center for Historic Preservation Studies. Book Collections Maintenance & Repair I (Oct. 10–13); Building Pathology: Structural Systems May 3–6; Building Pathology: Vertical Closure (May 8–11); Cemeteries, Preservation of Historic (Sept. 6–9); Collections Management in Storage (Aug. 14–18); Computer Software for Collections Management (Aug. 10–12); De-Acidification of Paper (July 17–21); Design & Construction of Mounts for Exhibits (June 7–10); Emergency Preparedness, Response & Recovery (July 10–13); Environmental Monitoring & Control (June 21–24); Enzymes and Their Targets (Aug. 21–25); Exhibit Design for the Small Museum (June 12–15); Funding Collection Care: Grant Writing Workshop (July 25–27); Gilding I (Sept. 12–15); Gilding II (Sept. 18–21); Mannequin Workshop (June 7–10); Masonry Restoration, Historic (May 17–20); Matting Workshop (Sept. 18–21); Mycology for the Conservator (Oct. 10–14); Packing & Shipping Workshop (June 14–17); Photographic Documentation (July 10–13); Digital Imaging of Museum Collections; Pulp Repair Techniques for the Paper Conservator (TBA); Rigging and Moving of Fine Arts/Artifacts (June 20–24); Stabilization & Maintenance of Historic Structures (Sept. 25–28); Mt. Carroll, IL—Contact: Campbell

Center, campbellcenter@internetni.com; www.campbellcenter.org

Canadian Conservation Institute Courses: Construction of Mannequins for Historic Costumes (March 1–2); Modern Information Carriers (March 2–3 and March 23–24); Heritage Facility Planning (Winter 2006, TBA); Preservation Housekeeping in Historic House Museums (March 23–24); Industrial Objects and Public Art (March 25–26). Ottawa, Canada—Contact: (613) 998-3721; www.cci-icc.gc.ca

Centre for Photographic Conservation Courses: Identification of Photographic Processes (January 16–18); Preservation of Photographic Negatives: Glass and Nitrate, Acetate and Polyester Sheet and Roll Film Systems (January 19–20); The Digitization of Photographs (April 10–11); Suppressed Storage Environments, Systems, and Materials for Photographic Albums, Prints, Glass, and Plastic Negatives and Positives (April 19–21); Preservation of Color Photographic Materials (April 24–25); Preservation and Conservation of Photographic Materials (April 26–28). In-House Training Course and Lecture Programs, UK—Contact: Angela Moor, +44 020-8690 3678; Fax: +44 020-8314 1940; xfa59@dial.pipex.com; www.cpc.moor.dial.pipex.com; cphotoconservation@cpc-moor.com

Conservation Center for Art and Historic Artifacts (CCAHA), Philadelphia, PA. Contact: (215) 545-0613; http://www.ccaha.org

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

Conservation Technologies (NMGM), Conservation Center, Liverpool, England. Contact: Dr. Martin Cooper, martin.cooper@liverpoolmuseums.org.uk; +44 151 478 4904

Galway–Mayo Institute of Technology. Letterfrack, Ireland—Contact: Henning Schulze; henning.schulze@gmit.ie; or Angelika Rauch; angelika.rauch@gmit.ie; Galway–Mayo Institute of Technology,

COURSES, CONFERENCES, AND SEMINARS

Letterfrack Campus, Letterfrack, County Galway, Ireland; +353 95 41 660; Fax: +353 95 41 112; www.gmit.ie

The Gemmological Association of Great Britain.

UK—Contact: claire@gem-a.info

Illinois Digitization Institute at the University of Illinois Library at Urbana-Champaign, Online Courses: Contact: Amy Maroso, Project Coordinator, 452 Granier Engineering Library Information Center, 1301 W. Springfield Ave., Urbana, IL 61801; maroso@uiuc.edu; <http://images.library.uiuc.edu/projects/idi>

International Academic Projects, Courses: Introduction to Laser Cleaning in Conservation (March 13–14, 2006); Conservation of Glass (April 3–7, 2006); Practical Insect Pest Management (May 9–10, 2006); Mounting Museum Objects for Exhibition (June 22–24, 2006); Identification of Wood in Furniture (July 12–16, 2006).

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

International Institute for the Study of the Preservation and Restoration of Cultural Property.

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; labsafe@aol.com; www.labsafety.org

Lascaris Conservation of Works of Art. Halkida, Evia Island, Greece—Contact: Mihail Larentzakis-Lascaris, Iatridou and Avanton 27, P.O. Box 19172, 34100 Chalkida, Greece; Tel/Fax: +30/22210/21981; m_lascaris@yahoo.gr; www.laskarismml.gr

Midwest Art Conservation Center

Contact: Melinda Markell, Field Services Coordinator, 2400 Third Avenue South, Minneapolis, MN 55408; (612) 870-3128; info@preserveart.org

Multimodal Hazardous Materials Transportation Training Seminar.

