

## Inside

From the President	2
AIC News	3
Annual Meeting News	7
FAIC News	8
JAIC News	11
People	11
In Memoriam	12
Conference Reports	12
Allied Organizations	14
Washington Watch	14
Grants and Fellowships	15
Worth Noting	15
Grant Deadlines	16
Health and Safety	17
Donations	18
Specialty Groups	20
Courses, Conferences, and Seminars	25
Positions, Internships, and Fellowships	29

### Plan Ahead—2007 and 2008 Annual Meetings Moving to APRIL

- AIC's 35th Annual Meeting  
in Richmond, VA  
April 17-20, 2007  
Theme: Fakes, Forgeries, and  
Fabrications  
Museum Exhibit Lighting  
2007—A pre-session work-  
shop, April 16-17, funded in  
part by NEH.
- AIC's 36th Annual Meeting  
in Denver, CO  
April 21-24, 2008  
Theme: Unique Collaborations

Mark your calendars and join us in April. Deadline revisions will follow to assist in the transition of the 2007 and 2008 Annual Meetings from June to April.

## Considerations in Cleaning Historic Stonework

by George Wheeler

### Introduction

The word used to describe professionals in the Architecture Specialty Group (ASG) is different from the words used in other conservation specialties and perhaps this signifies the inclusive nature of the architecture discipline. For the ASG the term is “architectural conservator” as compared to “paintings conservator” or “objects conservator.” In the latter two examples, the possessive or attribute modifier is in the form of a noun and not an adjective. An informal but solid consensus of ASG members indicates that this difference is neither capricious nor arbitrary, and that it accurately reflects the fact that the focus of its conservators is objects of architectural scale and may include anything from grave markers, to outdoor sculpture, monuments, and skyscrapers. While it may be said that architectural conservators less often engage in actual hands-on work in the final execution of a project, many of their other functions are similar to those of conservators in other disciplines and include such steps as preparation of an initial conditions survey (including supporting historical research and materials analysis), exploration of treatment options (including executing trials of candidate treatments), and preparation or involvement in the creation of bid documents and documentation of all phases of the conservation work. Architectural conservators are also called upon to manage large, multi-faceted projects. The primary aims for the conservation of these objects of architectural scale are virtually identical to all other areas of conservation: aesthetic—to improve appearance or readability; structural—to stabilize the substrate; material—to reduce or eliminate sources of deterioration. The cleaning of outdoor stonework can be used to illustrate some of the issues and considerations that architectural conservators deal with when devising and carrying out conservation projects.

### Aesthetic Issues in Cleaning Outdoor Stonework

Cleaning art objects to improve appearance and/or readability is a concern of conservators in all specialties and that process may take on added complexity for objects that remain outdoors. For example, rainwater run-off on limestone buildings often creates a nonsensical pattern of light and dark that does not relate to architectural forms and their interplay with sunlight. On the Columbia University School of Journalism building, areas of limestone exposed to rainwater run-off appear lighter in color, while darkened areas with no run-off remain soiled (see figure x). Another striking example of the damaging visual affect of accumulated soiling can be seen on Giambologna's marble sculpture, *Rape of the Sabines*, in the Loggia della Signoria in Florence as it appeared in 1997 (see figure 1). The black “stripes” down the back of the main male figure result from accumulated soiling and create a false chiaroscuro. The cleaned sculpture (2005) shows the subtle modulations of grays and the articulated musculature on the back of the same figure (see figure 2).

Similar concerns exist for stone sculpture that has become soiled in museum or other indoor environments and the aesthetic aims of cleaning are similar: reducing the artificial light-dark patterns created by soiling to enhance or reveal the natural patterns created by play of light across the sculpture's surfaces and volumes. However, indoor

*continued on page 9*

## AIC NEWS

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### 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

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## From the President

### Start Preparing for Providence!

Soon you will be receiving information and registration materials for the 34th Annual Meeting which takes place on June 16-19 in Providence, Rhode Island. Information is also available on our website at <http://aic.stanford.edu/meetings/index.html>. Our Annual Meeting theme, "Using Artifacts: Is Conservation Compromised?," will explore the criteria that influence decision making processes. Our AIC staff, the local arrangements committee, the Specialty Group Program committees, and the AIC Vice President have worked with the Annual Meeting General Session Committee and the Emergency Preparedness, Response, and Recovery Committee to produce a program that reflects the tremendous diversity of our field.

The AIC Board has considered the recommendations of the Annual Meeting Task Force and comments from the Internal Advisory Group. You will see several changes implemented over the next few years. For example the meetings will be a little shorter, the general session and specialty group sessions will mesh better, and the dates of our meeting will range between April and July. Be advised that the 2007 meeting in Richmond, Virginia will be held April 18-20, with workshops on April 16 and 17.

As we move into 2006, AIC has continued to participate in hurricane recovery efforts. AIC members are still participating in the National Task Force, providing educational workshops, and are working with institutions and agencies to conserve collections in the Gulf Region. Our Emergency Preparedness, Response, and Recovery Committee has received a new charge and this committee will lead the Issues Session at the Annual Meeting. It is obvious that AIC must expand its efforts to ensure that more conservators are well prepared to assist in future disasters and to help with institutional risk assessments. As a membership organization we will also focus on improving the role of conservators in collaborative alliances with other organizations.

Over the past year, several new staff were added to our national office. Many new initiatives are currently underway to improve how our organization serves the membership. A few examples include: renewed attention directed to the website; expansion of the professional development courses with the award of a new NEH grant; and further advancement of the FAIC. Our executive director and her talented staff have worked very hard to maintain ongoing organizational responsibilities as well as suggest new ideas to improve efficiency.

The quality and degree of professionalism within our field is a reflection of individual conservators. The AIC should be more than an organizational label. Membership should signify the highest level of professionalism. While AIC attempts to represent the membership as best it can, it is your active participation that will assure that your interests are heard.

—Nancy Odegaard, AIC President, Conservator, Arizona State Museum, Professor, Anthropology and Materials Science Departments, Co-Director, Heritage Conservation Science Program, University of Arizona, Tucson, AZ 85721  
(520) 621-6314; fax: (520) 621-2976

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Visit the AIC website for up to the minute 2006 Annual Meeting information. Be in the know—bookmark the AIC website today: [www.aic-faic.org](http://www.aic-faic.org)

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## AIC News

### Call for Nominations for Candidates for the AIC Board

The AIC Nominating Committee is pleased to present the following slate of candidates for the AIC Board of Directors for 2006.

- Secretary: Meg Loew Craft
- Treasurer: Richard Kerschner
- Director, Committees and Task Forces: Dare Hartwell

We invite other nominations in writing from the membership-at-large.

The AIC Bylaws require that candidates for director be Fellows or Professional Associates in good standing. Nominations should be sent to Jill Whitten, Chair of the AIC Nominating Committee, c/o AIC, 1717 K Street, NW, Suite 200, Washington, DC 20036. The deadline for nominations is **March 16, 2006**.

If you have questions, please contact one of the Nominating Committee members:

Jill Whitten, Chair  
Phone/fax: (713) 426-0191  
[wpfineart@houston.rr.com](mailto:wpfineart@houston.rr.com)

Kate Garland  
(816) 751-1253  
[kgarland@nelson-atkins.org](mailto:kgarland@nelson-atkins.org)

Beverly Perkins  
(951) 698-1520  
[perkins.b@comcast.net](mailto:perkins.b@comcast.net)

### Call for Nominations for Candidates for the AIC Nominating Committee

The president of AIC seeks nominations of qualified candidates for the Nominating Committee election to be held at the 2006 AIC business meeting. There are three members on the committee and the service commitment is three years. Each year one new member is elected to the Nominating Committee.

Per the AIC Bylaws, all nominations should be sent to the AIC President, Nancy Odegaard, c/o AIC, 1717 K Street, NW, Suite 200, Washington, DC 20036. A written statement that the nominee is willing to serve must accompany the nominations. Additional nominations will be accepted at the business meeting.

## Certification Update

In November 2002, after the AIC Certification Task Force presented a model for a certification program (AIC News, May 2002), the AIC Board called for a vote to get a sense of member support for a certification initiative. The Board circulated a mail ballot to all members of AIC asking whether the resources of the organization should be put toward developing a professional certification program. Sixty two percent of the ballots cast were in the affirmative. The Board then created a Certification Development Committee (CDC), charged with developing a certification program for conservators, including a mechanism for re-certification or renewal. Building on the work of the Certification Task Force, the Committee was tasked to create a program for membership and Board review through:

- Direct involvement of AIC membership
- Cooperation and input from AIC Specialty Groups, Committees, and Task Forces
- The judicious and appropriate use of expertise outside of AIC
- Research on and evaluation of existing conservator certification programs

### The CDC Structure

As chair of the committee I was delighted that many AIC members immediately expressed an interest in participating in what was certain to be the long and complex process of developing a certification program. In order to begin addressing the many diverse tasks necessary to develop a successful program and to get the input of as many members as possible, a unique AIC committee was formed. The initial CDC members were chosen from the other AIC committees that would be most impacted by certification: Membership, By-laws, and Education and Training. In addition, the specialty group chairs were asked to select a representative to serve on the CDC, and CIPP was asked to select an additional representative for the CDC to be certain that we considered issues and concerns relating to a growing number of AIC members engaged in private practice.

Each member of the CDC was asked to form a working group and was assigned certification development tasks relating to areas of interest or expertise.

This structure allows the CDC to tackle a large number of tasks simultaneously—expediting the development process—and also broadens the base for member participation in

## Introducing Electronic Ballots for 2006 AIC Board of Directors Elections

AIC is streamlining the voting process in an effort to reduce costs to the organization while maintaining the basic framework of the elections. By April 16, the ballot form, the candidates' answers to the questions posed by the Nominating Committee, and candidate biographical information will be placed in a members-only section on the AIC website.

When the ballots are available, members will be notified in two ways:

- By email, on April 17, with the link to the ballot section of the AIC website.

the development of a certification program. The working groups are made up of AIC members who previously had expressed interest in working on certification or have special expertise in the task subject. The specialty groups were asked to create their own certification task forces by soliciting interested group members, and to select managers for their task forces who also would serve on the CDC specialty group working group.

A process is now in place for all working groups to carry out their tasks and to make recommendations to the CDC and for the CDC, after discussion, to make recommendations to the AIC Board and the AIC membership.

### Initial Tasks

Current members and initial tasks of the CDC and working groups are the following:

**CDC:** Terry Drayman-Weisser (Chair); Rebecca Rushfield (recently replacing Rosemary Fallon) (By-laws); Tom Edmondson (Membership); Kory Berrett (CIPP); Martha Singer (Education and Training); Frederick Wallace (Specialty Groups). **Tasks:**

- Determine whether certification should be general as opposed to specialty-specific and whether initially for practicing conservators only
- Recommend categories for certification, e.g. Fast-Track, Regular, and Renewal
- Develop a format for the certification examination
- Evaluate staff needs for running a certification program (working with AIC office staff)
- Evaluate the cost of a certification program and create a budget

**By-laws Working Group:** Rebecca Rushfield (Chair), Rosemary Fallon, Maria Fredericks, Hilary Kaplan. **Tasks:**

- Determine whether any by-laws changes are necessary for AIC to carry out certification
- Develop an appeals process for certification and recommend the make up of an appeals body
- Investigate a system for record confidentiality and make a recommendation (with AIC office staff) including a budget

**Membership Working Group:** Tom Edmondson (Chair), Susan Adler, Tom Heller, Sarah Fisher, Shelley Sass, Jonathan Thornton. **Tasks:**

- Examine the possible effects of certification on membership in AIC, including membership categories, increases or decreases in membership numbers (including if AIC requires membership to apply for certification)
- Determine whether Fast-Track certification is recommended and what the qualifications should be
- Address how we determine practical skills

**CIPP Working Group:** Kory Berrett (Chair), Nancy Pollak. **Tasks:**

- Update review of successes and failures of existing conservation certification programs (Canadian, British, European, etc.)
- Recommend minimum requirements to sit for certification exam (education, training, experience)

**Education and Training Working Group:** Martha Singer (Chair), Rebecca Rushfield, Karen Pavelka, Erika Lindensmith. **Tasks:**

- Evaluate opportunities for preparing for exams (bibliographies, courses, seminars, literature, on-line courses, etc.)
- Recommend a format for re-certification program (how many years after certification? Method for demonstrating continuing education and participation?)
- Develop bibliographies for preparation for exam

**Specialty Group Working Group:** Frederick Wallace (Chair); Dorothy Krotzer (Architecture); Susan Russick (Book and Paper); Kory Berrett (CIPP); Marlan Green (Electronic Media); Julie Wolfe (OSG); Harriet Irgang (Paintings Specialty Group); Laura Downey Staneff (Photographic Materials Group); James Martin (RATS); Deborah Lee Trupin (Textiles Specialty Group); Randy S. Wilkinson (Wooden Artifacts). **Tasks:**

- Determine what knowledge all conservators should have regardless of specialty (beginning with a review of the document, "Defining the Conservator: Essential Competencies," available at the AIC website, under "About AIC/AIC Core Documents," AIC 2003)
- Develop questions for exam
- Develop case studies for exam, if required

### CURRENT RECOMMENDATIONS

At a meeting of the CDC held in Minneapolis in 2005, the CDC first discussed

- By postcard, mailed on or near April 7, with instructions on how to request that a ballot be faxed or mailed to you if you do not have Internet access.

Once you have downloaded your ballot, return the completed ballot to AIC no later than May 16 in one of three ways:

- Fax
- Email
- Postal Service

If you have not already done so, be sure to let AIC know of any mailing or email address changes prior to April 1.

two issues that have been brought up by AIC members in the past: whether program training will be a requirement for certification and whether an undergraduate college degree will be required. The group also discussed general vs. specialty-specific certification, limiting the initial certification program to practicing conservators, certification categories, a certification exam format, and proof of practical skills.

#### Graduate Program Pre-requisite

The CDC recommends that program training not be a requirement for certification because there are many highly skilled and competent conservators who have not been trained through a graduate training program. A certification exam should test for competencies, not for the source of training.

