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### Plan Ahead—2007 and 2008 Annual Meetings

#### Moving to APRIL

• AIC's 35th Annual Meeting  
in Richmond, VA  
April 16–20, 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 22–25, 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.

## Modern Furniture Conservation Think Tank

*Compiled by Steven Pine and Roger Griffith*

### Introduction

Advances in technology have repeatedly served to create new opportunities for artists and designers to explore alternative expressions within a traditional format. An explosion of new furniture-making materials over the past century has given rise to an incredible variety of design and construction innovations. Experimental use of highly processed plywood, plastics, metals, laminates, textiles, resins, adhesives, and finishes allow makers to challenge the limits of traditional furniture forms and further blur the distinction between function and decoration. The results can be as problematic as they are rewarding, particularly in the areas of preservation and conservation.

Scholarship in support of these new challenges has not yet kept pace with need. A recent review of the Art and Archaeology Technical Abstracts (AATA) makes clear the need for increased research into the problems of modern materials. A search of the heading "materials and objects" since 1999 reveal that though there are 627 titles under the topic "wood" and 884 titles for "paintings" (for the years 2001–2003 alone) there are only 86 entries under the heading "organic synthetic materials and modified natural materials" for that span of six years.

In 2005, at the AIC Annual Meeting in Minneapolis, members of the Wooden Artifacts and Objects Specialty Groups began discussions about the need for greater focus on the problems of modern materials in furniture. While at the meeting, Steven Pine at the Museum of Fine Arts, Houston, Roger Griffith at The Museum of Modern Art, Michael Podmaniczky at Winterthur Museum, Francesca Esmay at The Chinati Foundation, Michelle Barger at the San Francisco Museum of Modern Art, and Mecka Baumeister at the Met formed a planning committee to develop a program for an eventual conference on modern materials. Discussions continued over the course of several months and culminated in a meeting among invited participants in order to delineate topics, questions, and recommendations to further foster this topic.

From the beginning there was a clear understanding that discussions should include all parties that influence the design, production, collecting, preservation, and curatorial issues for these objects. Therefore, scientists, curators, educators, and designers were included as part of an advisory committee to help develop the project.

The goals for this project include the start of a broad and inclusive dialogue that will support technical research and explore pro-active strategies among many disciplines. Toward this end, conservators, curators, collectors, and designers are now actively involved in identifying the scope of our challenge and initiating strategies that will help improve our understanding of practical means to preserve this important expression of our artistic and cultural heritage.

### Recent History of Professional Discussion on Modern Materials used in Furniture

One of the first major meetings dedicated to the discussion and examination of modern materials was held in Ottawa, Canada, in 1993 by the Canadian Conservation

*continued on page 9*

# AIC NEWS

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**Deadline for July editorial submissions**  
(jandruzzi@aic-faic.org): June 1, 2006.

We reserve the right to edit for brevity and clarity.

## ADVERTISING

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Internships and Fellowships, Positions Available, and Classified Ads is: \$1.05 per word for members and \$2.15 per word for nonmembers; the minimum charge is \$75. The cost of advertising in Supplier's Corner is \$175 for 100 words. The cost of display ads is: 1/6 page \$215; 1/3 page \$360; 1/2 page \$445; 2/3 page \$570; full page \$695.

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

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

## AIC NEWS STAFF

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## *From the Executive Director*

Emergency response has been the most pressing recent issue facing AIC since the catastrophe left in the wake of the 2005 hurricane season. Although AIC had provided emergency response training to our members even before the 2000 NEH-supported Train the Trainers programs for emergency response, it has become clear that we need to expand the concept by defining what it means to be ready as a cultural emergency responder. We need to provide a wider range of training workshops to collection care specialists and curators as well as conservators. And, we need to be cognizant of the roles of other responders, such as FEMA and state historic preservation offices, in relation to our role as “First Preservers”—a term coined by Allen Weinstein, Archivist of the United States.

As detailed in previous AIC newsletters, AIC's initial response following Hurricane Katrina included coordination of those in the conservation community who were willing and able to help. This was facilitated by the efforts of AIC members David Goist, Bevery Perkins and other members of the Emergency Preparedness, Response and Recovery Committee (EPRRC). Members also participated in a volunteer questionnaire, which drew more than 225 responses, developed various survey forms, and assisted cultural organizations in securing emergency funds. As a member of the Heritage Emergency National Task Force, AIC also participated in regular conference calls organized by Heritage Preservation and used information gained in these calls to communicate more effectively with other responding organizations and those in need.

Since the initial response to the disaster, AIC President Nancy Odegaard and the Board of Directors have developed broad initiatives that will enable AIC to respond to future disasters with even more readiness. AIC's efforts to provide training and information to our members has increased, with the presentation of three well attended wet recovery workshops in March, and the upcoming issues session at the AIC annual meeting in June. In addition, AIC has submitted a proposal to IMLS to conduct a series of week-long Advanced Workshops in Emergency Response and Salvage at museums across the country.

AIC also continues to develop a nationwide information network of contacts and resource organizations to facilitate communication with and response by conservators for emergencies involving cultural materials within regions or states. In coming months, AIC will work to develop state-by-state response guidelines that include how to work in conjunction with government agencies such as FEMA, state historic preservation officers, and the Department of Homeland Security. AIC is reaching across organizational boundaries, through its role as chair for the On-Site Assistance Working Group for the Heritage Emergency National Task Force, which will focus on such issues as coordinating the efforts of preservation experts and maintaining and publicizing lists of specialists/volunteers.

A heartfelt thanks to everyone who assisted in the 2005 emergency response effort and who continue to seek ways to improve response efforts in the future. AIC has joined this national initiative and will continue to involve and inform our members as work proceeds.

—Eryl P. Wentworth  
Executive Director, AIC/FAIC

## In Appreciation

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AIC thanks Ann Hofstra Grogg and Susan E. Burke for serving as copy editors for the *Journal of the American Institute for Conservation* for ten and seven years respectively. Their skills and dedication have helped make the *Journal* the respected publication it is today. We wish them well in all their future endeavors.

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## AIC News

### Don't Forget to Vote

In order to streamline the voting process and to use your dues dollars effectively, AIC has posted the 2006 Board of Directors election ballots online. We will not be mailing out ballots this year. (See list of nominees, page 14.)