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

National Preservation Institute.

Preservation Maintenance:

Understanding and Preserving Historic Buildings. Honolulu, HI (March 8–9); Columbus, OH (April 19–20)—Contact: (703) 765-0100; info@npi.org; www.npi.org April 3–5; Field Conservation for Archaeologists. (May 2–3), Cemetery Landscapes: A Practical Guide to Care and Maintenance (May 4) Note some courses are co-sponsored by the National Endowment for the Arts (NEA)

Contact: Jere Gibber, Executive Director; National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (703) 765-0100; Fax: (703) 768-9350; info@npi.org; www.npi.org

Northern States Conservation Center Online Courses.

Contact: Helen Alten, helen@collectioncare.org; register at MuseumClasses.org

Pacific Northwest Preservation Management Institute Course Series.

Seattle, WA—Contact: Gary Menges, menges@u.washington.edu; Steven Dalton, dalton@nedcc.org; or Lori Foley, lfoley@nedcc.org; www.nedcc.org

Rare Book School, University of Virginia, Courses:

Introduction to the History of Bookbinding (March 6–10 and June 5–9); Publishers' Bookbinding, 1830–1910 (July 17–21).

Charlottesville, VA—Contact: Terry Belanger, (434) 924-8851, belanger@virginia.edu; <http://www.rarebookschool.org>

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

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

SOLINET Courses.

Varied locations—Contact: SOLINET, 1438 West Peachtree St., Suite 200, Atlanta, GA 30309; (404) 892-0943; Fax: (404) 892-7879; Vanessa Richardson, (800) 999-8558, vanessa_richardson@solinet.net; www.solinet.net

University of Victoria Distance

Learning and Immersion Courses:

Conservation in Context (February 20–25); Conserving Historic Structures (May 2006–TBA); Caring for Collections (May 1–July 30). Victoria, British Columbia, Canada—Contact: Lisa Mort-Putland, (250) 721-6119; lmort-putland@uvcs.uvic.ca; <http://www.uvcs.uvic.ca/crmp>

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; Higgins Armory Museum, 100 Barber Avenue, Worcester, MA 01606-2444; (508) 853-6105 ext. 23; Fax: (508) 852-7697; cbauer@higgins.org; www.wpi.edu/+mcsi

AIC 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

SMITHSONIAN INSTITUTION, NATIONAL MUSEUM OF THE AMERICAN INDIAN

Andrew W. Mellon Advanced Training Fellowships in Ethnographic and Archaeological Object and Textile Conservation

The National Museum of the American Indian (NMAI) is offering two fellowships in ethnographic and archaeological object and textile conservation, funded by the Andrew W. Mellon Foundation. These fellowships are for one year with a possible renewal of a second year. Fellowships will commence in the fall of 2006 and include a stipend in the low \$30K's with \$3000 for travel and research plus medical insurance and benefits. Fellows will work on the Conservation Department's major projects and research related to the projects and collections. The current projects include the preparation of artifacts for exhibit at both NMAI sites: Washington, DC, and New

York City, and loans. The fellowships are located in Suitland, MD (outside of Washington, DC).

The fellowships are intended to cultivate practical skills as well as to foster a solid understanding of the contexts of material culture, the philosophies of conservation at NMAI, and the ethics of the conservation profession. Museum programming involves collaboration with Native Peoples in the development of appropriate methods of care for, and interpretation of their cultural materials, this may include community consultations both at NMAI and in the field.

Applicant Qualifications: The applicant should be a recent graduate of a recognized conservation training program or have equivalent training and experience. The candidates with the best qualifications will be those who are pursuing a career in the conservation of material culture of the Indigenous peoples of North, Central, and South America. The applicant should have a proven record of research, writing ability, and proficient English language skills

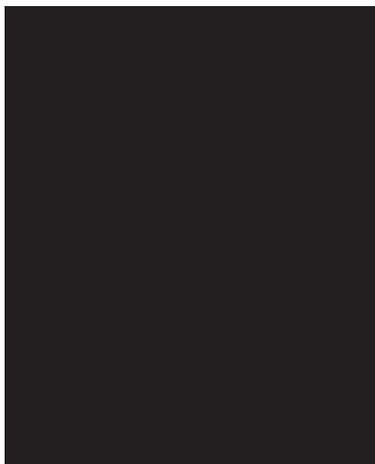
(written and spoken). Fellowships are awarded without regard to age, sex, race, or nationality of the applicant.