#### Undergraduate Degree Pre-requisite

An undergraduate degree is generally regarded as a basic level of formal education (see “Defining the Conservator: Essential Competencies,” AIC 2003 pg. 2.). The CDC recognizes that some highly qualified, competent conservation professionals may not have undergraduate degrees, and that these conservators should not be excluded from the certification program. One possible solution discussed was to provide a grace period and not require an undergraduate degree for anyone applying during the first five years of the certification program. Alternatively, an undergraduate degree could be required but the rules could be flexible enough so that a conservator without an undergraduate degree could apply for a variance and be allowed to sit for the certification examination. If he/she passes, the lack of a degree should not prevent the conservator from being certified.

Membership representative, Tom Edmondson, observed that it would make sense to have pre-requisites in keeping with those currently used for Professional Associate membership: “An applicant should have an undergraduate university degree or the international equivalent. Applicants without a degree may still apply, but must request a waiver from the ‘Board of Examiners’ (or other governing body).” There was consensus that the CDC adopt Tom Edmondson’s recommendation.

#### General Certification vs. Specialty-specific Certification

The CDC recommends that certification should initially be general rather than specialty-specific. The specialty groups currently are at various stages of readiness to develop spe-

cialty-specific certification programs. Some specialty groups may be many years away from even beginning to plan for specialty certification. The consensus was that it would be detrimental to the development of a working program if it were created in a piecemeal fashion. The CDC recommends that AIC begin with general certification and that specialty certification be added if and when each specialty group develops a specialty certification program.

#### Limiting Initial Certification to Practicing Conservators

The CDC recommends that certification be initially offered to practicing conservators with the possibility of expanding to educators, conservation scientists, administrators, etc., if these groups are interested and wish to create appropriate methods of evaluation and testing. If an educator, scientist, administrator, or other conservation-related professional, is also trained as a practicing conservator, he/she could apply for certification.

#### Certification Categories

The CDC recommends the following categories for certification: Regular (by exam), Fast-Track (without exam, but with specific requirements), and Renewal (re-certification after a specified time period). The Renewal category was considered especially important for assuring that those certified would stay abreast of advances in the field in order to retain their certification (education and training working group to recommend requirements). Tom Edmondson added comments from the membership working group concerning the Fast-Track category. The membership working group felt that the inclusion of this category will be accepted only if it is not considered a ‘free ride.’

The membership working group’s recommendation was that “only Fellow and PA members with 7 years or more experience be eligible for Fast-Track certification, with the additional requirement of having their first certification renewal in a shorter timeframe than required for all others. There should be a well-broadcast one-year window available prior to launching the Fast-Track program for anyone eligible to be a PA, who has 7 years or more experience, but has not upgraded from Associate to do so.”

The CDC members suggested an additional requirement that those certified through Fast-Track agree to be involved with evaluating the exam questions by taking sample tests anonymously. There was general agreement by the CDC members that all of

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Better an  
expiration date  
on your  
respirator than  
you! Reorder  
your cartridges  
before they are  
finished. (Do you  
know how many  
hours a cartridge  
is good for?) And  
get fit tested  
every year.

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(A message  
from the AIC  
Health and  
Safety Commit-  
tee.)

the above would be reasonable requirements for a Fast-Track category.

#### Certification Exam Format

CDC members discussed the format for a certification exam. The intent of the model proposed previously by the Certification Task Force was to make the exam as objective as possible. The following format was suggested: a written two-part multiple choice exam, the first section would be made up of questions on general widely-based knowledge across all specialties and the second section would include a specified number of self-selected case histories with questions addressing complex concepts and processes. A passing grade would be required on each part of the exam. All members of the CDC agreed that this format be recommended. Proctored examinations in conjunction with AIC meetings as well as at selected regional locations were recommended by the Committee.

#### Proof of Practical Skills

The CDC recommends that proof of practical skills be required *before* taking the written exam. The membership working group addressed how a conservator's practical skills could be assessed. Their initial comments on this are as follows:

"We think that a visiting committee to each studio is probably impractical. We also had to refine what was meant by practical skills. We arrived at 'important practical skills relevant to the individual's discipline,' and which included problem solving, powers of observation, reasoning and treatment design. One way of actually being able to ascertain these skills might be to send out a CD with high quality images of an object or work of art, have the applicant perform an examination and write a condition report with a treatment proposal. The report should include a well-developed rationale for the proposed treatment. This plus 3 letters of recommendation that address the applicant's capabilities in all of the above, including an assessment of the applicants applied treatment skills."

#### On-going Work

All working groups have been addressing assigned tasks and the chair of each group will report progress in future issues of the AIC News. The CDC in collaboration with AIC Board Director, Jane Klinger, and AIC Executive Director, Eryl Wentworth, are pursuing funding sources to expedite the development of a certification program. I

wish to thank Katy Untch for her past efforts in this area.

If you are interested in participating in the certification development process, we welcome your input. There is still much to do. The best way to contribute is to volunteer on a specialty group task force. We also encourage your comments and suggestions which can be sent to me at [tweisser@thewalters.org](mailto:tweisser@thewalters.org).

—Terry Drayman-Weisser  
[tweisser@thewalters.org](mailto:tweisser@thewalters.org)

#### AIC – Help us Reach Out

As an AIC Member, you already have an understanding of the valuable informational, professional, and educational benefits that AIC membership provides. In addition you have had the opportunity to play a role in shaping the conservation profession.

In 2006 help us spread AIC benefits to your colleagues. As a professional in the field, you probably know of other conservators and related professionals who are not AIC members. Help us grow our membership by providing us with their contact information, so that we can introduce them to the AIC you know and value.

Here are just a few examples of colleagues you can refer to AIC:

- Your co-worker(s)—especially if they always ask to borrow your AIC publications
- Your museum or organization (AIC has institutional memberships)
- Peers at other institutions you have worked or networked with
- If you attend a conference or workshop, you can send the attendance list (these are often in any set of materials you receive onsite) to AIC.

Don't worry if you are unsure whether a colleague is an AIC member; refer them to us anyway and we will check on their membership status.

We welcome anyone as an "AIC Ambassador." If you would like to approach a colleague and explain the benefits of AIC membership, we can provide you with some talking points.

Please take a minute to think of at least one person to refer to AIC and email or mail us contact information. Not only will you be helping your association grow, you will be doing a colleague a favor.

Please email or mail information to:  
Ruth Seyler  
Membership & Marketing Director

## Low Hotel Rates in Major Cities

At your next opportunity, check it out and check into Club Quarters! As a member of AIC, you and your guests can take advantage of low hotel room rates (particularly on weekends and holidays). Hotels are located in New York, Philadelphia, Chicago, San Francisco, Houston, London, and Washington, DC.

Club Quarters offers 24-hour room service and a fitness facility. The rooms all have free high-speed wireless Internet access, a dataport, a speakerphone with two lines, cordless phone, a well-lit desk and work area, refrigerator, and tea and coffee makers.

We hope you and your colleagues, friends, and family can take advantage of this AIC member benefit!

For more information, visit the Club Quarters' web site at [www.clubquarters.com](http://www.clubquarters.com) or email them at [reservations@clubquarters.com](mailto:reservations@clubquarters.com). (Password: AIC)

rseyler@aic-faic.org  
AIC  
1717 K St. NW, #200  
Washington, DC 20036

## Members Respond to Education Survey

Thomas Edmonson and Thomas Heller of the AIC Membership Committee drew the two winning names from more than 700 members who responded to the AIC education survey this fall. **Roger Joyce** of the Wyoming State Archives and **Kevin Gleason** of Conservart, New York, will receive free registrations to the 2006 AIC Annual Meeting in Providence, Rhode Island. Congratulations to the winners and many thanks to everyone who responded to the survey.

Results from the education survey will be compiled by late March. A summary should appear in the May *AIC News*. The response rate was approximately 30%, which is excellent for a survey of this type. The survey results will be used to help evaluate AIC's professional development program and to guide future activities. The data will also be compared to a similar survey conducted in 2001 to identify trends and changing needs.

The survey was funded in part by a Preservation and Access Education and Training grant from the National Endowment for the Humanities.

—Eric Pourchot  
[epourchot@aic-faic.org](mailto:epourchot@aic-faic.org)

## \$10,000 Grant from the Samuel H. Kress Foundation Supports Workshops in Louisiana

With funds from a generous \$10,000 grant from the Samuel H. Kress Foundation, the AIC is taking lessons learned from the 2005 hurricane season to present three one-day workshops on wet recovery of collections in locations across Louisiana. Organized by Mary Striegel, with the support of the National Park Service's National Center for Preservation Technology and Training (NCPTT), the workshops are open to collections staff and volunteers from cultural organizations and private collectors.

Professional conservators will present topics in disaster recovery based on documented research and first-hand experience. Instructors will cover personal safety, disaster planning, salvage and recovery methods for a variety of materials, needed supplies, and first steps after a disaster. Additionally, participants will have an opportunity to handle damaged materials similar to those they would likely

encounter in their own collections.

Instructors include Beverly Perkins, a member of the Emergency Preparedness, Response, and Recovery Committee of the AIC and acting AIC volunteer responder coordinator, and Hilary A. Kaplan, a senior conservator at the U.S. National Archives and Records Administration (NARA). The National D-day Museum, LSU Rural Life Museum, and NCPTT have generously agreed to be the institutional host sites.

AIC's partners in sponsoring the workshops include the Federal Emergency Management Agency; the Louisiana Association of Museums; the Louisiana Department of Culture, Recreations, and Tourism; NARA; and NCPTT.

## Annual Meeting News

### 2006 Annual Meeting Registration Has Begun.

Keep an eye out for the 2006 Annual Meeting Registration Brochure. You should be receiving it in the mail soon. Get the best value by registering by the early bird deadline of April 2. Join your colleagues in Providence, Rhode Island, June 16-19, for the latest information about the conservation field.

- Participate in the ongoing debate that is the 2006 Annual Meeting theme: "Using Artifacts: Is Conservation Compromised?"
- Experience an Exhibit Hall packed with the latest conservation products and services. Vendors will be on hand to assist you with your product assessments.
- Discover new treatment techniques from the many papers presented.
- Develop and strengthen relationships with colleagues through the many networking opportunities available at the Annual Meeting.
- Learn new skills in an AIC pre-conference workshop.
- Delight in Providence—a modern American city full of Old World charm.

See you in Providence! Visit the AIC website at [www.aic-faic.org](http://www.aic-faic.org) for more information.

### Volunteers Needed!

Are you looking for a way to reduce the cost of attending AIC's Annual Meeting? Consider becoming an Annual Meeting volunteer. AIC is looking for individuals to provide between four and eight hours of volunteer service during the Annual Meeting. Projects can include assembling packets, assist-

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Comparing  
health insurance  
rates?  
Call 888/450-  
3040 to find out  
if you can benefit  
by joining AIC  
Association  
Health Programs!

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ing at the registration desk, staffing a local hospitality table, staffing the AIC booth, and monitoring sessions. All selected volunteers must be current AIC members and are required to register by the early bird deadline (April 2, 2006).

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

For consideration and more information relating to this opportunity, please contact AIC Membership & Marketing Director, Ruth Seyler at (202) 452-9545 ext. 18 or [rseyler@aic-faic.org](mailto:rseyler@aic-faic.org).

## **FAIC News**

### **FAIC Receives NEH Grant for Professional Development**

The National Endowment for the Humanities awarded FAIC a \$288,312 Preservation and Access Education and Training grant to support an expansion of AIC's program of professional development for conservators during 2006 and 2007. The award includes support for program costs as well as additional FAIC scholarships for participants. Upcoming workshops funded by the grant include:

“Tear Repair of Paintings,” May 11-13, New Haven, Connecticut

“Water and Paper,” August 1-4, Buffalo, New York, and August 8-11, San Francisco, California

“Adhesives for Conservation,” September 11-15, Los Angeles, California

Workshop topics proposed for 2007 under the grant request include “Bleaching of Works on Paper,” “Museum Exhibit Lighting,” “Characterization of Hides,” “Modern Drawing and Painting Media,” and an additional presentation of “Adhesives for Conservation.”

Collaborating institutions include Yale University Art Gallery, State University of Buffalo, Fine Arts Museums of San Francisco, UCLA/Getty Archaeological and Ethnographic Conservation Program, Getty Conservation Institute, Canadian Conservation Institute, Gerald R. Ford

Conservation Center, Winterthur Museum, New York University Institute for the Arts Conservation Center, and The Morgan Library.

Letters of support from past workshop participants and many of AIC's allied organizations helped to make the case that affordable continuing education opportunities for conservators will significantly enhance stewardship of America's cultural property and important primary sources for humanities research, education, and dissemination. Thanks to everyone for their support!

—Eric Pourchot  
[epourchot@aic-faic.org](mailto:epourchot@aic-faic.org)

### **FAIC Board Establishes New Grant Category**

At its November meeting the FAIC Board voted to establish an additional grant category entitled “Small Meeting Support.” The Small Meeting Support grant, up to \$2500, is intended to help AIC members defray the costs of developing and holding small meetings. A small meeting is defined as one that has more than five but less than 12 people. Meetings may include seminars, research, brainstorming, problem solving, or other continuing education endeavors that support both professional development and the conservation profession. The small meeting grant is intended to create a participative environment where problem(s) are solved and decisions are made on a subject, problem, or idea. The grant can also be used to facilitate communication among meeting participants, so funds could be spent on telephone, video, or web conferencing expenses. Application forms and grant guidelines will be posted on the AIC website by June 1 and the deadline for application is September 15, 2006.





Figure 1: Giambologna, "Rape of the Sabines," before cleaning.

sculpture (or architectural fragments and larger sets of building elements) generally present a more consistent pattern of soiling than sculpture, monuments, and buildings outdoors. Indoors, high points, projections, and up facing surfaces tend to soil more and become darker than recesses and this preferential soiling can create a garish and confusing appearance.

This pattern of soiled high points and projections is essentially the negative of what occurs outdoors for limestone and marble where recesses and areas not exposed to run-off accumulate black deposits and fully exposed areas remain light. Surfaces of carbonate rocks exposed to no-rain events or run-off participate in a process known as dry deposition and become *pervasively* soiled—any light-dark effects of light play are muted or obliterated in the overall dark grayness of tone. Sandstones and other silicate rocks also soil pervasively in thin layers. Another effect for buildings that are completely soiled is that their sense of weight is greater than that naturally created by their massing and materials.