Voting is open until May 16. Visit the AIC website ([www.aic-faic.org](http://www.aic-faic.org)) and follow the link to the "online ballot" section. You will be able to view the candidate slate, read candidate information, and download a ballot. Please follow the directions on the ballot and email, fax, or mail ballots to AIC by May 16. Only those ballots received in the AIC office on or before May 16 will be counted.

If you do not have Internet access please call AIC at (202) 452-9545 ext. 10 to request that a ballot be faxed or mailed to you.

Take a minute to download your ballot and vote—after all, AIC is YOUR association.

### Annual Meeting News

Call for Papers: 2007 AIC Annual Meeting General Session, Richmond, Virginia, "Fakes, Forgeries, and Fabrications"

The 2007 AIC General Session will explore aspects of fakes, forgeries, and fabrications through a series of papers on historical perspectives of fakes and forgeries, methods of fabrication and detection, conservation, valuation and appraisals, legal determinations, criminal and civil investigations, marking and disposal, etc.

The program committee welcomes recommendations for potential speakers and submissions from conservators, art historians, conservation scientists, appraisers, attorneys, law enforcement, and other allied professionals. Individuals interested in submitting a paper for the General Session should prepare an abstract of no fewer than 500 words and submit it by July 21, 2006, to James Martin at [martin@orionanalytical.com](mailto:martin@orionanalytical.com) or to:

The AIC 2007 General Session  
Committee  
c/o James Martin  
Orion Analytical, LLC  
Box 550  
Williamstown, MA 01267

### FAIC News

#### FAIC Awards nearly \$30,000 in Grants and Scholarships

The Foundation of the American Institute for Conservation (FAIC) gave out 41 grants and scholarships this spring which

totaled \$29,782. The awards will support professional development, student attendance at professional meetings, lectures, and a Regional Angels project. Funding for the grants and scholarships comes from donations by AIC members, Specialty Groups, and friends, as well as earnings from invested funds.

Seven FAIC Individual Professional Development Scholarships were awarded. The recipients are:

- Susan Costello, Southern Italy Research Trip
- Michele Derrick, Metals Conservation Summer Institute
- Judith Eisenberg, "Analytical Techniques" workshop
- Ellen J. Pearlstein, Technical Study of the Rosebud Winter Count
- Sylvie Penichon, Reducing Risks to Collections
- Ken Sutherland, GCMS course
- Renee A. Stein, Stonecarving Tutorial with Peter Rockwell

Fifteen additional FAIC Individual Professional Development Scholarships were made possible by grant funding from the National Endowment for the Humanities to help support attendance at AIC workshops supported by the NEH. The recipients are:

- Rita Albertson, "Tear Repair of Paintings" workshop
- Gillian Boal, "Water and Paper" workshop
- Bart J.C. Devolder, "Tear Repair of Paintings" workshop
- Kevin Gleason, "Tear Repair of Paintings" workshop
- Heather Hamilton, "Water and Paper" workshop
- Scott Homolka, "Water and Paper" workshop
- Greg Johnson, "Adhesives for Conservation" workshop
- Stephanie Lussier, "Water and Paper" workshop
- Michael Morris, "Adhesives for Conservation" workshop
- Won Ng, "Adhesives for Conservation" workshop
- Sarah Nunberg, "Adhesives for Conservation" workshop
- Laura Rivers, "Tear Repair of Paintings" workshop
- Dawn Rogala, "Tear Repair of Paintings" workshop
- Jennifer Sainato, "Water and Paper" workshop

## November 1 Deadline for FAIC Samuel H. Kress Conservation Publication Fellowships

The FAIC Samuel H. Kress Conservation Publication Fellowships offer AIC Professional Associates and Fellows support to write book-length manuscripts on conservation topics. The deadline for receipt of applications for anticipated funding for 2007 projects is November 1, 2006.

The fellowship awards \$25,000 to allow the recipient up to 18 months to complete a manuscript. Research should be largely complete before applying. Submission of one or more sample chapters is strongly recommended.

Since 1994,  
FAIC has

- Mary Studt, “Water and Paper” workshop

An FAIC Regional Angels Grant was made to Morwenna Blewett to organize volunteer work at the American Legation in Morocco.

FAIC Lecture Grants were made to: Susan B. Jackson for her lecture, “Conservation of Gilded Surfaces” and to Tad D. Fallon for his lecture, “The French-American Partnership: New Perspectives on an Ancient Craft.” Both lectures will be held in conjunction with the “Gilding at the Smithsonian 2006” event which will be presented in September by the Smithsonian Associates and the Society of Gilders in Washington, D.C.

With the financial support of AIC’s Specialty Groups and donations from individual members, 10 FAIC George Stout Grants were made. The George Stout fund supports conservation students who wish to attend professional meetings. The recipients are:

- Amy Crist, AIC Annual Meeting
- Kara R. Dotter, AIC Annual Meeting
- Molly Gleason, AIC Annual Meeting
- Heather Hamilton, AIC Annual Meeting
- Sofia Issaeva, AIC Annual Meeting
- Marieka Kaye, AIC Annual Meeting
- Kelly Jean Keegan, Modern Paints Uncovered symposium
- Kristen Loudermilk, AIC Annual Meeting
- Kathleen Mullen, AIC Annual Meeting
- Elizabeth P. Werden, AIC Annual Meeting

Four FAIC Carolyn Horton Grants were made this year. The recipients are:

- Sylvia Rodgers Albro, researching the Zonghi Baravelli paper collection in Fabriano
- Sarah Freeman, “Water and Paper” workshop
- Chie Ito, “Microscopy for Art Conservators” workshop
- Steven Loew, “Removal of Pressure-Sensitive Tapes and Tape Stains” workshop

One FAIC Christa Gaehe Grant was made to Minah Song for the “Modern Paints Uncovered” symposium.

No FAIC Workshop Development Grants were awarded in this cycle. A special funding deadline of July 1 has been added for Individual Professional Development Scholarships for the remaining 2006 NEH-funded workshops (“Water and Paper” and

“Adhesives for Conservation”). The next regular funding deadline is September 15, 2006 for:

- Individual Professional Development projects
- Workshop Development projects
- Lecture projects
- Regional Angels projects
- the new Small Meeting Support projects

The next Christa Gaehe and Carolyn Horton deadlines are February 1, 2007.