Application Procedure:

Interested candidates must submit the following materials in English:

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

There are only two ways to protect your collection from photochemical damage!



You can
store it
away in
the dark,



or you
can use
NoUVIR!

Pure-white, stone-cold, conservation lighting with no UV and no IR... NoUVIR!
NoUVIR Fiber optic lighting gives you absolute control over aim, focus and intensity, perfect color, huge energy savings, great service and free design help. What else could you ask for?

*If you don't want to be in the dark about light and lighting,
call us for a free 130-page catalog and design manual.*

NoUVIR Research (302) 628-9933
We invented museum lighting!

It is easy to retrofit existing casework for beautiful presentation, awesome preservation and energy conservation with NoUVIR.

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

The material must be received by March 15, 2006 and sent to:

Marian A. Kaminitz, Head of Conservation
National Museum of the American Indian/Smithsonian Institution
Cultural Resources Center, MRC 538
4220 Silver Hill Road
Suitland MD 20746

E-mail address for inquiries only:
kaminitzm@si.edu

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

All applicants will be notified by May 25, 2006 of the selection committee's decision.

CARNEGIE MUSEUM OF ART Objects Conservator

Carnegie Museum of Art seeks an enthusiastic and versatile objects conservator. The position is responsible for the preservation, examination, maintenance, and treatment of the museum's extensive and varied collections of indoor and outdoor three-dimensional works of art, including ceramics, stone, glass, metals, furniture, ethnographic materials, unconventional modern materials, and architectural casts and models. Primarily from the 18th century to the present, objects range from historical to contemporary, and many are composite in nature; also included are works of art on loan and in temporary exhibitions.

A master's degree in conservation with a demonstrated understanding of current conservation science practices and a minimum of three to five years of work experience encompassing a broad range of media and periods, including contemporary, are required. Previous experience as a museum conservator is preferred. Must be able to meet tight deadlines. Strong written and verbal communication skills are essential, including the ability to explain techniques and give clear and concise advice on conservation and preservation. Must demonstrate good organizational and planning capabilities and the ability to work collaboratively and supervise the work of others. Please send resume, salary requirements, and references to: Human Resources-OCCMA, Carnegie Museums of Pittsburgh, 4400 Forbes

Avenue, Pittsburgh, PA 15213 or e-mail us at: employment@carnegiemuseums.org. EOE

UNIVERSITY OF DELAWARE DEPARTMENT OF ART CONSERVATION

Continuing Non-Tenure Assistant Professor

Continuing non-tenure track assistant professor, nationally competitive salary and excellent benefits. Start date—September 2006.

The Art Conservation Department at the University of Delaware seeks applications for an assistant professor to direct the undergraduate program, teach undergraduate art conservation courses, and graduate courses as needed, assist in teaching preventive conservation and discipline-specific internships at the undergraduate and graduate level, and to enhance and promote public outreach, diversity, and other collaborative initiatives within the department and profession.

Minimum qualifications include a Master's degree in conservation; experience in preventive conservation; evidence of excellence in teaching and mentoring; and a demonstrated commitment to public outreach. The ability to communicate effectively with a variety of audiences and to work collaboratively with allied professionals is essential. Preference will be given to applicants with teaching experience and interests that complement those of our current faculty.

The Art Conservation Department at the University of Delaware administers both an undergraduate and graduate program, the latter in collaboration with Winterthur. Our undergraduate program includes approximately 50 students and offers concentrations in art conservation pre-graduate studies and collections care. The Winterthur/University of Delaware Program in Art Conservation (WUD-PAC) is a 3-year post-baccalaureate program leading to a Master of Science degree in Art Conservation. Our faculty includes leading scientists and conservators in the treatment and preservation of paintings, works of art on paper, photographic materials, furniture, textiles, decorative, archeological and ethnographic objects, and architectural surfaces.

The University of Delaware is a land-, sea- and space-grant institution, with its main campus in Newark, DE, located midway between Washington, DC and New York City. Winterthur is located outside of Wilmington, Delaware.

Send (1) statement of interest; (2) curriculum vitae; (3) evidence of teaching effectiveness; and (4) names and contact information of three or more references to: Kathleen Kiefer, Art Conservation Department, Faculty Search Committee Chair, 303 Old College, Newark, DE 19716. The curriculum vitae will be shared with departmental faculty. Review of applications will begin February 1, 2006 and continue until the position is filled. The University of Delaware is an EO,AAE, and is strongly and actively committed to diversity within its community.