Differences in choice of building materials can also result in unintended visual effects. For example, the soiling of limestone and sandstone exposed outdoors is demonstrated to good effect on the New York Academy of Medicine, which is constructed of both light gray Indiana limestone and mottled, mustard



Figure 2: Giambologna, "Rape of the Sabines," after cleaning.

colored Ohio sandstone (see figure 3). The building's "salt and pepper" appearance results from rain-washed, light limestone and completely soiled sandstone and is an artifact of their mineralogy and related mechanisms of soiling.

#### Risks in Choosing Not to Clean

Conservators also rationalize cleaning outdoor stonework to reduce or eliminate sources of deterioration. Although aesthetic aims for cleaning may apply equally to limestone and sandstone, this equality does not apply when the goal of cleaning is to slow or eliminate deterioration. Mechanisms of soiling and the resultant components are different for carbonate and silicate building stones. For example, limestone and marble interact with acid rain and sulfur dioxide to produce gypsum (calcium sulfate dihydrate) that secures black particulates (fly-ash) in place. This results in the patterns of light (erosion or loss) and dark (accretions or crusts) seen on the façade of the Columbia University building and the Giambologna sculpture. In contrast, soiling of most silicate rocks such as sandstones does not involve the action of acid rain or sulfur dioxide and the resulting deposits contain only hydrocarbons and flyash. Gypsum is not present and the soiling layer is thin, pervasive, and tightly bound to the stone surface.

What potential risks do these different structures and components of soiling pose for their respective sub-

strates? For limestone and marble outdoors, experience indicates that leaving soiling crusts in place leads to loss of the underlying stone because of the water solubility of gypsum. Removing these crusts significantly reduces the risk of loss. Some readers may recall that a similar argument was recently put forth for removing gypsum deposits from Michelangelo's *David*, but this argument is not easily supported for objects exhibited indoors. Gypsum must be exposed to rain, or humidity in excess of 97% (i.e. its equilibrium relative humidity), for it to dissolve, be mobilized, and then recrystallize. In contrast, the absence of gypsum in the soiling layer for most sandstones and other silicate rocks leads to a much lower risk of deterioration if the soiling is left in place. Therefore, the rationale for removing soiling solely to slow deterioration of the stone is much weaker.

#### Risks in Choosing to Clean

The different components of soiling associated with carbonate and silicate substrates, and the relative tenacity with which they are attached, influences their ability to be removed and, therefore, the relative risk associated with cleaning. The water solubility of gypsum, which is the source of its ability to cause deterioration, also allows for its removal by water alone—usually with misting devices. Water alone is



Figure 3: NY Academy of Medicine, constructed of limestone and sandstone. Note soiled sandstone.



Figure 4: Columbia University School of Journalism Building, soiled limestone.

ineffective for cleaning sandstone. Other methods, such as chemical cleaning—using acids, bases, alone or in combination, and particulate or abrasive cleaning—using mineral or glass particles delivered under pressure, are generally considered to carry greater risk of damage to stone substrates than water misting.

Both chemical and abrasive methods have advanced considerably in the last 25 years. The term most commonly used for abrasive cleaning prior to about 1980 was *sand blasting*. The widespread use or misuse of the technique led to a ban on abrasive cleaning by the Department of the Interior for its historic properties. At that time, the words *sand* and *blasting* were quite appropriate. The abrasive medium was sand—both in the geologist’s sense, i.e. a collection of mineral particles ranging in size from 0.06 to 2 millimeters (60 to 2000 micrometers), and, in our common sense, i.e. primarily particles of quartz beach sand. The particles were also “blasted” at stone surfaces at pressures ranging from hundreds to thousands of pounds per square inch (psi). The large size and relative hardness of the particles, and the high pressure of delivery allowed significant damage to occur during routine cleaning operations. Newer methods have employed much smaller (a softer) particles (typically 50 micrometers or less) and much lower pressures (60 psi or less). These improvements allow use with much lower risk, for cleaning not only sandstones, granites, schists, and gneisses, but



Figure 5: Columbia University School of Journalism Building, unsoiled limestone.

also limestones and marbles.

Advances in chemical cleaning have not been as dramatic as with abrasive methods. However, formulations have become more complex and have taken advantage of many new surfactants and wetting agents in addition to the primary cleaning agents that may be mixtures or organic and mineral acids, strong bases, and chelating agents. For several decades now, many building cleaning products have contained gel components and other additives similar to or the same as those that have become a focus of attention (and controversy) for cleaning paintings. Gels provide intimate contact with soiled surfaces and the slight adhesion keeps active cleaning ingredients localized. With resultant shorter dwell times, the risk of damage, either by direct action of cleaning agents or by their subsurface migration, is much reduced. Gel clearance, a problem cited for more fragile surfaces, is more easily achieved for outdoor stonework where copious quantities of water and power washers can be used.

Another important aspect in the judicious use of chemical cleaners over the last two decades is that the skill level of the mechanics that employ them has been raised through various collaborative efforts. For example, training programs initiated by institutions like RESTORE have brought together contractors, architects, conservators, and scientists to increase general and specific awareness of building conservation methods and materials. Product manufacturers and suppliers have shared infor-

mation, experience and expertise about cleaning materials and their proper use. It should also be pointed out that architectural conservators have been both a spur and a lubricant for raising the skill level and awareness for all participants.

Like abrasive methods, chemical methods are not without risk. In the author’s experience, it is easier to make a mistake and the words “too clean” are more often heard with chemical cleaning than with other methods.

#### Cleaning and Over Cleaning—Perception, Rhetoric and Responsibility

Surprisingly, many of those who have opinions about whether an object or building has been over cleaned appear to rely on the same yardstick used by Supreme Court Justice Potter Stewart when discussing pornography. (“I may not be able to describe it but I know it when I see it.”) Although the eye-connected-to-the-brain is a powerful data collection and data processing instrument, false conclusions can be drawn when data are over interpreted. For example, sometimes the words “too clean” or “over cleaned” are taken to mean that irreparable physical damage has been done, as is evidenced by a detrimental aesthetic affect. Concerns raised by what knowledgeable eyes see should be taken seriously. However, *concluding* that physical damage has been done based on concerns for what one sees is a logical construction both incomplete and casuistic and should not be used to put boundaries around the activities (particularly cleaning activities) of conservators.

To be sure, conservators are not *compelled* to clean, but they should also not give up their authority and responsibility in making the *choice* to clean on *aesthetic grounds alone*. That authority must be exercised openly and honestly—acknowledging and making clear to our participant colleagues the risks involved in cleaning so that an informed, collective decision can be made. Many in the AIC have a deep and vested interest in exploring the boundaries of our knowledge in ways that inform our actions as conservation professionals and, like other specialty groups, the ASG has much to contribute to this exploration and resulting dialogue.

—George Wheeler  
gw2130@columbia.edu

## 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. 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](mailto:rseyler@aic-faic.org)

See page 7 for money saving volunteer opportunities.

## JAIC News

### Staff changes

We welcome two new members to our editorial team. They are: Anikó Bezúr, Associate Conservation Scientist at the Art Institute of Chicago and Greg Smith, Assistant Professor of Conservation Science Buffalo State College. Both Anikó and Greg are new associate editors for the conservation science area. Regrettably, Jennifer Mass has stepped down as associate editor after serving for three years.

### Recognition

With the closing of 2005 and the beginning of 2006, I want to take the time to thank and acknowledge the *JAIC* editorial staff, associate editors, reviewers, and authors who worked together to produce three wonderful issues in 2005. The Fall/Winter issue has been or will be delivered shortly. Writing and reviewing a journal publication is an arduous task that can sometimes even seem thankless. We at the *JAIC* recognize that the *Journal* could not be as successful as it is without the dedication and hard work of these individuals and we are grateful for their efforts. As the editorial list is available in each issue and the names of the *JAIC* article reviewers shall remain anonymous, I have compiled a list of the *JAIC* authors and book reviewers from 2005. Please join me in commending them.

### JAIC Author Recognition list for 2005

Michele Austin  
Valerie Baas  
John Bogaard  
Susan Bradley  
Elizabeth Brown  
Sandra Connors-Rowe  
Patricia Cox Crews  
Pete Dandridge  
Janet Evenson  
Mark Feitl  
Natalie Firnhaber  
Walter Franke  
Silvia Garcia Fernandez-Villa  
Lisa Goldberg  
Fiona Graham  
Greta Hansen  
Susan Heald  
Erica James  
Jessica Johnson  
Marian Kaminitz  
Emily Kaplan  
Catherine Magee  
Kelly McHugh  
Paul Messier  
Magda Mircea  
Hannah Morris

Garnet Muething  
Mark Ormsby  
Pachael Perkins Arenstein  
Margarita San Andres Moya  
Martha Smith  
Joseph Swider  
Diane Tafilowski  
Joel Taylor  
Lauren Varga  
Robert Waller  
Paul Whitmore  
Leslie Williamson  
Angela Yvarra McGrew

### JAIC Book Reviewer Recognition list for 2005

Thomas Braun  
Thea Burns  
Patricia Garland  
Heather Hendry  
Marian Kaminitz  
Katherine Olivier  
Leslie Rainer  
Donna Strahan

—Michele Derrick, Editor-in-Chief, *JAIC*  
[mderrick@mfa.org](mailto:mderrick@mfa.org)

## People

**Corinne Dune** has joined Etherington Conservation Services (ECS) as the Associate Photograph and Paper Conservator. Corinne brings many strengths, including her years of hands-on experience and her accumulated knowledge of photograph conservation. ECS is pleased to add a conservator of Corinne's experience and education to the staff in Greensboro, North Carolina. Corinne's contact information is: [cdune@etheringtoncs.com](mailto:cdune@etheringtoncs.com); (336) 665-1317; 7609 Business Park Drive, Greensboro, NC 27409.

**Scott Homolka** has been appointed Associate Conservator of Works of Art on Paper at the Philadelphia Museum of Art. Since graduation from the Art Conservation Department at SUNY, Buffalo, he has held positions at the Fine Arts Museums of San Francisco, the Straus Center for Conservation and Technical Studies, and the PMA where he previously was a Mellon Fellow in Paper Conservation. Scott can be reached at (215) 684-7674 or [shomolka@philamuseum.org](mailto:shomolka@philamuseum.org).

**Katrina Newbury** joined staff at The Virginia Herrick Deknatel Paper Conservation Laboratory, Museum of Fine Arts, Boston in January as the Sandra B. Lane Associate Conservator. Formerly, Katrina was Associate Conservator of Paper and Photographic Materials at the Williamstown

## AIC Announce

Get the latest conservation-related announcements delivered straight to your email inbox. Join AIC Announce, AIC's listserv, and keep up-to-date with what's going on in the conservation community. Here's how to join:

- From the email address at which you want to receive announcements, send an email to: [majordomo@lists.stanford.edu](mailto:majordomo@lists.stanford.edu)
- In the body of your email, put this message: subscribe aic-announce

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

Art Conservation Center. During her five years at the regional lab, Katrina relocated to Georgia for two years to establish the paper lab at the satellite Atlanta Art Conservation Center. She received her graduate training in conservation at the Winterthur/University of Delaware Program in Art Conservation, and completed her third year internship at the Western Regional Paper Conservation Laboratory at the Fine Arts Museums of San Francisco. She can be reached at (617) 369-3849 or [knewbury@mfa.org](mailto:knewbury@mfa.org).

**Yoshi Nishio** of Nishio Conservation Studio in Washington, D.C. was videotaped from January 22 through February 1 for a Japanese TV program, "Gates To A Dream." The popular 30-minute program, broadcast by the Tokyo Broadcasting System (TBS), introduces Japanese viewers to people working in interesting and unique professions—in this case, a Japanese painting conservator working in the United States. In addition to Mr. Nishio, TBS interviewed **Eric Pourchot** of AIC, **Linda Stiber Morenus** of the Library of Congress, **Barbara Buckley** of the Barnes Foundation, and **Judy Walsh** of the Buffalo Conservation Program. The program helped raise awareness in Japan of Asian painting conservation in the U.S. The program aired on Sunday February 19th at 6:30 p.m.

## In Memoriam

### Kathryn O. Scott (1911- 2005)

AIC Fellow and honorary member of the American Institute for Conservation, Kathryn Olivia Scott died peacefully in her home in the Murray Hill section of New York on Saturday, October 15, 2005. She was 94 years old.

Born in Galesburg, Illinois, Miss Scott moved to Manhattan in the early 1930s. After holding a variety of jobs and attending courses at the Arts Students League, she was given a carton of textiles by a dealer and collector of pre-Columbian art. He asked her to treat them as he didn't know anyone else with Scott's ingenuity. Thus began her career in textile conservation. Her trademarks were to plan carefully and to seek the advice of leading experts. She'd consult the renowned Dr. Junius Bird (American Museum of Natural History, NY) or a superb surfactant chemist, and she would carefully find the best answer to her question. She went on to work on many fine textiles for a number of private clients and museums in New York City and across the United States. As a private conservator she considered craftsmanship and integrity to be the cornerstones of her practice. She offered to return a fragile textile whose owner wanted

a 'rush job' and a discount, or a check for a treatment that she decided was not adequate. She worked on projects for Junius Bird, advised Francesca Greene at the Textile Museum, delivered presentations at AIC, ICOM-CC, and even the Centre Internationale d'étude des Textiles Anciens in Lyon, France. Yet her primary concern was for the individual textile in her care. She routinely stayed up into the wee hours of the morning to ensure the proper packaging of a finished, treated specimen. (She often said, "Do not call a textile 'an object'—it sounds too careless!")

Despite her penchant for perfection, she made each fledgling protégé feel as though he or she was the most special person Kay Scott had ever known! Beginning in 1964, she was an Adjunct Associate Professor of Conservation at the Conservation Center, Institute of Fine Arts, New York University, where she trained many of the American textile conservators who are currently in practice today. She leaves behind a niece and nephew as well as many, many devoted friends and admirers. Burial was private; a memorial celebration was sponsored by the Conservation Center and the family.

—Mary Ballard  
[ballardm@scmre.si.edu](mailto:ballardm@scmre.si.edu)

## Conference Reports

### Gleaming, Conservation Initiatives From the Orinoco River

The Second Forum on the Conservation of the Patrimony, held in Caracas from November 4-5, was designed by Alvaro Gonzalez, conservator of documents and books and Executive Director of the National Archives of Venezuela. The Forum was carried out by Gonzalez's staff of 18 people under the auspices of a foundation he has created with The Institute for Advanced Studies (IDEA). The Forum was supported through grants from the United Nations, ICCROM, and local foundations. (For more information, visit [www.fundacionconservacion.org](http://www.fundacionconservacion.org).) Five more days of workshops took place after the Forum. The number of participants from Latin America countries was about 120, and the predominant language was Spanish.