Because the 2007 AIC Annual Meeting will be held April 16–20, the next George Stout grant deadline has been moved up to December 15, 2006. Descriptions, guidelines, and forms are available at <http://www.aic-faic.org> or from the AIC office.

## Special Scholarship Deadline for AIC Workshops

A special application deadline of July 1, 2006, has been established for scholarship requests to attend the “Water and Paper” and “Adhesives for Conservation” workshops. These scholarships are made possible by a grant from the National Endowment for the Humanities and are available only to United States residents. To apply, use the forms and guidelines for the “FAIC Individual Professional Development Scholarships” found on the AIC Web site ([www.aic-faic.org](http://www.aic-faic.org)), or from the AIC office. Applications and the required letters of support must arrive in the AIC office by July 1.

## Yoshiyuki Nishio Awarded 2006 FAIC Samuel H. Kress Conservation Publication Fellowship

The Foundation of the American Institute for Conservation (FAIC) awarded a 2006 FAIC Samuel H. Kress Conservation Publications Fellowship to Yoshiyuki Nishio. Mr. Nishio is preparing a book and accompanying DVD entitled *Japanese Folding Screens*. The materials will describe the steps involved in the making of Japanese folding screens, and will also cover issues of conservation, preservation, and maintenance. The book and video will serve as a visual resource for conservators, curators, collection managers, art collectors, historians, and conservation and art students. His reference work will fill a major gap in the literature available in English or Japanese on this topic.

Yoshiyuki Nishio is a Fellow of AIC. His background combines traditional apprenticeship and academic training. Mr. Nishio received a BFA in studio art from Nihon University, Tokyo, and then apprenticed with Masako Koyano at the Art Conservation Lab in Tokyo. In 1975, Mr. Nishio won a John D. Rockefeller III Fund

awarded 30 publication fellowships.

Complete guidelines and application forms are available on the AIC Web site at <http://aic.stanford.edu/faic/grants/index.html>, or contact Eric Pourchot at (202) 452-9545 ext. 12; [epourchot@aic-faic.org](mailto:epourchot@aic-faic.org).

Fellowship to study at the Cooperstown Graduate Program in the Conservation of Historic and Artistic Works. He worked at the Freer Gallery of Art and the Museum of Fine Arts, Boston, before establishing the Nishio Conservation Studio in Washington D.C.

## *In Memoriam*

### **Gustav Berger (1920-2006)**

Gustav Berger, a paintings conservator known for his innovative approaches to conservation, died on March 5, 2006 at the age of 85. He was born in Vienna, Austria, on July 28, 1920, studied Civil Engineering at the Haifa Technical Institute, and was trained in photogrammetry during his military service in World War II. Berger moved to New York in 1954 and worked with Julius Lowy for two years, Kress conservator Mario Modestini for eight years (1956-1964), and assisted Frick conservator William Suhr from 1964 to 1967. Berger built one of the first hot tables in the United States for Modestini, and credited Suhr for suggesting that he invent a new adhesive. Berger noted, "Since I had gained the reputation of a troubleshooter, Suhr asked me to formulate an adhesive that would be stronger than wax, free of the hazards of aqueous glue-paste, stick to oil paint, and be reversible." He received his first research grant in 1967, and was lining paintings with BEVA 371 by 1969. BEVA (Berger ethylene vinyl acetate) became the most widely used paintings conservation adhesive by 1984, according to a survey conducted by Gerry Hedley at the Courtauld. Berger received at least 16 additional research grants, published more than 60 papers, and, for more than 20 years, taught workshops in Canada, the United Kingdom, Italy, Austria, Spain, the Netherlands, Brazil, and in locations throughout the United States. For his innovative work on the conservation of the Atlanta cyclorama he received the Georgia Governor's Award for Excellence in 1982 and a standing ovation following his paper on the cyclorama treatment at the AIC Annual Meeting. He received additional honors from the Art Restorers Association of the Netherlands, the IIC-Spanish Group, and in Poland following his treatment of the Panorama of Raclawice. Berger was made an Honorary Member of AIC in 1991.

Berger and his wife Mira always gave their time and resources generously. When I taught the introductory "block," and brought the ten Winterthur/UD first-year students to New York each year, the Bergers would plan

their vacation around our visit, give demonstrations, distribute samples and information packets, and serve tea and cakes. Diane Falvey and Lambertus Vercouteren remember that visiting professionals were received with similar generosity and they recall Berger's passion and great enthusiasm for his work. Berger trained a number of young conservators and assistants. Peter Fodera remembers him reciting poems, quoting Goethe, or humming along to pieces on the classical radio station. Gloria Giffords remembers Berger's humor and his anecdotes in various accents. Boris Sternberg posted on the studio wall "God made Gustav, and Gustav made BEVA." His co-researcher William Russell praised Berger's "uncanny ability to identify fundamental behaviors observed in a variety of contexts." Christopher Stavroudis was first drawn into the field by Berger's 1975 article on BEVA and notes, "From developing BEVA and leading the movement to improve lining techniques, to the foam rubber 'computers' that showed the distribution of stresses at tears, to the vast body of literature he has contributed to the field, he changed the mind-set we bring to problem solving in paintings conservation." He is survived by his wife, his sons Ron and Raphael, five grandchildren, and one great granddaughter.

—Joyce Hill Stoner  
[jhstoner@udel.edu](mailto:jhstoner@udel.edu)

### **Tony Werner (1911-2006)**

Alfred Emil Anthony Werner, chemist and conservation scientist, died in Hobart, Tasmania, on January 21, 2006 at the age of 94. During a long and illustrious career he was perhaps best known to the field at large as Keeper of the Research Laboratory at the British Museum from 1959 to 1975; and as the author of *The Scientific Examination of Paintings* (1952) and, in collaboration with H.J. Plenderleith, the author of the revised second edition of *The Conservation of Antiquities and Works of Art* (1971).

Werner was born in Dublin, Ireland, on June 18, 1911. His father was a professor of chemistry at Trinity College, Dublin, and Werner received his BA in chemistry with first class honors from Trinity in 1933, his MSc in 1934, and his doctorate from the University of Freiburg in 1937. He then returned to Dublin and was teaching organic chemistry at Trinity when in 1947 he answered an advertisement in *Nature* for a position as a research chemist at the National Gallery in London. In an AIC interview in 1976, Werner described buying a copy of Gettens and Stout (*Paintings Materials; A Short*

*Encyclopedia*), which he read on the boat to England in order to prepare for the interview. Thus began a career of more than 30 years, involving conservation research, teaching, and travel.