SOLOMON R. GUGGENHEIM MUSEUM

Paper Conservator

The Solomon R. Guggenheim Museum is seeking a highly qualified Paper Conservator to be responsible for the Museum's collection of works on paper and administer activities related to paper and photographic conservation. The successful candidate must demonstrate excellent hand skills and have proven experience in the management of a paper collection. The Paper Conservator will examine, evaluate, clean and repair artworks; advise on works for exhibition and loan; and conduct research on techniques and materials. S/he will also act as a courier to accompany traveling works on paper and be responsible for the training and supervision of interns and fellows.

Applicants should be graduates of a recognized conservation training program or equivalent with a minimum of five years post-graduate working experience. Demonstrated experience in the treatment of modern and contemporary art is preferable, as the collection's contemporary works can be quite complex. S/he should be able to communicate well with colleagues while working independently. Strong interpersonal skills and team spirit are essential. The successful candidate's title and salary will be commensurate with his/her experience.

The position will commence as

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

soon as possible. Applications should include curriculum vitae, two letters of recommendation, and a letter of intent to:

Human Resources
Attn: Paper Conservator
Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York, NY 10128
Fax: (212) 423-3640
employment@guggenheim.org
(Attn: Paper Conservator)

DETROIT INSTITUTE OF ARTS

Conservation Scientist

The Detroit Institute of Arts Conservation Department seeks a Research Scientist with a Ph.D. (Analytical, Physical Chemistry or Materials Science) or a Conservator with equivalent science experience.

museum experience, excellent writing and verbal communication skills, publications in peer reviewed journals, and should demonstrate innovation in conceiving and implementing analytical methods for the study of art/artifact fabrication techniques. Candidate needs to be an effective liaison between scientists in academia and industry and museum staff and have strong desire to advance conservation and conservation science fields. Salary and level of appointment commensurate with experience. Full benefits. Please submit cover letter, vitae, three professional references, copies of recent publications, and other relevant supportive material to The Detroit Institute of Arts, Organization Development/Human Resource Department, 5200 Woodward Avenue, Detroit, MI 48202 or by fax (313) 833-0343 or email hrjobs@dia.org. Candidate must be a city of Detroit resident within three months of date of hire. EO/AA Employer.

CONSERVATOR

National conservation/restoration studio is seeking a conservator for projects in-house and on-site throughout the United States. The successful candidate should possess a formal advanced degree in painting conservation plus experience. Must have excellent organizational, oral and written communication skills as well as U.S. Citizenship. Call 1 (800) 969-3033 to request an application form.



34th Annual Meeting
June 16 – 19, 2006
Westin Providence
Providence, RI

2006 AIC Annual Meeting

Using Artifacts: Is Conservation Compromised?

When does society have the right to use cultural property? Access to and use of cultural property is constantly debated. When deciding whether to use an object, assessment of possible damage or alteration to the object's physical condition, perceived value, or future use, is usually weighed. This year's meeting will explore the criteria that influence the decision-making process.

Tentative Schedule of Activities

Friday June 16

Workshops and Tours

Saturday June 17

General Session, Specialty Group Sessions, Exhibit Hall, Opening Reception

Sunday June 18

General Session, Specialty Group Sessions, Exhibit Hall, Issues Session, AIC Business Meeting, Party²

Monday June 19

Specialty Group Sessions

For more information, please

contact:

AIC

1717 K Street NW

Suite 200

Washington, DC 20036

(202) 452-9545

info@aic-faic.org

The Art & Science of Protection

Optium™ Museum Acrylic

For Artwork, Prints, Photographs & Collectibles

Tru Vue and the Tru Vue logo are registered trademarks of Tru Vue, Inc., McCook, IL, USA.
Optium Museum Acrylic is a trademark of Tru Vue, Inc., McCook, IL, USA.

Optium™ Museum Acrylic is the best choice for handling your most delicate and irreplaceable works of art.

This lightweight, anti-reflective, clear-coated acrylic provides greater security than traditional glazing. Optium™ Museum Acrylic also offers protection against harmful UV light rays without masking the beauty of art.

It is ideal for framing all mediums including pastels and charcoals and is a perfect display and shadow box choice.

For a sample, call the Tru Vue Customer Service department at 800-621-8339.

 **TRU VUE®**

A Subsidiary of Apogee Enterprises, Inc.

9400 W. 55th Street, McCook, IL 60525
www.tru-vue.com

800-621-8339

American Institute
for Conservation of
Historic & Artistic Works

1717 K Street, NW
Suite 200
Washington, D.C. 20036

info@aic-faic.org
www.aic-faic.org

AIC

AMERICAN
INSTITUTE FOR
CONSERVATION
OF HISTORIC AND
ARTISTIC WORKS

PERIODICAL