The opening lecture, given by José Orraca, addressed the preservation of history, art, music, and literature in terms of cultural identity, in "I am...I was, Our Patrimony Defines Us." Conference talks covered multiple aspects of cultural patrimony and presented the opportunity for specialists to intermingle and create advantageous dialogue. Ramón Paolini, an architect who impressed us with

## Your Bequest Will Leave a Legacy to the AIC

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

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

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

his use of color, presented a paper on the restoration of a house in Petare. He emphasized a dominant and controversial theme of the Forum—the use of color in conservation, especially in architectural conservation and the conservation of contemporary art. This theme was continued in a presentation by Paolo Donghia, another architect, who reported on a restoration project of “Teatro Baralt” a beautiful Art Deco theatre in Maracaibo, Venezuela. Jesús Fuenmayor and Alvaro Gonzales gave participants a real feeling for the philosophical issues regarding museums and conservation in “Curating and Conservation: Uno a la vez. Drawings from Mercantil Collection.” Villena Figueira of the National Library, spoke widely of criteria necessary for the evaluation of photographic collections. Ruby de Valencia, spoke convincingly about the need to conserve prehistoric drawings and sculptures, and her presentation was especially poignant because Venezuela has the largest number of cave drawings in the world. Carmen Rosa Pfuyo, from Peru, presented a history of early interventions in the restoration of documents, the use of adhesives, tapes, and papers.

Few people know of the quality and quantity of Contemporary Art in Venezuela. Two individuals gave fabulous presentations on the conservation of work by Jesús de Soto, and Gego, Ingrid Lucena, and Ester Crespín. These works are beginning to find their way into institutions in America. Franz and Zully Grupp, of Peru, reported on the creation of a Museum of Colonial Art in Arequipa following a major earthquake, the subsequent structural collapse in the Santa Teresa nunnery and the treatment of the many polychrome sculptures that were damaged. Luis Blanco, from Barquisimeto, Venezuela, charmed us with his presentation on the conservation techniques he has designed and implemented for the large archives of an important newspaper, *El Impulso*. From ICCROM, Gael de Guichen, presented his usual plea for museums to improve their storage conditions and overall preservation standards. Concurrent with the Forum, Mr. de Guichen and Mr. Gonzales led a course for beginning professionals which espoused international preservation standards and was meant to help participants design appropriate storage conditions specific to their own institutions.

Overall, everyone who attended this conference displayed a great spirit of comradeship, a willingness to admit mistakes, and a desire to learn. The experience was reminiscent of the early days of AIC in that it raised questions that crossed all areas of specialization and was imbued with excitement and inquiry about all aspects of preservation.

The third Forum is already being planned. Our brothers and sisters in Latin American can teach us about an unparalleled commitment to art, history, preservation, the value of excellent craftsmanship, and an unquenchable thirst for more information, new materials, and new techniques.

—José Orraca  
jorraca@earthlink.net

## The Fifth Biennial North American Textile Conservation conference (NATCC): Recovering the Past: The Conservation of Archaeological and Ethnographic Textiles

### Recuperando el Pasado: La conservación de textiles arqueológicos y etnográficos

The Fifth North American Textile Conservation Conference (NATCC) held in Mexico City, November 9-12, 2005, represented a diversity of participants, objects, and perspectives concerning the complex field of textile conservation. Our Mexican colleagues and the joint board of the NATCC did a tremendous job of organizing a thoughtful, enriching conference, with gracious and elegant hospitality. With approximately 250 participants, the logistics alone were an enormous task, and the organizers did a great job. The two long days were packed with presentations and the sessions were well-coordinated thematically so that groups of papers addressed similar or related issues through a focus on very different subjects.

The scope of presentations ranged from obscure moosehair embroideries in souvenir objects by Anne Macaky to monumental caches of Pre-Columbian textiles from caves in Leymebamba, Peru, by Lena Bjerrgaard. Fanella France, Patricia Lissa, and others discussed extremes in preservation climates, such as the intentionally frozen ritual burials from the Inca period in the high-altitude Andean peaks of Northern Argentina and the accidental arctic preservation of a man and his garments in British Columbia presented by Kjerstin Mackie. Textiles from other climatic and cultural zones were presented by D Begay and Jeanne Brako, in their discussion of weavers from the Arizona deserts, Stephanie Hornbeck in her discussion of tribesmen from the African plains, as well as Christine Guintini and Maya Naunton in their descriptions of textile traditions from the Sudan. Additionally, Cándida Fernández de Calderón addressed Maya descendants from the semi-tropical southern Mexican state of Chiapas. Re-

weavers in villages in India were addressed by Priya Ravish.

A recurrent theme for the conference was the interrelationship between preservation of indigenous cultural heritage and the role of living communities in the interpretation, preservation, and presentation of their artwork. Peruvian archaeological collections located in Brazil were discussed by Luciana da Silveira, Elizabeth Mendonca, and Arabel Fernández López. Lorena Román's discussion of a Mexican feather mosaic tied together themes of indigenous versus colonial influences. Presentors also touched upon a range of contexts for fiber art, including ecclesiastical textiles from Mexico by Mercedes Gómez Urquiza, and from the Greek Church by Tatiana Kousoulu. Alejandro González Villarruel talked about the redesign of the ethnographic galleries in the National Museum in Mexico.

The wide range of media presented (including shells, beads, silver, leather, squirrel, basketry, leopard skin, and feathers) underscored the need of the textile conservator to share creativity and a constant willingness to learn about and adapt to the requirements of the artform that we strive to preserve and protect. Papers that focused on laboratory work and analytical procedures explicitly and implicitly dealt with the effects, responsibilities, and processes of conservation treatment. Topics included such issues as pesticide contamination, bleaching agents (appropriate or not), wet-cleaning, invisible reweaving, composite material and three-dimensional installation design, and x-radiography.

Although I did not participate in the supplemental workshops, the consensus from colleagues was that they were professional, informative, and constructive experiences. The tours included a survey of the rich cultural heritage of Mexico City and its art collections as well as surrounding archaeological monuments. The organizers even excelled in choosing craftspeople who presented their wares during the two days, enabling conference participants to understand and partake in traditional craft production (including local silk weaving and cochineal farming).

Although Mexico has a rich textile heritage, environmental circumstances

have left relatively few extant remnants of its ancient pre-hispanic textile past. The organizers propitiously prepared several very important exhibitions so that attendees could experience a rare glimpse into this little known and rarely preserved part of Mexican history. The exhibition of archaeological materials preserved in dry caves exhibited at the Escuela Nacional de Conservación y Restauración y Museografía with its fragments from garments hundreds of years old woven in supplementary weft patterning, and the special textile exhibition at the Instituto Nacional de Antropología y Historia, including the renowned "Malinche huipil" replete with silk and feathers woven into the traditional woman's dress, and a fantastic multi-colored ikat-dyed quechquemil, were rare experiences, greatly appreciated by participants. These exhibitions could have additionally served as a focal point for dialogue regarding practices of conservation treatment, installation, and documentation.

Two key scholars bookended the conference. Mary Frame, an independent scholar of Andean textiles, opened the conference with an in-depth presentation of her work systematically unraveling and revealing the conceptualization of textiles and textile processes in Andean culture. The conference ended with a tribute to Irmgard Weitlander Johnson, an American scholar who has lived in Mexico for over 50 years. She was honored for her lifetime devotion to the study of Mexican ethnographic and archaeological textiles. Her presence during the conference was a reminder of how important it is to recognize the pioneers in our field and for that recognition to occur in a timely fashion.

Many of the participants from North, Central, and South America were present due to the generosity of the Getty Foundation, which provided funds for travel and registration for many of the Latin American participants. The Chilean-based Comité Textil held a coordinated meeting prior to the conference, and many of their members were in attendance. Although the over-produced PowerPoint animation seen in many of the presentations hindered communications at times, the bilingual, spontaneous translations (provided with help from the

American Embassy) facilitated the cross-cultural dialogue among participants. The combination of colleagues from a variety of countries and the range of interests, experience, and expertise created a dialogue that will hopefully continue in the future.

Conference papers are forthcoming. For more information, contact: Suzanne Thomassen Krauss at [thomassenkrauss@nmah.si.edu](mailto:thomassenkrauss@nmah.si.edu) or Emilia Cortes at [paramodepisba56@yahoo.com](mailto:paramodepisba56@yahoo.com).

—Elena Phipps, Conservator, Textile Conservation Department  
Metropolitan Museum of Art  
[Elena.phipps@metmuseum.org](mailto:Elena.phipps@metmuseum.org)

## Allied Organizations

### NCPTT Creates Online Clearinghouse for Disaster Management of Cultural Resources

Immediately following the Hurricane Katrina disaster, NCPTT created a website—[www.ncptt.nps.gov/hurricanes](http://www.ncptt.nps.gov/hurricanes)—that is becoming a national clearinghouse for information on hurricane response, recovery, and disaster research.

The website is updated daily and has four major divisions: Hurricane Response, Publications, Organizations, and Maps and Lists. Also on the site is a weblog by Andy Ferrell, NCPTT's architecture and engineering program chief, who has been working with FEMA in New Orleans.

## Washington Watch

### IMLS Budget Request

President Bush's budget requests \$262,240,000 for fiscal year 2007 for the Institute of Museum and Library Services (IMLS). The request, which was delivered to Congress February 6, represents an increase of \$15,096,000 or 6.1 percent for IMLS.

"The Bush Administration continues its strong support for America's libraries and museums because they are an essential part of the infrastructure that supports learning in the United States," said Mary L. Chute, Acting Director of IMLS. "This budget supports the development of people, programs and services to enable libraries

and museums to meet the changing needs of their communities.”

The budget request also proposes consolidation of grantmaking, data collection, and policy advice within IMLS to strengthen federal library and information policy efforts and to enhance our national research capacity on domestic and international library trends.

## **Grants and Fellowships**

### **New Scholarship: The Elizabeth A. Sackler Museum Educational Trust SACI Scholarship**

Studio Art Centers International (SACI) announces the establishment of The Elizabeth A. Sackler Museum Educational Trust SACI Scholarship for study in Florence. This grant is the result of a gift designated by Elizabeth A. Sackler, Ph.D. This full scholarship is awarded annually to a woman who exhibits exceptional artistic excellence in painting, drawing, printmaking, sculpture, ceramics, photography, or art conservation and intends to pursue a career in one of these fields. The scholarship covers airfare, tuition, housing, and activity and materials fees, totaling nearly \$30,000.

Interested students must submit their applications to SACI's New York City office at the Institute of International Education (IIE) by March 31st for the 2006-2007 academic year. Recipients are expected to perform at a high academic level and will interact responsibly and creatively within the Florentine community. All those interested in learning more about Studio Art Centers International should visit its website at [www.saci-florence.org](http://www.saci-florence.org).

### **\$403,000 Mellon grant supports Gulf Coast art conservation**

Art conservators and graduate students from the University of Delaware and Winterthur Museum & Country Estate will be able to continue important work on the restoration of Gulf Coast treasures damaged by Hurricane Katrina through a \$403,000 grant from the Andrew W. Mellon Foundation.

An emergency response team composed of Winterthur staff and WUDPAC faculty was formed immediately after Hurricane Katrina struck the Gulf Coast last fall. The Mellon Foundation provided emergency funding to support the work of the team,

which was led by Jennifer Mass, a senior scientist at Winterthur and an adjunct faculty member in WUDPAC. The group included specialists in the conservation of textiles, paintings, objects, paper, photographs, furniture and library materials, as well as preventive conservation and conservation science.

Response and recovery efforts were focused on two museums in Biloxi, Miss., the Ohr-O'Keefe Museum of Art and Beauvoir: The Jefferson Davis Home and Presidential Library.

Following extensive consultation, and with the support of the Mellon Foundation funding, Winterthur and UD plan to continue response and recovery efforts on the Gulf Coast through 2006.

### **Travel Grants awarded by The Museum Loan Network (MLN)**

In response to Hurricanes Katrina and Rita, the Museum Loan Network (MLN) awarded 10 travel grants of \$4,500 each to museums in Louisiana and Mississippi that were affected by the hurricanes. The grants were awarded to help prospective borrowing institutions research possible long-term loans. MLN also hopes that the grants will provide museum staff with the opportunity to think about their future with colleagues in other locales.

The MLN facilitates the long-term loan of art and objects of cultural heritage among U.S. institutions as a way to enhance the installations of museums, thus enabling them to better serve their communities.

## **Worth Noting**

### **Kathryn O. Scott Memorial Fund Established**

On Saturday evening December 17, 2005, friends, family, and colleagues of Kathryn (Kay) Olivia Scott met in the Loeb Room of the Institute of Fine Arts, New York University (NYU) to celebrate *in memoriam* Scott's extraordinary accomplishments. During the evening, neighbors, relatives, and some of her students (including Rebecca Rushfield, Norman Kleeblatt, Peggy Ellis, Malcolm Delacorte, and Mary Ballard) remembered, with tributes and anecdotes, Scott's life as a pioneer in the field of textile conservation. Michele Marincola, director of the Conservation

Center, announced the establishment of the Kathryn O. Scott Memorial Scholarship Fund for Textile Conservation, saying, "Kay will be remembered not only as a luminary in the field, but also as a gifted teacher who inspired students with her passion and as a generous mentor who was always willing to share her knowledge." An initial donation of \$20,000 has been given by her family. Donations can be made by check or credit card to the Institute of Fine Arts, NYU, with a note stipulating that the donation is for the Kathryn O. Scott Memorial Scholarship. For further information please consult Geoffrey Glick at (212) 992-5804.

—Rebecca Rushfield  
(718) 575-2702  
[wittert@juno.com](mailto:wittert@juno.com)

### **Art Conservation Course Syllabus, for CoOL**

Sarah Lowengard, Rebecca Rushfield, and Karen Walton Morse are still actively collecting material for the Art Conservation Course Syllabus, a section of the Conservation OnLine (CoOL) website.

They are especially interested in obtaining information about courses and training programs offered outside of the United States. This information does not have to be in English.