In the post-war period there was a great deal of interest in the possible application of modern synthetic polymers to conservation treatments. Two of his most notable achievements were his work on synthetic varnishes and the development of a wax for use with wood, stone, and metalwork. During his time at the National Gallery he also worked on the characterization of resins and on the development of microscopic sections for paint analysis. With Joyce Plesters he was involved in the scientific examination of the Piltdown man, which led to the unmasking of the hoax when they were able to show that the staining on the teeth was not natural.

In 1954 Werner left the National Gallery for the post of Principal Scientific Officer at the British Museum, and in 1959 was appointed Keeper of the Research Laboratory. Under his Keepership many of the great treasures of Ireland including the Tara Brooch and the Ardagh Chalice were studied and conserved. He also instituted a project to study the composition of copper alloys in antiquities and the results of the laboratory's work on the Sutton Hoo ship burial were published in four volumes. During the 1960s and 70s he traveled extensively as a consultant and advisor to UNESCO and the British Council.

In 1973 he was asked to carry out a survey of conservation needs in the Hawaii and the Pacific region. Much to his surprise and due to a grant from the National Endowment for the Arts, in 1974 the Pacific Regional Conservation Center was established at Bishop Museum in Honolulu and Werner (whose wife had died the previous year after a long illness) took an early retirement from the British Museum to become the Conservation Center's first Chairman. The Center provided conservation treatment for member museums, libraries, and archives throughout the Pacific, and collections care training for the staff of these institutions. Under Werner's leadership, membership in the Center grew from 18 organizations to 43. The Center also provided internships for graduate students from conservation

training programs in the United States, Canada, and England, and cooperated with the East-West Center museum studies program at the University of Hawaii. Werner continued to travel throughout the Pacific until his retirement in 1982.

Werner was active in a number of professional organizations including the International Institute for Conservation of Historic and Artistic Works (IIC) where he was elected a Fellow in 1952 and served as President from 1971 to 1974 and Vice President from 1974 to 1996. He was awarded the Forbes Prize in 1992 and an Honorary Fellowship in 2001. He was a Fellow of the Society of Antiquaries of London, a member of the Royal Irish Academy, a Fellow and President of the Museums Association in England, and a Fellow of the American Institute for Conservation. In 1997 the British Museum dedicated the proceedings of a conference on "The Interface Between Science and Conservation" to him.

After his retirement, it was Werner's practice to spend the southern summer with his younger daughter and her family in Hobart, Tasmania. He would then travel to England to visit his elder daughter, friends, and colleagues during the northern summer. The last of these seasonal migrations was made when he was in his early 90s, when he began spending the full year in Tasmania. He continued in relatively good health until late December of 2005, enjoying fine wine, good food, lively conversation, test cricket matches, the *Times* crossword, and playing chess, croquet and (we are reliably informed) a sharp game of bridge. His warmth and charm will be missed by all who knew him.

Werner married opera singer Marion Jane Davies in 1939 and they had two daughters: Mari Louise who lives in Suffolk, United Kingdom, and Antoinette (Toni) who lives in Hobart. His grandson Richard, a Catholic priest, officiated at the funeral service and his daughter Toni and son-in-law Peter hosted an Irish wake at their home after the service. His ashes have been returned to England and a second memorial celebration for friends and colleagues will be held in Suffolk in May.

—Mary Lee Wood  
mlee@mohawk.net

## Allied Organizations

### Heritage Preservation News

#### New Edition of the "Wheel" Rolls Out

The *Emergency Response and Salvage Wheel*, the internationally esteemed tool used for protecting collections from disasters, has been released in a new edition featuring a water-resistant coating, magnets on the handle for easy display, and a revised section on electronic records. The *Wheel* also has a new corporate sponsor, BMS Catastrophe.

The need for accurate disaster response and recovery information to protect collections is greater than ever after the record-setting 2005 hurricane season. This year is predicted to have another very active hurricane season.

The *Emergency Response and Salvage Wheel* is produced by the Heritage Emergency National Task Force, a partnership of 40 government agencies and national service organizations. The task force is an initiative of the nonprofit Heritage Preservation, and the Federal Emergency Management Agency (FEMA).

Nonprofit organizations and government agencies may purchase the *Wheel* for \$7.95. To order, visit the bookstore at [www.heritageemergency.org](http://www.heritageemergency.org) or call toll-free (888) 388-6789.

#### Scholarship Award Honors Architects

The College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation recognizes an outstanding contribution by one or more persons who, individually or jointly, have enhanced the understanding of art through the application of knowledge and experience in conservation, art history, and art. This year, Don Kalec and John Thorpe have been selected as the recipients of this award for their sensitive approach to architectural preservation and, more specifically, for their roles in the groundbreaking restoration of Frank Lloyd Wright's home and studio in Oak Park, Illinois.

Don Kalec is the co-founder and first director of the Historic Preservation Program at the School of the Art Institute of Chicago. John Thorpe is a widely respected restoration architect and a principal in the

award-winning firm of John Thorpe and Associates. Kalec teaches the School of the Art Institute's Restoration Design Studio and has published on Charles Rennie Mackintosh and his contemporaries and on Frank Lloyd Wright's work in Madison, Wisconsin. Thorpe has been a prominent practitioner in the field of historic preservation in Chicago since the 1970s. He is the architect of record for the restoration of many important buildings in the Midwest, including houses by Frank Lloyd Wright in Illinois, Indiana, Nebraska, and Ohio.

#### 2006 Application Update

The Conservation Assessment Program (CAP) received 205 applications for the 2006 program, 19 of which were from museums in federal-declared disaster areas as a result of Hurricanes Katrina and Rita. These applications received expedited review and were notified of their acceptance into CAP within 10 business days of receipt of their completed application.

The 2007 CAP application will be mailed on October 6, 2006. Applications will be accepted on a first-come, first-served basis until the post-mark deadline of December 1, 2006. The CAP office will be marketing the program throughout 2006, with the majority of our marketing efforts taking place during the summer.