"Course" can be broadly construed as either formal or informal, offered for academic credit or not. Submissions may be hard copies or electronic versions and can also be the notification of a relevant Internet address (URL). Each submission should provide a course name, instructor, location, date(s), and intended audience/academic level. Inclusion of a detailed course summary, syllabus (or outline), and reading list are highly desired. Except for very unusual cases, submissions should be a course title and no more than a 50-word description.

The Art Conservation Course Syllabus is located at <http://palimpsest.stanford.edu/byauth/lowengard/syllabi/>.

Please send information and queries to [sarahl@panix.com](mailto:sarahl@panix.com).

—Sarah Lowengard  
P.O. Box 6611  
New York, NY 10128  
[sarahl@panix.com](mailto:sarahl@panix.com)

## Grant and Fellowship Deadlines

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

American Association for State and Local History (AASLH) and the History Channel, at [info@saveourhistory.com](mailto: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](http://www.aic-faic.org)

FAIC Samuel H. Kress Conservation Publication Fellowships: November 1, 2006

Getty Foundation at [www.getty.edu/grants](http://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](http://www.heritagepreservation.org)

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

Institute for Museum and Library Services (IMLS) at [www.imls.gov](http://www.imls.gov)

- Conservation Project Support: October 1, 2006
- Conservation Assessment Program: December 1, 2006
- Grants to State Library Agencies: Revisions of five-year plans due April 1, 2006
- Museum Assessment Program: February 15, 2006
- Native American/Native Hawaiian Museum Services Program: April 1, 2006

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

- Arts Indemnity Program: Multiple deadlines

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

- Challenge Grants: May 2, 2006
- Consultation Grants for Museums, Libraries, or Special Projects: September 16, 2006
- Grant to Preserve and Create Access to Humanities Collections: July 17, 2006
- 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; Precis 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](http://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](http://www.nga.gov), under internships

- Grant proposals, two deadlines per year: June 1 and October 1
- Paired Fellowship for Research in Conservation and the History of Art 2006-2007 application deadline: March 21, 2006
- Visiting Senior Fellow Program 2006-2007 application deadlines:  
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](http://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](http://www.archives.gov/nhprc)

- Two deadlines per year: June 1 and October 1
- Save America's Treasures at [www.cr.nps.gov/hps/treasures](http://www.cr.nps.gov/hps/treasures)
- Grant Applications: April 18, 2006

Winterthur Museum and Country Estate, contact: [kgrier@winterthur.org](mailto:kgrier@winterthur.org)

- Research Fellowships Application Deadline: January 16, 2006



## Health and Safety

### All Ears: The Importance of Noise Protection

*Webster's Dictionary* defines noise as "electromagnetic radiation that is composed of several frequencies and that involves random changes in frequency or amplitude." This is just one definition and the definition that precedes it describes the negative connotations usually associated with the word: "a sound that lacks an agreeable musical quality or is noticeably unpleasant." Noise, it seems, is undesirable. It can, in fact, be dangerous since its effects are cumulative, and there are often no obvious signs that gradual damage is occurring apart from the temporary symptoms of overexposure: tinnitus—or ringing in the ears—and difficulty hearing for a period of time.

Both loud impulse noise (such as an explosion) and loud continuous noise (such as might be found in the workplace) can severely damage the sensitive structures of the inner ear, and cause noise-induced hearing loss. This condition is permanent and currently untreatable. Noise itself can also cause increased blood-pressure and exacerbate stress.

Just as there are Threshold Limit Values (TLVs) for chemicals and solvents, there are TLVs for noise. These vary according to the exposure duration and sound intensity. The size of the space in which the noise occurs affects intensity. The latter is measured in decibels (dB), a logarithmic measure of relative sound intensity on a scale from zero (the average least perceptible sound) to about 130 (the average pain

Threshold Limit Values for Noise	
Sound Level (dBA)	Duration (Hours / Day)
80	16
85	8
90	4
95	2
100	1
105	—
110	—
115	—

level). Because dBs are nonlinear, a slight increase in the number of dBs actually indicates an enormous increase in sound intensity. Consequently, some people may be more sensitive than the regulation permitting maximum con-

### SOME COMMONLY ENCOUNTERED NOISE LEVELS

Noise Source	Noise Level (dB)	Immediate Effect
Carrier deck jet operation Air-raid siren Fire alarm	140	Painfully loud, harmful to hearing
Jet takeoff (at 200 feet) Thunderclap	130	
Hammering metal Discotheque Auto horn (from 3 feet)	120	
Rock-n-Roll bands	105-115	
Mechanized Textile loom	105	
Garbage truck (close range)	100	
Power lawn mower Some woodworking machinery	95	Very annoying, possibly causing hearing damage after 8 hours
City traffic	90	
Milling machine (at 4 feet) Diesel Truck (50 mph at 50 feet)	85	
Garbage disposal (at 3 feet) Alarm clock (at 3 feet)	80	Annoying, making telephone use difficult
Passenger car (50 mph at 50 feet) Noisy restaurant Man's voice (at 3 feet)	70	
Toilet	65	
Normal conversation (at 3 feet) Window A/C unit (at 25 feet)	60	Intrusive
Light auto traffic (at 100 feet)	50	
Quiet room	40	Quiet
Library interior Soft whisper (from 15 feet)	30	
Broadcasting studio interior	20	
Rustle of leaves	10	Just Audible
Threshold of hearing	0	Hearing begins

<b>Intensity of Noise</b>	<b>dB</b>
10,000,000,000,000	130
1,000,000,000,000	120
100,000,000,000	110
10,000,000,000	100
1,000,000,000	90
100,000,000	80
10,000,000	70
1,000,000	60
100,000	50
10,000	40
1000	30
100	20
10	10
0	0

tinuous noise without ear protection would indicate. Yet, the average person can safely tolerate lengthy exposure to 80dB—equivalent to the sound of a loud hair dryer.

It is important to wear noise protection equipment in the workplace if there is loud equipment such as machinery or ventilation systems. A useful rule of thumb is that if you find you must raise your voice to be heard by someone just two feet away, then

you probably need hearing protection. Measure sound levels (in dB) on a sound level meter which conforms at least to the requirements of the American National Standard Specification for Sound Level Meters, SI.4(1971) Type S2A, and set to use the A-weight network with slow meter response. (The “A-weighted scale” is used to weight the various frequency components of noise to approximate the response of the human ear.)

Good ear protection is affordable and easy to find. Do not improvise with cotton! Ear plugs are the cheapest form of protection; foam plugs may be quite effective. Check the package labels, which should list attenuation or noise reduction ratings (NRR) which correspond to the reduction in dB of noise levels. Ear plugs may provide as little as 5dB protection! Ear muffs are more expensive, and when chosen to attenuate specific frequencies, are better choices for reduction of heavy noise exposure. Safety protection product catalogs are a great source for ear protection as are sporting good stores or sporting good sections of major chain stores, since target practice dictates their use.

The best protection for your ears is to avoid exposure to loud noise. When purchasing new machinery, select quieter models with integral muffling devices and lower dB ratings. It is a good idea to visit an audiologist for a baseline hearing test and have annual evaluations as well. With minimal effort, we can all ensure that we will be able to listen to our favorite songs long after the songs have become oldies.

—Catherine Coueignoux-London, Student member of the H & S Committee  
ccouaignoux@gmail.com

For more information:  
<http://www.osha.gov/SLTC/noisehearingconservation/index.html>.

B.A. Plog, J. Niland, and P.J. Quinlan, ed. Chapter 9, Industrial Noise, revised by J.J. Standard. *Fundamentals of Industrial Hygiene*, 4th edition. Itasca, Illinois: National Safety Council, 1996, pp. 197–245.

Hunter, L.M. 2000. *The healthy home: an attic-to-basement guide to toxin-free living*. Emmaus, Pennsylvania: Rodale Press.

Rossol, M. 1990. *The artist's complete health and safety guide*. New York: Allworth Press.

## Donations

*Thank you for participating in the FAIC 2005 fund drive. Your contributions help support the activities of AIC and assist members seeking educational opportunities. Donations are still coming into the office. If you contributed and do not see your name here, please be assured you will be listed in the next AIC News.*

*Your donations are greatly appreciated. They DO make a difference!*

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	César Piñeiro		



*EMG and WAG chose to not submit a column for this month's newsletter.*



## ARCHITECTURE

**ASG Certification Task Force Update:** The ASG and other specialty groups are working with AIC's Certification Development Committee (CDC) to structure the certification program. Committees within AIC are addressing such issues as: Should AIC proceed with the actual certification? What type of exam, if any, will be required? What has worked in other countries and other professions?

The ASG Certification Task Force is in the process of creating an opinion document that will define the general knowledge needed by all conservators. This document will be presented to the AIC Board at this year's Annual Meeting. Following this, our task force will attempt to determine the knowledge base needed within our specialty and develop a draft document with certification exam question/case study criteria.

The most important responsibility of this task force is to keep you, the members, informed. We will continue to send out progress updates. If you are particularly interested in this topic, there are many documents related to certification available on the AIC website. If you have any questions or would like to join the ASG Certification Task Force, feel free to contact Dorothy Krotzer at (215) 985-0995 or [dkrotzer@crcg.net](mailto:dkrotzer@crcg.net).

**2006 Annual Meeting:** Look for registration and conference materials for the 2006 Annual Meeting to arrive in your mailbox soon. The conference will be held in Providence, Rhode Island between June 16 and 19. The papers for the Architecture Specialty Group session on June 19 offer an exciting mix of topics ranging from an examination of the theoretical and

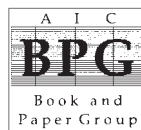
practical underpinnings of conservation to a discussion of the political forces at play in our field to several papers focusing on the testing and treatment of architectural finishes and masonry. Remember to register by April 2 for "early bird" rates.

**ASG Listserv:** One ASG membership benefit is a free subscription to ASGLIST, the official e-mail distribution list for the ASG. ASGLIST is a place for ASG members to post questions, reply to their colleagues' questions, and provide general information related to conservation of the built environment. It is an excellent venue for networking with fellow professionals and discussing issues of importance to the field.

All subscribers must agree to follow standard Internet "netiquette." Automated "out of office" replies are not allowed; a home e-mail address may be used to sign up to avoid this problem. To subscribe to the list, send an e-mail to the list administrator, Jeremy Wells, at [jeremy@wells.net](mailto:jeremy@wells.net) requesting to be added to the list.

If you have information relating to the ASG that you would like to have included in the next issue of *AIC News*, or questions on the information included in this article, please contact me at the telephone number or e-mail address listed below.

—Evan Kopelson, ASG  
Secretary/Treasurer  
(607) 257-3709  
[ekopelson@earthlink.net](mailto:ekopelson@earthlink.net)



## BOOK AND PAPER

**2006 and 2007 Annual Meetings:** Plans for the 2006 Annual Meeting in Providence are taking shape and details will be arriving soon with your registration materials. There will be a joint reception with the PMG (This is becoming a great tradition!) and I am sure you will find the location quite

spectacular. Also, please consider attending the BPG Business Meeting Luncheon on Monday, June 19 and contact me if you have topics you would like to see addressed. You should expect the registration brochure in February.

For 2007, the BPG Specialty Session at the AIC Annual Meeting in Richmond, Virginia will be combined the ICOM Graphic Documents Working Group meeting. This should provide for an exciting program and I hope many of you will be able to attend. Obviously, contributions from BPG members are still strongly encouraged.

**Nominations:** Our specialty group will elect a new Chair and Assistant Program Chair at the Annual Meeting. As you know, the Chair will serve for two years. This will enable the Chair to learn the ropes and be more effective the second year. The Assistant Program Chair will still serve for one year, followed by one year as the Program Chair. Both offices require some investment of time and effort but are extremely worthwhile endeavors. You will not only help your specialty group and the larger conservation community but you will find that serving in these offices will let you discover skills you never thought you had, enrich your Annual Meeting experience, and let you get to know a lot more of your great fellow professionals! If you'd like to volunteer your services and some of your time or know of good candidates for next year's BPG Chair or Assistant Program Chair, I encourage you to contact [k-schenck@nga.gov](mailto:k-schenck@nga.gov) of the Nominating Committee as soon as possible.

**Publications Committee:** When this newsletter appears you should have received the 2004 Book and Paper Annual. If you did not receive the latest Annual please contact Jessica Oplak at [joplak@aic-faic.org](mailto:joplak@aic-faic.org). The Publications Committee will meet in March and more news will be reported in the May AIC newsletter.

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



## CIPP

**2006 Annual Meeting:** CIPP will be offering two events for our members in Providence. We will be having our annual dinner/business meeting on Sunday evening, June 18. Alex Klingelhofer is making the arrangements for the dinner and it should be a wonderful event. On Saturday, June 17, CIPP is offering a luncheon workshop, "*Risk Management: Insurance and Beyond*." The workshop will cover the language and purpose of all types of business insurance and how to figure out which type of insurance you might need for your business. It will also include a discussion of alternatives to insurance. The workshop presenters will be Victoria France, Senior Vice President, Willis FAJS, and Samuel Y. Harris, registered architect and professional engineer, Principal, S. Harris & Co. Victoria France has been a broker for fine arts insurance for many years and has a wealth of information. Sam Harris has presented business seminars for AIC in the past—some of you may have taken his courses on contracts that were offered several years ago. The cost to attend this workshop will be \$20 for CIPP members and \$30 for non-members. The price includes a box lunch. We also hope to make a podcast to post on the members section of the CIPP website that will include part of this workshop. This workshop is also part of Eric Pourchot's Professional Development program. We hope that all AIC members will consider attending this workshop.

**CIPP Website:** Jan Hessling has been working on the CIPP website and we hope you will check it out and let her know what you think. She would like to illustrate the website with photographs of conservators working in their studios. If you have good photos please send them to Jan at

hessling@mindspring.com or 5613 Frenchman's Creek, Durham, NC 27713. We hope to have a members-only portion of the website mounted soon, so keep checking to see what's new at <http://aic.stanford.edu/sg/cipp/index.html>.

**Nominating Committee:** We will have five positions to fill during the elections this spring. We hope that all members will consider running. Being a board member is one way to keep in contact with other CIPP members and it gives you a chance to shape our profession. If you would like to run for office please contact one of the members of the Nominating Committee: Kathleen Orlenko, [kathy@orlenko.net](mailto:kathy@orlenko.net); Genevieve Baird, [bairdrief@jps.net](mailto:bairdrief@jps.net); and Patricia O'Regan, [toregan@famsf.org](mailto:toregan@famsf.org). Of course if there are no volunteers the Nominating Committee will begin hounding the membership to run.

**Other Business:** Over the past few years, several specialty groups changed their bylaws to increase their chairs terms to two years. In lieu of changing our bylaws, the CIPP board has voted that both our chair and vice-chair should attend the IAG meetings so that the CIPP leadership can have a more comprehensive presence on the national level.

Finally, I would like to encourage all conservators in private practice to join CIPP. We now have over 400 members, but we know that many more AIC members are in private practice. CIPP is here to assist members in private practice by providing support, professional development opportunities, and camaraderie.

—M. Susan Barger  
(505) 466-3480  
[msusanbarger@earthlink.net](mailto:msusanbarger@earthlink.net)



## OBJECTS

**2006 Annual Meeting:** Planning for the 2006 AIC Annual Meeting is well underway, and the Specialty Group Session promises to be packed with exciting and useful talks. The subject—use of armatures and mounts—inspired great interest and a lot of feedback. Topics ranged from clocks to coffins, and from contemporary sculpture to ancient stone reliefs.

Katie and I are discussing ways to facilitate the planning and offering of social events at the Annual Meeting for OSG members. This year, we will offer a reception during the business meeting, but in future years we hope to have more exciting off-site events.

**Call for Tips:** A lunch-time TIPS session is also in the works, with a lunch requiring a \$24.00 ticket. Anyone is welcome to attend the tip session without having the lunch, however. If you have a tip that can be described and illustrated in a one to five minute PowerPoint presentation, then please submit a brief description to Katie Holbrow at [kholbrow@williamstownart.org](mailto:kholbrow@williamstownart.org) or call her at (413) 458-5741. The deadline for receipt of all tips, in PowerPoint format, is May 1, 2006. We can arrange to have your tip presented even if you cannot attend.

**Postprints:** Progress has been made on the OSG *Postprints*. Editing of the 2005 papers is ahead of schedule, so Ginny Greene plans to compile the 2004 and 2005 talks onto one CD, which should be available soon.

**ADG:** The Archaeological Discussion Group announces that the Society for Historical Archaeology (SHA) is very interested in conservation-themed articles for their Internet Technical Series. This is an excellent opportunity to insert conservation topics into the archaeological literature. A



number of the group's members worked with SHA in an attempt to include more conservation content into their 2005 Annual Meeting and are planning to try to do the same with the 2007 Annual Meeting in Williamsburg. The Archaeological Institute of America (AIA) had its 107th Annual Meeting last January in Montréal, which included some sessions with conservation themes. The abstracts for these talks are available online at their website. At this conference, it was announced that the widely circulated *Journal of Archaeology* (AJA) is now encouraging conservation-themed submissions. Authors should consider these two new prospects for publication as a chance to spread the conservation word.

**Elections:** It's not too late to run! The Nominating Committee is soliciting candidates to run for OSG Program Chair and for OSG Secretary/Treasurer for the 2006-2007 term. If you are interested in submitting your candidacy or would like to nominate someone to serve the OSG for either of these two positions, please contact Sheila Payaqui at (304) 535-2961 or by email, spayaqui@hotmail.com. Position descriptions are available on the OSG website.

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



## PAINTINGS

**2006 Annual Meeting:** We are still seeking presentations for the Paintings Luncheon "Show and Tell." At last year's luncheon, lively discussion ensued about different products and treatment materials people had used and/or were curious about. This became a forum for casual questions and sharing ideas with fellow members and we would love to see this forum continue. Presentations can be more

formal with a three-minute slide lecture or perhaps someone may simply want to discuss a particular conservation product or ask a question. For example, many materials have been discontinued and perhaps someone would like to share the name of a replacement material or manufacturer. This is a chance to ask your colleagues about specific tools or materials they are using or discuss strange or unique old restorations you have encountered. Maybe someone else has also encountered them and has some useful information. Anyone interested should contact our Program Chair, Bonnie Rimer, as soon as possible at bjrimer@sbcglobal.net or (630) 307-9095.

There has been some confusion regarding the PSG Session dates and times. The PSG session will begin on Sunday June 18 from 8:30 a.m. to 12:00 p.m. and will continue all day Monday June 19 from 8:20 a.m. to 5:30 p.m. The PSG Luncheon directly follows Sunday's lectures and will end in time for you to attend the final portion of the General Session from 2:00 p.m. to 3:30 p.m.

### Future Annual Meetings

**Update:** The AIC Board has scheduled the 2007 Annual Meeting during the month of April in Richmond, Virginia. The 2008 meeting will be held in Denver, Colorado. Shifting to this time of year will not only allow AIC to negotiate more favorable hotel rates, but will also upgrade the hotels from which they can choose. Although 2007 seems far in the distance, I just wanted to let you know in advance as this will have major implications for the presentation submission deadlines, which could be as early as August 2006. Additionally, it will also effect the appointment and term of PSG officers. I plan on discussing this issue and proposing several solutions at this year's PSG Business Meeting.

**Certification:** The PSG Certification Working group has been established with Harriet Irgang as the Chair, along with Charlotte Ameringer, Elise Effmann, Rilke Foulke and Laurent Sozzani. They have begun their

first task of reviewing and ranking the importance of the "essential competencies" of a conservator, described in the 2003 AIC Qualifications Task Force document, *Defining the Conservator: Essential Competencies*. The article can be accessed through the AIC website. From the top menu select "About AIC," and then scroll down to "AIC Core Documents," where you will find the paper. The ranking of importance of the "essential competencies" is the first step to be carried out by all specialty groups while we work towards the creation of a possible certification exam, which will be formulated by the AIC Certification Group. Current issues being discussed include what form such an exam will take, what it will entail, and how it will be administered (see article by Weisser on pages 3-5).

**AIC-Paintings Dist-List:** I have written the list's mission statement, which briefly outlines how to join and/or remove oneself from the list and provides instructions on how to post information as well. The document also describes specific guidelines and rules. If you have not already received it by e-mail, you will receive a paper copy by postal mail. The easiest, quickest, and most cost effective way to distribute this information is via the Internet, so please make sure you have submitted and/or updated your e-mail address with AIC.

—Nica Gutman, Chair  
(212) 992-5866  
nmg5@nyu.edu



## PHOTOGRAPHIC MATERIALS

**The PMG Certification Task Force:** As with other AIC specialty groups, the PMG Certification Task Force has been working on an opinion document regarding the "core competencies" that should be required of a conser-



vator seeking certification. This has been requested by AIC's Certification Development Committee (CDC) and is a first step towards creating examination materials (final form to be determined) for the certification process. Anyone with ideas, the desire to participate, or who simply wants more information, should contact a member of the Task Force, which includes Jiuan Jiuan Chen, Lyzanne Gann, Nora Kennedy, John McElhone, Laura Staneff, and Sarah Wagner. There will be a report from the Task Force in June at the PMG business meeting in Providence (see article by Weisser on pages 3-5).

**Call for Papers:** Laura Staneff, PMG's Program Chair, is now accepting abstracts for the next Winter Meeting to be held in Rochester, New York, February 23-24, 2007. Title, author and abstract should be submitted to her at PO Box 522, Nederland CO 80466, or at [ldstaneff@ionsky.com](mailto:ldstaneff@ionsky.com). Papers on any topic relevant to the conservation of photographs will be considered. At least one session will be devoted to "Care and Conservation of Photographic Negatives and Film," with the possibility of a sub-topic of "Cold Storage Projects: Past, Present and Future."

**Winter PMG Meeting 2009:** Given the high attendance anticipated in Rochester, it will be the ideal time for the membership to discuss and vote on the location for the 2009 Winter Meeting. Anyone interested in proposing a site for the 2009 Winter Meeting, or any institution interested in hosting it, should start thinking about making a proposal during the 2007 Business Meeting in Rochester.

**Topics in Photographic Preservation 11:** The next *Topics* is now or soon will be published. Our congratulations and sincere appreciation goes out to Brenda Bernier, who continues to do an excellent job as PMG Publications Coordinator.

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



## RESEARCH AND TECHNICAL STUDIES

**2006 Annual Meeting:** We are looking forward to an excellent session on technology transfer and materials characterization assembled by Paul Benson, RATS vice-chair. Scheduled for Saturday, June 17, from 1:20 to 5:00 p.m., the session will feature seven presentations: Imaging SIMS and NanoSIMS Studies of Baryte-Celestite Particles in Grounds of van Gogh Paintings; The Evolution of Microclimate Control in Museums, The Use of X-Ray Fluorescence (XRF) Spectrometer for Pesticide Residue Analysis; Fourier Transform Infrared Spectroscopy (FTIR) and Pesticide Residues, Space Technology—Vanguard, GRAB and Explorer VII; Materials and Museum Concerns; Investigation of Bioremediation for the Conservation of Petroleum-Contaminated Stone Monuments; Historical and Current Analysis Methodologies for the Characterization of Historic Lime Mortars; An Evaluation of Supercritical Drying and PEG/Freeze-drying of Waterlogged Archaeological Wood; and "Virtual Fading" of Art Objects: Visualizing Micro-fading Test Results.

A business meeting will follow, concluding at 6:00 p.m. RATS will host a lunch on Sunday, June 18 from 12:00 to 2:00 p.m. We look forward to seeing you Saturday and Sunday.

**Feedback Wanted:** Echoing a call made two years ago by chair Alison Murray, we would like to have your input on how to make the RATS subgroup more useful to you and others you know who have not yet joined RATS. Our current membership is diverse, representing expertise in every area of current conservation research and technical study. However, our e-mail discussion list and website are not being used to their full potential. Please contact me with your input.

—James Martin, Chair  
(413) 458-0233  
[james.s.martin@att.ne](mailto:james.s.martin@att.ne)



## TEXTILES

**2006 Annual Meeting:** Program Chair Ann Frisina has put together a very exciting program for the 2006 AIC Annual Meeting, to be held June 16-19 in Providence, Rhode Island. Echoing the meeting's general theme, our full-day TSG session will deal with the use of artifacts in a broad manner, from soft furnishing to costumes, to new media such as digital printing, and new ideas on working in collaboration with other museum professionals. Be sure to sign up for the TSG cocktail hour/dinner on Sunday, June 18. The dinner will be held at Zooma, a Neapolitan restaurant within walking distance of the conference hotel. Come enjoy the food (with a vegetarian-friendly menu) and fellowship. Look for details in the meeting registration packet or online at the AIC website.

**Business Meeting:** The TSG business meeting will be held on the same day as our specialty group session. We will be following up on discussions begun at last year's meeting, including consideration of a change to the term of chair, and changes to the *Postprints* format. We will also be discussing some new proposals, as well as updates on ongoing projects. If you have any issues or ideas you would like to have included in the business meeting, please contact a TSG board member.

**TSG Website:** The members section of the TSG website is now accessible. Those of you who have signed onto TSG Announce will have already gotten password instructions. If you need the password, please contact Melanie Sanford at [AICTSG@yahoo.com](mailto:AICTSG@yahoo.com). You can enter the TSG site through the AIC website at [www.aic-faic.org](http://www.aic-faic.org). Follow the links through "Specialty Groups" to the TSG Website. While at the members section



of the website, you will also find a link to the latest "TSG Take 3" survey. Please take a few minutes to fill out this brief survey. As of February 1, we have had only 19 respondents. Please add your voice to the discussion.

**AIC Certification:** The TSG Certification Working Group consists of 11 volunteers from TSG, representing a wide variety of training and experience. During the last few months, certification working groups from each of the specialty groups have been reviewing the document, "Defining the Conservator: Essential Competencies" (AIC 2003, <http://aic.stanford.edu/about/coredocs/definingcon.pdf>). In response to instructions from the Certification Committee, Certification Working Group members from each specialty group ranked the importance of the 12 competencies listed in that document. These rankings, along

with discussions and comments, will be used to guide discussion about developing the certification program. Any TSG member who has comments or thoughts on the certification process is welcome to contact Deborah Trupin, TSG Certification Working Group manager at [Deborah.Trupin@oprph.state.ny.us](mailto:Deborah.Trupin@oprph.state.ny.us) or (518) 237-8643 ext 3241 (see article by Weisser on pages 3-5).

**Catalogue:** Reviewers should have the second draft of the "Mounts and Supports" section to review by mid March. If you are interested in becoming a reviewer, please contact Kathy Francis at [Franciskathy@aol.com](mailto:Franciskathy@aol.com).

**Help Wanted:** A new section of the Catalogue is being drafted: "Painting, printing, or other surface coloring techniques for textile conservation." To ensure that the section is complete and up to date, the drafters are looking for conserva-

tors willing to share their experiences in surface coloring techniques, such as fabrics paints, hand painting dyes, silkscreen printing, digital printing, transfer printing, etc. If you would like to contribute to the section, please contact Chris Paulocik ([chris.paulocik@metmuseum.org](mailto:chris.paulocik@metmuseum.org)); Nancy Britton ([nancy.britton@metmuseum.org](mailto:nancy.britton@metmuseum.org)); or Jan Vuori ([jan\\_vuori@pch.gc.ca](mailto:jan_vuori@pch.gc.ca)).

Please keep in touch with questions, comments, and new ideas: Nancy Pollak, Chair; Ann Frisina, Program Chair/Vice Chair, (651) 297-5490, [ann.frisina@mnhls.org](mailto:ann.frisina@mnhls.org); Sarah Stevens, Treasurer, (518) 237-8643 x3277, [sarah.stevens@oprph.state.ny.us](mailto:sarah.stevens@oprph.state.ny.us); and Anne Murray, Secretary, (301) 238-1420, [murraya@nmaicrc.si.edu](mailto:murraya@nmaicrc.si.edu).

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

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# COURSES, CONFERENCES, AND SEMINARS

## CALL FOR PAPERS

May 1. Call for Papers for the Second Archaeological Sciences of the Americas Symposium, September 13-16.