If you know of an institution that could benefit from CAP or if you have thoughts about reaching institutions in your area, we would like to hear from you! We are also happy to send CAP brochures and sample applications to

appropriate venues. Please contact the CAP office at [cap@heritagepreservation.org](mailto:cap@heritagepreservation.org) or (202) 223-0800.

#### Preserving Sculpture after Katrina: A Monumental Task

Preservation and public art groups in New Orleans and along the Gulf Coast are still cleaning up and working to determine the extent of damage from Hurricane Katrina.

This task is overwhelming for many local art and preservation professionals. Many cultural groups' offices suffered damage to office equipment and records, and many staff members could not return to work until late 2005. Just when they needed additional support, arts and culture organizations and city agencies have reduced staff due to lack of funding.

Conservation, art, museum, and preservation professionals have volunteered time, money, and services. Save Outdoor Sculpture! sponsor Heritage Preservation is among the many national organizations responding to the needs of cultural communities in hurricane-ravaged areas. Along with the Federal Emergency Management Agency (FEMA), it manages the Heritage Emergency National Task Force, a partnership of 40 federal agencies and national service organizations. SOS! is helping local groups address the needs of their sculpture and public art collections with information and guidance.

In New Orleans, Save Our Cemeteries helps preserve the five local cemeteries on the National Register of Historic Places, including Lafayette Cemetery No. I, a World Monuments

Fund Watch List site, and St. Louis Cemetery No. I, a Save America's Treasures site. All New Orleans' historic above-ground cemeteries were impacted by the storm. Four of the five cemeteries were flooded for over two weeks, which wreaked havoc on the wrought iron metalwork that encloses the tombs and accelerated the deterioration of fragile brick and mortar structures and treasured sculpture.

Save Our Cemeteries is now helping the cemetery owners—the city of New Orleans, the Archdiocese of New Orleans, and private organizations—assess the extensive wind and water damage to the properties and secure funding. FEMA support may help the conservation of the grounds and walls of the cemeteries, but the tombs themselves are the property of individual families and are not eligible for FEMA support. Save Our Cemeteries is seeking private funds to support an assessment of the properties and markers and conservation of gravesites.

The Arts Council of New Orleans, the coordinating agency for New Orleans SOS!, faces similar obstacles. It administers the Percent For Art Program on behalf of the city of New Orleans. In the past 20 years, the Percent Program has commissioned 57 site-specific artworks, purchased more than 200 artworks, initiated community outreach and education programs, and maintained the Percent Collection on an ongoing basis. Additionally, the Arts Council serves as an information resource for city agencies that are also responsible for public art.

## STUDIO CLOSING SALE – STOLOW, AIC FELLOW

Selling off at low prices good condition equipment, instruments, loggers, hygrometers, light meters, cameras, lighting, chemicals, activated carbon, RH conditioned silica gel, RH calibration chambers, authentic pigments, various supplies, historic books, reports, publications, etc, etc

NATHAN STOLOW PhD, AIC FELLOW  
PO BOX 194  
WILLIAMSBURG VA 23187-0194  
PH 757-258 5212  
E-MAIL: [stolconres@aol.com](mailto:stolconres@aol.com)

**Will supply descriptive lists DON'T DELAY!**

Before the storm, the Percent Program operated with a full-time staff of two and several contractors. Today, Director Mary Len Costa is the only staff member. She has removed Percent artwork from damaged libraries, recreation centers, and other flooded locations and has found temporary storage. Her current priorities include securing climate-controlled storage for the art, conserving the damaged artworks, and completing a formal post-Katrina assessment of the Percent Collection.

The Arts Council has worked diligently to complete this assessment to aid the city of New Orleans (the official owners of the artwork) in applying for relief funds. Yet due to lack of Arts Council staff and funding, the inability to access several flooded public facilities and entire neighborhoods in the days following the storm, along with loss of city personnel and the breakdown in communication systems, the job of estimating the need to conserve this art is incomplete. The Arts Council estimates

that approximately 10 percent of the Percent Collection—both indoor and outdoor artwork—has been damaged or destroyed.

Other artworks in the city are the responsibility of the city's parks and parkways and property management departments. The condition of these sculptures is also in question. The Arts Council and these city departments are working in cooperation to secure public and private funding.

City and preservation professionals in Mississippi face struggles similar to those of their colleagues in New Orleans: working out of trailers, reduced staff, and destroyed office property. They are also dealing with competing priorities; historical buildings in danger of being razed have understandably become a top priority.

Arts and preservation organizations and agencies in the areas affected by Katrina look to FEMA for support. FEMA can support stabilization and treatment of damaged artwork and

other collections. Sculpture owners must first provide their own damage report that includes a list of needy artworks with cost estimates for conservation treatment. SOS! is helping local groups navigate the FEMA application process, find eligible conservators, and locate alternative funding sources. For FEMA's policy regarding stabilization and treatment of collections visit [www.fema.gov/rrr/pa/9524\\_6.shtm](http://www.fema.gov/rrr/pa/9524_6.shtm).

### **The Regional Alliance for Preservation (RAP); New Website**

The Regional Alliance for Preservation (RAP) is pleased to announce the launch of its new Web site at [www.PreserveCollections.org](http://www.PreserveCollections.org). RAP is a national network of nonprofit organizations with expertise in the field of conservation and preservation. This website provides information and resources on preservation and conservation for cultural institutions and the public throughout the United States.



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

## **2006 AIC Annual Meeting**

### **Using Artifacts: Is Conservation Compromised?**

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

#### **Tentative Schedule of Activities**

##### **Friday June 16**

Workshops and Tours

##### **Saturday June 17**

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

##### **Sunday June 18**

General Session, Specialty Group Sessions, Exhibit Hall, Issues Session, AIC Business Meeting, Party<sup>2</sup>

##### **Monday June 19**

Specialty Group Sessions

*For more information, please*

*contact:*

AIC

1717 K Street NW

Suite 200

Washington, DC 20036

(202) 452-9545

[info@aic-faic.org](mailto:info@aic-faic.org)



The new Web site includes a calendar of training and educational opportunities; a list of conservation and preservation services provided by RAP members; links to related organizations;

and a “Publications & Resources” section with a searchable bibliography of full-text reports and documents, and specialized bibliographies prepared to answer common collection care con-

cerns for libraries, archives, museums, historical societies, and house museums. The RAP Web site is made possible through funding from the National Endowment for the Humanities.

continued from page 1



Shiro Kuramata, Miss Blanche Chair, 1988, Paper flowers, acrylic resin, and aluminum. Collection of Museum of Modern Art, New York. Gift of Agnes Gund in honor of Patricia Phelps de Cisneros.