Tucson, AZ—Contact: Caitlin O'Grady, [cogrady@email.arizona.edu](mailto:cogrady@email.arizona.edu); or Lesley Frame, [lesleydf@email.arizona.edu](mailto:lesleydf@email.arizona.edu)

September 15. Call for Papers WAAC Annual Meeting, October 21-22, 2006, Center for Creative Photography, Tucson AZ. Papers on all subjects of interest to conservators will be considered. Send author, title, and abstract by September 15th 2006 to: Laura D. Staneff, WAAC President, P.O. Box 522, Nederland CO 80403; [ldstaneff@ionsky.com](mailto:ldstaneff@ionsky.com)

## GENERAL

**AIC** Ongoing. "Business and Management Practices for Conservators: Marketing and Outreach Skills for Conservators," and other distance learning courses.

Contact: Eric Pourchot; AIC, (202) 452-9545, ext. 12; Fax: (202) 452-9328; [epourchot@aic-faic.org](mailto:epourchot@aic-faic.org); registration forms at [www.aic-faic.org](http://www.aic-faic.org)

March 15-19. "Risk Management for Cultural Institutions and Collections." The Canadian Association for Conservation's (CAC) 32<sup>nd</sup> Annual Conference and Workshop. Toronto, Ontario—Contact: (613) 231-3977; [www.cac-accr.ca](http://www.cac-accr.ca)

March 16. "Beyond the Numbers: Specifying and Achieving an Efficient Preservation Environment." National Archives and Records Administration 20th Annual Preservation Conference. National Archives at College Park, Maryland—Contact: Richard Schneider, (301) 837-3617, [richard.schneider@nara.gov](mailto:richard.schneider@nara.gov)

March 28-31. The Seventh Biennial gathering of the Infrared and Raman User's Group (IRUG) at the Museum of Modern Art. New York City—Contact: [irug7@moma.org](mailto:irug7@moma.org); [www.irug.org](http://www.irug.org)

April 19-21. The Australian Institute for the Conservation of Cultural Material Inc. (AICCM) 4<sup>th</sup> Symposium for the Conservation of Paper, Books and Photographic Materials. In collaboration with the New Zealand Professional Conservators Group.

New Zealand—Contact: +02 6295 9074; [secretariat@aiccm.org.au](mailto:secretariat@aiccm.org.au); [www.aiccm.org.au](http://www.aiccm.org.au)

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](http://www.aam-us.org/am06)

May 4-5. International Seminar on Theory and Practice in Conservation: A Tribute to Cesare Brandi. Lisbon, Portugal—Contact: [delgado@inec.pt](mailto:delgado@inec.pt)

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](mailto:MPU@tate.org.uk); [www.getty.edu/conservation/science/modpaints/mpu.html](http://www.getty.edu/conservation/science/modpaints/mpu.html)

May 23-27. "The Road to Productive Partnerships." The Society for the Preservation of Natural History Collections (SPNHC) and the Natural Science Collections Alliance (NSCA) joint annual meeting.

Albuquerque, NM—Contact: Cindy Ramotnik, (505) 277-5369; [ramotnik@unm.edu](mailto:ramotnik@unm.edu); <http://www.msb.unm.edu/meetings/S-PNH-NSCA2006>

**AIC** June 16-19. "Using Artifacts: Is Conservation Compromised?" 2006 AIC Annual Meeting. Providence, RI—Info: [www.aic-faic.org](http://www.aic-faic.org)

**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](mailto:epourchot@aic-faic.org); registration forms at [www.aic-faic.org](http://www.aic-faic.org)

September 4-8. 21st International Institute for Conservation (IIC) Congress: "The Objects in Context: Crossing Conservation Boundaries." Munich, Germany—Contact: +44 (0)20 7839 5975; [iic@iiconservation.org](mailto:iic@iiconservation.org); [www.iiconservation.org](http://www.iiconservation.org)

**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](mailto:epourchot@aic-faic.org); registration forms at [www.aic-faic.org](http://www.aic-faic.org); special FAIC Individual Professional Development Scholarships available

September 13-16. "History's Enduring Voices." The American Association for State and Local History (AASLH) 2006 Annual Meeting. Phoenix, AZ—Contact: Natalie Norris, (615) 320-3202; [norris@aaslh.org](mailto:norris@aaslh.org); [www.aaslh.org](http://www.aaslh.org)

September 18-20. Icon and Portrait International Conference. Co-organized by the ICOM-CC—Wood, Furniture and Lacquer, and St. Mena Church. Cairo, Egypt—Contact: +2-02-4234474; [hnnnc@yahoo.com](mailto:hnnnc@yahoo.com)

September 21-23. "The Best in Heritage," Annual Conference. Organized by the European Heritage Association. Dubrovnik, Croatia—Contact: [info@TheBestinHeritage.com](mailto:info@TheBestinHeritage.com); [www.TheBestinHeritage.com](http://www.TheBestinHeritage.com)

**AIC** October 17-20. "Spot Tests for Materials Characterization." Presented by Western

# COURSES, CONFERENCES, AND SEMINARS

Association for Art Conservation (WAAC), co-sponsored by AIC. Tucson, AZ—Contact: Theresa Moreno, (520) 621-6314; [tkmoreno@email.arizona.edu](mailto:tkmoreno@email.arizona.edu); <http://palimpsest.stanford.edu/waac/>

**AIC** November 10-12. "Inpainting Glaze Spalls on Architectural Terra Cotta and Tiles." New York City—Contact: Eric Pourchot, AIC (202) 452-9545, ext. 12; Fax: (202) 452-9328; [epourchot@aic-faic.org](mailto:epourchot@aic-faic.org); registration forms at [www.aic-faic.org](http://www.aic-faic.org)

## ARCHITECTURE

March 25-26. "Clay Bricks in the 21st Century: Design, Preservation, and Care of Contemporary and Historic Architecture." A two-day conference sponsored by Technology and Conservation, the Historic Resources Committee Boston Society of Architects/AIA, and the Massachusetts Institute of Technology. Cambridge, MA—Contact: Susan E. Schur, (617) 623-4488; [ses.tec.con@msn\\_.com](mailto:ses.tec.con@msn_.com)

May 13–June 9. "Suburban Developments of the Recent Past: Visions - Realities - Futures." Conservation of Modern Architecture (MARC 2006). Helsinki, Finland—Contact: [http://www.icrom.org/eng/training/events/2006-2007/200605marc\\_en.htm](http://www.icrom.org/eng/training/events/2006-2007/200605marc_en.htm)

## BOOK AND PAPER

**AIC** April 10-13. "The Use of Pigments in Manuscripts and their Conservation." Presented by Etherington Conservation Services; funded in part by a grant from FAIC. Greensboro, NC—Contact: Sonja Schwoil, (336) 202-8751; [sophie@zedat.fu-berlin.de](mailto:sophie@zedat.fu-berlin.de)

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](mailto:information@ipc.org.uk)

**AIC** August 1-4; 8-11. "Water and Paper."

Buffalo, NY and San Francisco, CA—Contact: Eric Pourchot, AIC (202) 452-9545, ext. 12; Fax: (202) 452-9328; [epourchot@aic-faic.org](mailto:epourchot@aic-faic.org); registration forms at [www.aic-faic.org](http://www.aic-faic.org).

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](mailto: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](mailto:epourchot@aic-faic.org); registration forms at [www.aic-faic.org](http://www.aic-faic.org).

## OBJECTS

April 27. "New CVMA Guidelines for the Conservation and Protection of Stained Glass." ICON Ceramics and Glass Group.

Kings Manor, York—Contact: Derek Hunt, Limelight Studios Ltd., Crown House, Main Street, Medbourne, Leicestershire LE16 8DT; [derek@limelightstudios.co.uk](mailto:derek@limelightstudios.co.uk)

## PAINTINGS

**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](mailto:epourchot@aic-faic.org); registration forms at [www.aic-faic.org](http://www.aic-faic.org).

May 16-19. "Modern Paints Uncovered." Symposium co-organized by the Getty Conservation Institute, the National

Gallery of Art and the Tate Modern. Bankside, London—Contact: [www.getty.edu/conservation/science/modpaints/mpu.htm](http://www.getty.edu/conservation/science/modpaints/mpu.htm)

## PHOTOGRAPHIC MATERIALS

April 24–25. Third International Conference on: "Preservation and Conservation Issues Related to Digital Printing and Digital Photography." The London College of Communication and The University of the Arts, London. Portland Place, London, UK—Contact: Dr. A. Manning, [a.manning@lcc.arts.ac.uk](mailto:a.manning@lcc.arts.ac.uk)

**AIC** October 16–27. "The Treatment of 20th Century Paper-based Photographic Images," in partnership with the National Park Service.

Shepherdstown, WV—Contact: Eric Pourchot, Program Officer for Professional Development, AIC, 1717 K St. NW, Suite 200, Washington, DC 20036; (202) 452-9545, ext. 12; Fax: (202) 452-9328; [epourchot@aic-faic.org](mailto:epourchot@aic-faic.org)

## TEXTILES

April 24. "Tapestry Conservation." ICON Textile Group Forum. London—Contact: Alex Patchett-Joyce, [apatchett9@aol.com](mailto:apatchett9@aol.com); or Ros Hodges, [roshodges@waitrose.com](mailto:roshodges@waitrose.com)

## 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](mailto:epourchot@aic-faic.org); registration forms at [www.aic-faic.org](http://www.aic-faic.org).

## COURSE OFFERINGS

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

Balaam Art Courses Barcelona, Spain—Contact: Balaam, Mireia Xarri, C. Escoles Pies 76, Pral

# COURSES, CONFERENCES, AND SEMINARS

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

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

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

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

## Canadian Conservation Institute (CCI) Courses:

Modern Information Carriers (March 23–24; Nova Scotia); Preservation Housekeeping in Historic House Museums (March 23–24; New

Brunswick); Industrial Objects and Public Art (March 25–26; British Columbia). Contact: Julie Murtagh, (613) 998-3721, ext. 114; cci-icc\_edu@pch.gc.ca

## Centre for Photographic Conservation Courses:

Preservation and Conservation of Photographic Materials (April 26–28); Preservation of Colour Photographic Materials (April 24–25); 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).

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)

Saving the Image: Identifying and Caring for Photographs (March 15); Fundraising for Preservation and Conservation (March 28, April 4); Uninvited Guests: Protecting Collections from Pests (April 19); Caring for Decorative Arts (May 10); Matting and Framing: Tools and Techniques (July 12); Where Artifact Meets Exhibition: Advances in Preservation Planning and Design (July). 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 (NMG), Conservation Center, Liverpool, England Contact: Dr. Martin Cooper, martin.cooper@liverpoolmuseums.org.uk; +44 151 478 4904

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 Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), Courses: Conservation of Southeast Asian Collections in Storage (May 8–31; Manila, Philippines); Third International Course on the Conservation of Modern Architecture (May 13–June 9; Helsinki, Finland); The 12th International Course on Wood Conservation Technology (May 27–July 7; Oslo, Norway); International Course on Conservation of Japanese Paper (September 11–30; Tokyo, Japan); Reducing Risks to Collections (October 16–27; Ottawa, Canada); Sharing Conservation Decisions (October 16–November 10; Rome, Italy).

Contact: ICCROM, Via di San Michele 13, I-00153 Rome, Italy; +39 06 585531; iccrom@iccrom.org; www.iccrom.org

## International Academic Projects, Courses:

Chemistry for Conservators (correspondence course; March–June); Laser Cleaning in Conservation (March 13–14; Liverpool); Gestion de ataques biológicos en museos (April 5–7; Tenerife); Practical Insect Pest Management (May 9–10; London); Making High Quality Resin Replicas (May 29–June 2; Denmark); Making High Quality Electroform Replicas (June 12–16; Denmark); Advanced Light Microscopy of Pigments (June 19–23; London); Cross-Sections of Paint Layers (June 27–30; London); Identification of Paper Workshop (July 3–4; London); Pigments and the Polarising Microscope (July 3–7; Somerset); Conservation of Photographs (July 4–6; London); Identification of Wood in Furniture (July 10–14; London); Packing, Handling,

# COURSES, CONFERENCES, AND SEMINARS

Transport and Storage of Museum Objects (July 12-14, Birmingham); Cleaning Painted Surfaces (July 17-21; London); Mounting Museum Objects for Display (July 18-20; Bristol); Preservation of Medieval Books (July 24-25; Italy); Chemistry for Conservators (correspondence course; September-December); Conservation of Mosaics (October, Greece); Conservation of Glass (USA; TBA). Contact: James Black, Coordinator, International Academic Projects, 6 Fitzroy Square, London W1T 5HJ, United Kingdom; +44 207 380 0800; Fax: +44 207 380 0500; [jb@academicprojects.co.uk](mailto:jb@academicprojects.co.uk); [www.academicprojects.co.uk](http://www.academicprojects.co.uk)

The Laboratory Safety Institute Seminars and Workshops Nationwide—Contact: LSI, (800) 647-1977; Fax: (800) 303-4289; [labsafe@aol.com](mailto:labsafe@aol.com); [www.labsafety.org](http://www.labsafety.org)

Lascaris Conservation of Works of Art 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](mailto:m_lascaris@yahoo.gr); [www.laskarism.l.gr](http://www.laskarism.l.gr)

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

National Preservation Institute Field Conservation for Archaeologists (April 3-5); Historic Structure Reports (April 18; Columbus, OH); Section 106: A Review for Experienced Practitioners (April 18-19; Minneapolis/St. Paul, MN); Preservation Maintenance: Understanding and Preserving Historic Buildings (April 19-20; Columbus, OH); Identification and Management of Traditional Cultural Places (April 20-21; Minneapolis/St. Paul, MN); Cemetery Preservation (May 2-3); Cemetery Landscapes: A Practical Guide to Care and Maintenance (May 4);

Section 106: An Introduction (May 16-18; Madison, WI).

Note: Scholarships available for select seminars through the National Endowment for the Arts. 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](mailto:info@npi.org); [www.npi.org](http://www.npi.org)

Northern States Conservation Center Online Courses Contact: Helen Alten, [helen@collectioncare.org](mailto:helen@collectioncare.org); register at [MuseumClasses.org](http://MuseumClasses.org)

Pacific Northwest Preservation Management Institute Course Series Seattle, WA—Contact: Gary Menges, [menges@u.washington.edu](mailto:menges@u.washington.edu); Steven Dalton, [dalton@nedcc.org](mailto:dalton@nedcc.org); or Lori Foley, [lfoley@nedcc.org](mailto:lfoley@nedcc.org); [www.nedcc.org](http://www.nedcc.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 Course: Disaster Series: Disaster Preparedness and Hurricane Preparedness Classes (March and April). 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](mailto:vanessa_richardson@solinet.net); [www.solinet.net](http://www.solinet.net)

Upper Midwest Conservation Association Contact: Melinda Markell, Field Services Coordinator, 2400 Third Avenue South, Minneapolis, MN 55408; (612) 870-3128; [UMCA@aol.com](mailto:UMCA@aol.com)

West Dean College Courses: Specifying Conservation Works (March 13-16); Art and Object Handling (March 27-31); The Historic Interior (April 24-26), Conservation of Leather (April 25-28), Conservation and Repair of Masonry Ruins (May 2-5), Conservation of Hinterglasmalerei (May 9-12), Conservation and Repair of Plasters and Renders (May 15-18), The Ecological Management of Historic Buildings and Sites (June 12-15), Conservation of Wax Models (June 20-23), Cleaning Masonry Buildings (June 26-29), Conservation of Plastics (June 18-21). Chichester, UK—Contact: Liz Campbell, Administrator, c/o West Dean College, West Dean, Chichester, West Sussex, PO18 0QZ; Tel: +44 1243 818219; [liz.campbell@westdean.org.uk](mailto:liz.campbell@westdean.org.uk); [www.westdean.org.uk](http://www.westdean.org.uk)

Weymouth College Foundation Degree in Applied Architectural Stonework and Conservation Weymouth, United Kingdom—[www.weymouth.ac.uk](http://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](mailto:cbauer@higgins.org); [www.wpi.edu/+mcsi](http://www.wpi.edu/+mcsi)

 AIC Professional Development 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](http://www.aic-faic.org)) for full details, updates, and registration materials, or call (202) 452-9545, ext. 12.

# POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

## **ATLANTA ART CONSERVATION CENTER (AACC)**

### **Conservator of Photographic Materials**

The Center seeks a motivated Photograph Conservator to run the photograph conservation department within a large, well equipped lab shared by two paintings conservators. The photo conservator will replace the position held by a paper conservator who set up the paper conservation department 3 years ago. Located in Atlanta, Georgia, AACC is a regional center serving institutional members and private clients in the Southeast. It is hosted by the High Museum of Art and operated by the Williamstown Art Conservation Center (WACC), which provides AACC clients and conservators with access to its full service paper department, paintings, furniture and objects departments, and analytical services at its Massachusetts location.

The position requires occasional travel for on-site condition assessments and consultation. There will be opportunities for preparing and conducting workshops, teaching graduate students and supervising interns. The photo conservator will have opportunities to serve photo collections of WACC member institutions in the Northeast as well.

The successful candidate should be a graduate of a recognized conservation training program; preference will be given to candidates with at least 3-5 years additional experience. The candidate must demonstrate proficiency in all aspects of examination, treatment, and collections management for a wide range of photographic materials. The position requires self sufficiency in project documentation and communication with clients. In addition to the ability to work independently, excellent interpersonal skills and a sense of team spirit are preferred.

Title and salary will be commensurate with experience. AACC offers excellent benefits plus an annual research stipend of \$1000 and 5 research days for professional development.

Please submit a letter of interest, a resume and three professional references to: Thomas J. Branchick, Director, Williamstown Art Conservation Center, 225 South Street, Williamstown, MA 01267, [tbranchi@williamstownart.org](mailto:tbranchi@williamstownart.org)

## **THE J. PAUL GETTY MUSEUM**

### **Assistant or Associate Photographs Conservator**

The Department of Paper Conservation at the J. Paul Getty Museum is seeking an Assistant or Associate Conservator of Photographs. This full-time position shares responsibility for the care and conservation of the Museum's large holding of fine art photographs with an active exhibition, publication, and loan program. Duties include all aspects of the examination and conservation treatment of photographs and the documentation thereof; familiarity and experience with institutional preventative conservation practices is also required.

The Conservator will provide input into exhibition and acquisition processes; is expected to research and work toward the development of improved understanding of the collections and methodologies for the long-term preservation of the collections; is required to remain current with research and advances in the conservation field. The position involves close work and communication with several museum departments as well as direct involvement with the scientific staff of the Getty Conservation Institute (GCI). The ability to work on several projects simultaneously is essential.

MA or MSc in Conservation with specialization in photographs conservation or equivalent experience preferred. Minimum of 2-5 years experience in the conservation of photographs is required, along with excellent interpersonal communication and writing skills. Competitive salary and excellent benefits package offered.

Please send a letter of intent, resume, and the names of three professional references to: The J. Paul Getty

Trust, Attn: Human Resources/YL, 1200 Getty Center Drive, Suite 400, Los Angeles, CA 90049-1681; Fax (310) 440-7720; E-mail: [jobs@getty.edu](mailto:jobs@getty.edu). EOE. Application deadline is April 18, 2006.

## **CULTURAL RESOURCE CONSULTING GROUP**

### **Architectural Conservator/Project Manager**

Cultural Resource Consulting Group (CRCG)—an archaeology and historic preservation consulting firm now in its 20th year of operation—is currently seeking a permanent, full-time Architectural Conservator/Project Manager for our New York office to help further develop CRCG's conservation practice area. For more information and instructions on how to apply for this position, please visit the Career section of our web site ([www.crcg.net](http://www.crcg.net)). Applicants with questions regarding this job posting may also email Dorothy Krotzer, Director of CRCG's Conservation Practice Area, at [dkrotzer@crcg.net](mailto:dkrotzer@crcg.net).

## **SOLOMON R. GUGGENHEIM MUSEUM NEW YORK, NY**

### **Chief Conservator**

The Chief Conservator must be a broadly-experienced conservation professional who is ready to assume a prominent role within the Guggenheim Museum. The CC will be responsible for setting and maintaining a standard of excellence for treatments in the conservation laboratory, providing leadership for our experienced staff of conservators. The CC will set priorities for treatment and preventive care while supporting a very active museum exhibition and loan program. S/he will define areas of research and scholarship that best serve the museum's mission, and work with development staff to identify and secure funding for projects.

The ideal candidate has a mini-

# POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

mum of ten years in the field, including management experience, and is known and respected among co-professionals. A demonstrated commitment to the preservation and specific concerns of Modern and Contemporary Art is preferred. The Solomon R. Guggenheim Museum is an Equal Opportunity Employer.

Please send your resume with a letter of interest, including salary requirement, to:

employment@guggenheim.org

Please use "Conservation" in the subject line.

## THE ART INSTITUTE OF CHICAGO

### Andrew W. Mellon Fellowship in Photograph Conservation

The Art Institute of Chicago is offering an advanced Fellowship in Photograph Conservation beginning in the fall of 2006. The Fellowship will be for one year with the possibility of renewal for a second and third year. Candidates must be graduates of recognized conservation training programs, or have equivalent experience, with a maximum of three years post-graduate experience. The Mellon Fellow is an integral part of a very active department, and has conservation, curatorial, and administrative responsibilities. A wide range of contemporary and historic photographs will be examined, analyzed, documented, treated and prepared for loan, exhibition and storage. Opportunities also exist for long-term research, with publishable results expected.

The Fellow will receive an annual salary of \$32,000 with an additional allowance of \$3200 for research and travel, plus benefits including health, dental, and vacation. Interested applicants should submit a cover letter, resume, official transcripts, and three professional references to:

The Art Institute of Chicago  
Human Resources MC/633  
111 S. Michigan Ave.  
Chicago, IL 60603  
Fax: 312-857-0141

Email: aic.jobs@artic.edu

The Art Institute of Chicago is an equal opportunity, equal access employer fully committed to achieving a diverse workforce.

## 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. Position available February 2006. Individual should be familiar with research and analyses of materials and techniques contained in art and artifacts using microscopy, cross-sectioning, SEM/EDS, XRD, XRF, FTIR and Raman spectroscopy. Knowledge of other micro-analytical techniques for organic materials (e.g. GC/MS, TLC) and prior museum experience a plus. Successful applicant will have 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 & industry and museum staff and have strong desire to advance conservation and conservation science fields. Salary and level of appointment is 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. Contact Dr. Glenn Gates glenn Gates@dia.org for further information. Candidate must be a city of Detroit resident within three months of date of hire. EO/AA Employer.

## PHILADELPHIA MUSEUM OF ART

### Mellon Fellowships in Paper and Furniture and Woodwork Conservation

The Philadelphia Museum of Art offers two Mellon postgraduate fellowships, one in Paper, and one in Furniture and Woodwork conservation. Beginning September 1, 2006 and ending August 31, 2007, each Fellowship may be extended up to three years. Applicants should be graduates of a recognized conservation training program or have equivalent experience. The Fellows will examine, conduct research and perform treatment on works of art on paper and furniture in the Museum collections, and will be expected to participate in preservation activities throughout the Museum.

The fellowship in paper will focus on conservation of European and American art on paper and include work on Indian paintings and East Asian scrolls and screens. The first fellowship year will coincide with the move of the paper conservation laboratory and collections of prints, drawings and photographs to new state-of-the-art facilities, and the fellow will participate in many aspects of the move. The fellowship in furniture and woodwork will concentrate on the conservation of furniture, architectural woodwork, painted surfaces, or minimally intrusive upholstery.

Each fellowship includes a stipend of \$30,050, health insurance, \$3,000 in travel funds and \$2,000 for research support. Applicants should send a letter with a statement of interest; a resume; transcripts of graduate and undergraduate courses; several samples of examination reports and treatment records with photographs including any published treatments or research; and two supporting letters from conservation professionals familiar with the candidate's work to: Andrew Lins, The Neubauer Family Chair of Conservation, Philadelphia Museum of Art, P O Box 7646, Philadelphia PA 19101-7646. All application materials must be received by April 30, 2006. EOE

# POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

## **NATIONAL GALLERY OF ART**

### **Assistant Paper Conservator**

The National Gallery of Art is seeking applicants for the position of Assistant Paper Conservator. The federal, full-time, permanent position is responsible for the examination, treatment, and preservation of works of art on paper. This includes advising on the exhibition, loan, and storage of works of art, assisting in special projects and conducting research related to projects and collections. The successful candidate should possess a formal advanced degree in paper conservation, have excellent organizational, oral and written communication skills and U.S. citizenship. Candidates will be recruited at the GS-11 (\$54,272) grade level. The position includes benefits. The formal recruitment announcement (#06-20) will provide details for assembly and submission of complete applications and posting deadline. Visit [www.nga.gov/resources/employ.htm](http://www.nga.gov/resources/employ.htm) to obtain specific application information. For general information, contact: Michael Skalka, Conservation Administrator, National Gallery of Art, 2000B South Club Drive, Landover, MD 20785 or at [m-skalka@nga.gov](mailto:m-skalka@nga.gov) by e-mail. Do not send application materials to the above address. Applicants must follow instructions provided in the Gallery's formal position announcement provided by the Personnel Office in order to be considered for this vacancy. EOE.

## **HISTORIC NEW ENGLAND**

### **Post-graduate Fellowships in Objects and/or Furniture Conservation**

Historic New England is seeking applications for two postgraduate fellowships: an 18-month fellowship beginning in spring 2006 and a 12-month fellowship beginning fall 2006. Projects for the year will focus on the treatment of objects from Castle Tucker, an intact Victorian Household in Wiscasset, Maine, and Beauport, the

summer retreat of interior designer Henry Sleeper in Gloucester, Massachusetts. Collections from both houses include American and European decorative arts, furniture, and textiles dating from the mid-19th through the mid-20th centuries. Treatments will also include material from Historic New England's 33 other historic properties and from the permanent collection stored at the Collections and Conservation Center, as well as, participation in preventive conservation projects, including storage upgrades and survey's, and occasional travel to Historic New England sites.

Candidates must be graduates of a conservation training program or have equivalent experience and be legally entitled to work in the United States. The stipend for both fellowships is \$25,000 a year plus benefits. The fellowships are based in Historic New England's conservation lab located in the Collections and Conservation Center in Haverhill, MA approximately 45 minutes north of Boston. Please send a curriculum vitae and letter of interest by March 30, 2006 to:

Michaela Neiro  
Assistant Conservator  
Historic New England  
Collections and Conservation  
Center  
151 Essex Street  
Haverhill, MA 01832

## **WORCESTER ART MUSEUM**

### **Andrew W. Mellon Fellowship in Objects Conservation**

The Worcester Art Museum is offering an advanced fellowship in the conservation of objects beginning in September 2006. The appointment is for one year with the possibility of renewal. The fellow will have the opportunity to work with the Museum's collections in American, Asian, Contemporary and European Art. The fellow will participate in activities such as examination, treatment, analysis and exhibitions, and will interact as a staff member with other

Museum departments. Technical research opportunities exist and the fellow will be encouraged to prepare a paper for publication.

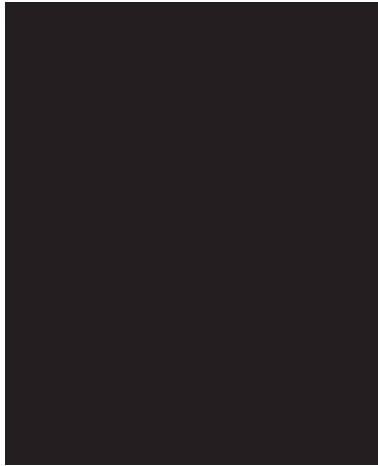
The applicant should have a graduate degree specializing in Objects Conservation, or equivalent apprenticeship training, and have excellent communication skills. The annual stipend is \$34,000 plus benefits, which include health insurance. There is also a travel and equipment allowance. For questions please contact Paula Artal-Isbrand at 508-799-4406 x3080, or [paulaartal-isbrand@worcesterart.org](mailto:paulaartal-isbrand@worcesterart.org)

The Worcester Art Museum, founded in 1896, has built a 35,000-piece collection that spans 5,000 years of world culture. The permanent collection is displayed in thirty-six galleries with an additional four galleries devoted to temporary and traveling exhibitions. Worcester is located one hour west of Boston, in the heart of the New England museum community.

Please send a letter of interest, curriculum vitae and a list of references to:

Tracy Caforio  
Director of Human Resources  
Worcester Art Museum  
55 Salisbury Street  
Worcester MA 01609  
Equal Opportunity Employer.  
Application deadline is April 14th, 2006.

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