Institute. “Saving the Twentieth Century: The Conservation of Materials” initiated the professional focus in the conservation field on issues related to the care of modern materials. Papers included topics such as fabrication techniques, deterioration mechanisms, chemistry of materials, analysis, safe storage, and useful case studies. In 1997, The Foundation for the Conservation of Modern Art and the Netherlands Institute for Cultural Heritage hosted the conference “Modern Art: Who Cares?” in Amsterdam. The symposium’s objective was to improve the quality of the preservation of art made from contemporary and modern materials, as well as to form an interdisciplinary, international collaboration. A 1998, three-day conference held at the Getty Center, “Mortality Immortality? The Legacy of 20th Century Art,” brought together professionals from a range of disciplines—artists, museum directors, curators, conservators, art historians, dealers, collectors, and scientists, as well as a philosopher and a lawyer—to offer their

individual perspectives on the intent of the artist, the effect of the art market, ways to cope with rapidly evolving media technologies, and fine art as popular culture. Then in 2004, the International Institute for Conservation held its congress, “Modern Art New Museums,” in Bilbao, Spain and 45 papers on the ethical and practical considerations of caring for modern art were presented. Although this list demonstrates a degree of interest and research with regard to modern materials within the conservation field, only the 1993 CCI meeting paid significant attention to furniture per se.

More recently, a series of six symposia were presented in Weil am Rhein, Germany, at the Vitra Design Museum. These symposia titled, “The AXA Art Conservation Project in Cooperation with the Vitra Design Museum,” specifically addressed the conservation of modern furniture and objects through a project lead by Katherine Kessler. The project was dedicated to the research on synthetic materials in four notable furniture pieces in Vitra’s collection. The four pieces were selected as case studies in order to develop conservation treatment methods for these chairs and to serve as a framework for greater dialogue on this subject during the symposia. Other papers addressed issues associated with manufacturing techniques of prototypes and production models, properties of plastics and foams, storage issues for degrading plastics, and novel treatment strategies for foams and plastics. These topics can continue to be developed in future conferences and studies along with broader issues such as exploring differences in collecting and treatment philosophies for manufactured versus studio furniture; examining the impact of industrial materials and techniques on object stability; and considering the limits of intervention on behalf of fugitive materials.

## Discussion and Strategy

To better understand the scope of creating a multi-disciplinary dialogue, the Chipstone Foundation and its executive director, Jonathan Prown, sponsored and funded a planning meeting on February 4, 2006, in Milwaukee. The intent of the meeting was to foster informed dialogue among the participants with the intent of recognizing the diverse perspectives of each discipline and identifying common ground for future collaborations and exchange of information that will improve the condition and preservation of modern and contemporary furniture. In addition to the planning committee (formed at the 2005 AIC Annual Meeting), a diverse group of participants were invited, including Edward Cooke, Chair of the Department of Art History at Yale University; John Dunnigan, Head of the Department of Furniture Design at the Rhode Island School of Design; Cara McCarty, Curator of Decorative Arts and Design at the St. Louis Art Museum; Chris McGlinchey, Conservation Scientist at the MoMA;



Gaetano Pesce, Golgotha Chair, 1972, Dacron filled and resin soaked fibreglass cloth. Collection of Museum of Modern Art, New York. Estée and Joseph Lauder Design Fund.



Milwaukee Art Museum's Quadracci Pavilion designed by Santiago Calatrava. Photograph by Roger Griffith.

Roman Passarge, Managing Director at the Vitra Design Museum, Germany; Jonathon Prown of Chipstone; and Cindi Strauss, Curator of Modern and Contemporary Decorative Arts at the MFAH.

During the Milwaukee meeting various questions were raised and addressed in a program that was organized and moderated by Steve Pine and Roger Griffith. The meeting addressed and discussed the following:

- The lack of documentation of original design specifications for mass produced items. Relationships between manufacturers and museum professionals (conservators, registrars, and curators) need to be strengthened where possible.
- Furniture and design collections are often underserved within institutions with regard to documentation, analysis, and appropriate storage. Typically, when an object enters a collection, insufficient documentation exists for the objects' condition and history.
- It is helpful to recognize that museum collecting strategies vary; some museums collect objects currently in production while others include prototypes that are inherently more experimental in nature and often less stable.
- Furniture design schools do not focus on experimental materials though they encourage their use. Some schools maintain libraries of new materials. Others have memberships in libraries of modern materials such as Material Connexion ([www.materialconnexion.com](http://www.materialconnexion.com)).

- There is interest on the part of design students and faculty in expanding support for practical materials science of modern materials. This is an opportunity for conservators to share their knowledge and pro-actively engage groups to strengthen bonds with allied professional groups.
- There is limited conservation research on issues of improved cleaning strategies, consolidation, and compensation for plastics and rubber. Support for practical studies should be fostered by institutions and graduate programs. Relationships with industry should be developed and expanded where possible.
- There is a need to expand contact between conservators, industry, and collectors with the intent of increasing the understanding of problems related to production and use.

As a result of the Milwaukee meeting the following recommendations were made:

- Develop a conference that establishes an active dialogue between those who design, fabricate, market, collect, and conserve modern furniture with the intent of improving our understanding of the factors that impact object stability and the long term preservation of modern materials.
- Improve strategies for safe display,



Tokujin Yoshioka, Honey-Pop Armchair, 2000 Paper (Folded, pleated and cut white paper pressed to a 1 cm thickness that expands to form a honeycomb-structure armchair). Collection of Museum of Modern Art, New York. Gift of the designer.

transport, and storage.

- Increase educational support for furniture designers who use modern materials.
- Collect and share information regarding modern furniture to be used as a research tool by museum professionals and scholars. This could include Web-based archives generally available to the public, and networks of shared data such as INNCA and INCCA NA. (International Network for the Conservation of Contemporary Art - North America).

The Museum of Modern Art in New York (MoMA) and The Museum of Fine Arts, Houston have agreed to collaborate on the creation of a conference and publication proceedings. It is our hope that this forum will develop an active dialogue between those who design, fabricate, market, collect, and conserve modern furniture with the intent of improving the long-term preservation of these works of art. MoMA has agreed to host the conference on May 19-22, 2008, which will coincide with the International Contemporary Furniture Fair (ICFF) held in New York each spring. Furthermore, a series of workshops will complement the main program with presentations about focused material analysis and successful conservation treatments as well as presentations by leading designers about their work and the materials they use. These smaller, more intimate groups will encourage personal participation with both the presenters and the materials. Potential partners in the project include The Furniture Society, The International Contemporary Furniture Fair, The Vitra Design Museum, The San Francisco Museum of Modern Art, and Material Connexion, New York.

—Steven Pine, [spine@mfa.org](mailto:spine@mfa.org)  
Roger Griffith, [roger\\_griffith@moma.org](mailto:roger_griffith@moma.org)

**CORRECTION:** The AIC News staff apologizes for any confusion that may have arisen as a result of poor labeling for the photographs in the March 2006 AIC News, vol. 31, no. 2. "Figure x" referred to on page 1 actually refers to figure 4 which appears on page 10.

## Grants and Fellowships

### Ian Maclean Research Grant

The National Archives of Australia has established the Ian Maclean Research Grant, which is open to archivists from all countries who are interested in conducting research that will benefit the archival profession and promote the important contribution that archives make to society. To encourage innovation in research, partnerships between archivists and allied/other professionals are eligible. Joint applications from archivists residing in different countries are also encouraged. The stipend, which will be at the discretion of the judging panel, will be to AU\$15,00 (approximately US\$11,000). Additional funding will be available to overseas applicants for travel to Australia if necessary. Prospective applicants should contact Derina McLaughlin at (+ 61 2) 6212 3986 or [derina.mclaughlin@naa.gov.au](mailto:derina.mclaughlin@naa.gov.au) before applying to discuss the scope of their research project.

“Don’t know how to fall off a ladder gracefully, without breaking bones? Then stay off the top steps.”

—A reminder from the AIC Health and Safety Committee

Further information is available at [www.naa.gov.au](http://www.naa.gov.au).

### New Application Policy for NEH; Grants.gov

The National Endowment for Humanities (NEH) has established a new application policy for all institutional applicants. NEH will be accepting all applications through Grants.gov (the government-wide grants portal) exclusively. Institutional applicants will no longer have to send in multiple paper copies of applications.

Grants.gov enables interactions between grant applicants and the federal agencies that manage grant funds. The Web site also offers institutions

the option of receiving e-mail alerts about grant opportunities that might be of interest to them.

### The Center for History of Physics of the American Institute of Physics

The Center for History of Physics of the American Institute of Physics has a grants-in-aid program for research in the history of modern physics and allied sciences and their social interactions. Grants are for up to \$2,500 each. To apply, send a vitae, a letter of no more than two pages describing your research project, and a brief budget showing the project expenses for which you are requesting

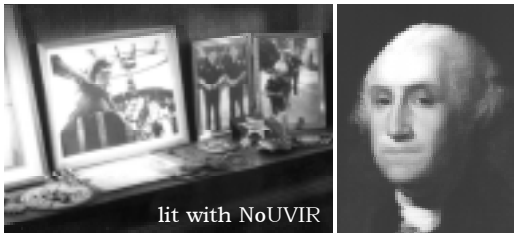
**“Objects do not ‘recover’ from light exposure; light induced damage is irreversible and cumulative.” \***

\* National Park Service, Exhibit Conservation Guidelines, 1999

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## Grant and Fellowship Deadlines

Please note that this column will be moved to the AIC website in order to facilitate easier access to information about application requirements. If you have comments regarding this proposed change, please direct them to the editor, Lisa Goldberg at [lgoldberg@stny.rr.com](mailto:lgoldberg@stny.rr.com) before July 1, 2006.

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, 2007
- Architectural Conservation Grants, Implementation Grants: April 10, 2007
- Campus Heritage grants: April 10, 2007
- 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
- 2007 deadlines not yet announced

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
- 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 in September 2006.

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)

- 2006 deadline has passed; 2007 deadline not yet announced

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

- Research Fellowships Application Deadline: January 16, 2006

support. Applications should be sent to Spencer Weart, Center for History of Physics, American Institute of Physics, One Physics Ellipse, College Park, MD 20740; phone: (301) 209-3174; fax: (301) 209-0882; e-mail: [sweart@aip.org](mailto:sweart@aip.org).

## Worth Noting

### Lockheed Martin to Build New Electronic Records Archive for NARA

The National Archives and Records Administration (NARA) has awarded a six-year contract to Lockheed Martin to build the Electronic Records Archives (ERA). The ERA system will capture and preserve the federal government's electronic records, regardless of format; ensure hardware and software independence; and provide access to the American public and federal officials. The ERA's initial operating capability is targeted for release in FY 2007.

NARA states that Lockheed Martin was chosen, "based on the technical merit of the solution it proposed, the excellence of their system and software engineering methodology, and the quality of their project management."

ERA Program Director Kenneth Thibodeau has announced the formation of a high-level committee to advise U.S. Archivist Allen Weinstein on issues related to the development, implementation, and use of the ERA system. The Advisory Committee on the Electronic Records Archives (ACERA) will bring together experts in computer science and information technology, archival science and records management, information science, the law, history, genealogy, and education. The committee is governed by the provisions of the Federal Advisory Committee Act.

### New Preventive Conservation MA at Northumbria University

The new Preventive Conservation MA, "Promoting and Sustaining Excellence," provides an opportunity to develop an understanding of the wide range of materials that are used to create objects of moveable cultural her-

itage as well as the most appropriate strategies for storage, display, and transportation.

The program is highly vocational and provides an ideal basis from which to enter collections care or preventive conservation. It can follow a wide range of undergraduate degrees including: art history, archaeology, fine art, chemistry, physics, engineering, and computing. For those already involved in collections care, it offers the opportunity to underpin their knowledge and understanding with a formal qualification that can contribute to professional accreditation.

The integration of best practice with working practice is reflected in both the content and structure of the program, which combines the principles of preventive conservation within an extended work experience placement. The program can be completed full-time, over the course of one year on campus; full-time over the course of one year via distance learning; or part-time over the course of two years via distance learning.

The mission of Northumbria is to foster an international community based on teaching excellence and outstanding student support in which learning and academic inquiry are both enriching and exciting whether on campus or via distance learning.

Visit [http://northumbria.ac.uk/sd/academic/sass/ahd/cu/ma\\_pc/](http://northumbria.ac.uk/sd/academic/sass/ahd/cu/ma_pc/) to learn more or contact:

Jenny Young  
+44 191 227 3250 (phone/fax)  
[jenny.young\[at\]unn\\_\\_ac\\_\\_uk](mailto:jenny.young[at]unn__ac__uk)

### SCMRE Changes Its Name to MCI

The Smithsonian Institution is pleased to announce that the Smithsonian Center for Materials Research and Education (SCMRE) will now be known as the Museum Conservation Institute (MCI).

The Museum Conservation Institute was founded in 1963 as the Conservation Research Laboratory of the United States National Museum. A year later it became the Conservation Analytical Laboratory (CAL), a name it retained for almost 25 years. It was renamed SCMRE in 1998 when its new mandate was to formulate and

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**"Are you chemically deteriorating? Wear your medically approved fit tested respirator. Sign up to be re-fit tested at the 2006 AIC annual meeting."**

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*—A reminder from the AIC Health and Safety Committee.*

conduct training and education programs in conservation.

The Museum Conservation Institute (MCI) better reflects our new mission: to become the center for specialized technical collections research and conservation for all Smithsonian museums and collections.

For further information contact Robert Koestler, Director, (301) 238-1240 or [koestlerr@si.edu](mailto:koestlerr@si.edu).

### GCI Launches New Resources for the Conservation Community

The Getty Conservation Institute (GCI) is pleased to announce new library resources and services for the conservation community. Information can be found on the new Getty Web pages that are designed to provide improved access to the many conservation-related research resources available to Getty staff, conservation professionals, and the public.

The newly designated Conservation Collection in the research library at the Getty Research Institute (GRI) represents an ongoing collaboration between the GCI and the GRI to acquire, retain, and provide access to conservation-related research resources. The collection comprises approximately 45,000 volumes, including more than 750 current serial subscriptions. Now, for the first time, the collection can be searched and browsed online as a discrete collection within the larger library holdings. Materials from the collection may be

consulted at the Getty Center and many can be borrowed through other libraries' Interlibrary Loan Departments. For more information on how to search the collection, the scope of the collection, the collecting policy, and links to other Getty conservation resources, go to: [http://www.getty.edu/research/conducting\\_research/library/conservation\\_collection.html](http://www.getty.edu/research/conducting_research/library/conservation_collection.html).

Another new resource is online access to the GCI Information Center. The Information Center is staffed with information specialists in conservation who provide expertise and support the work of Getty conservation staff and conservation professionals worldwide. For more information about the Information Center's research services, resources for professionals and the public, and how to contact the Information Center, go to: [http://www.getty.edu/conservation/research\\_resources/infocenter.html](http://www.getty.edu/conservation/research_resources/infocenter.html)

Other new resources are frequently added to the Getty's conservation Web pages. Recently, for example, three new bibliographies compiled by GCI staff as part of project work, have been added: the Los Angeles Historic Resource Survey project bibliography; the Documentation Handbook project bibliography; and a bibliography related to the conservation and management of archaeological sites. Additionally, PDFs of GCI publications and reports and updated information about the Institute's scientific, education, and field projects are routinely added to the site.

Utilize all of these free resources by visiting: <http://www.getty.edu/conservation>.

## *Health and Safety*

### **Survey of Past Participants in the AIC Respirator Fit Testing Workshop**

During the winters of 2005 and 2006, members of the AIC Health and Safety Committee contacted past participants of its annual Respirator Fit Testing Workshops. Committee members were trying to assess whether this workshop is a service that AIC members value, and whether participants have continued to update their fit testing. Survey participants were asked about whether they had followed up with fit-testing on an annual basis (and if they were aware of the OSHA requirement to do so), if they had found other sources for their fit testing, what they thought of the workshop cost, and whether they were interested in incurring a higher workshop cost to include quantitative fit testing. Although committee members were able to reach only a small number of past participants, the results of this survey are worth sharing with the conservation community.

Almost all survey participants were unaware that they needed to be fit tested annually. Some indicated that they had not been fit tested since their initial fit testing at an AIC Annual Meeting. Most were unaware of the OSHA requirement for annual fit testing. The few who were aware of the requirement indicated that they sometimes cannot travel to the Annual Meeting and they requested information about facilities that could fit test them during the year. One respondent

for a group of previous registrants indicated that they might form a group to receive fit testing locally, based on an awareness of the fact that the only requirement for fit testing is that the person performing the fit testing must have the appropriate equipment and training to follow the procedures that satisfy the OSHA standard (a certified industrial hygienist is not required). Some of the participants indicated that their use of respirators was quite variable, and that this affected whether they might be interested in enrolling in the Fit Testing Workshop. One respondent indicated concern about exposure to solvents through the skin and eyes, suggesting that the Health and Safety Committee might want to present information about other routes of exposure during the workshop lecture. Almost all survey participants thought that the cost for participation was reasonable. None of the participants were particularly interested in the quantitative fit testing information, although some were intrigued by it and said the information would be crucial to them if they were working with large amounts of solvents on a regular basis.

Almost all survey participants thought the Respirator Fit Testing Workshop was an important AIC service. We hope that more members will take advantage of the workshop and sign up for fit testing at the 2006 Annual Meeting in Providence, Rhode Island.

—*Members of the Health and Safety Committee*

### **NOMINEES FOR THE AIC BOARD OF DIRECTORS, 2006 ELECTION**

#### **Treasurer (two-year term)**

Richard Kerschner

#### **Secretary (two-year term)**

Meg Loew Craft

#### **Director, Committees & Task Forces (three-year term)**

Dare Hartwell

Catharine Hawks



EMG and RATS chose to not submit a column for this month's AIC News.



## ARCHITECTURE

**Program Chair Election:** By now you should have received in the mail your ballot to elect the next ASG Program Chair. The Program Chair is responsible for coordinating and organizing the ASG session at the Annual Meeting. After serving a one-year term, the Program Chair automatically becomes the ASG Chair, which is also a one-year position. Please take a few moments to read each candidate statement and return your ballot.

**Updated Web Site:** The ASG Web site has been recently updated. The complete list of speakers and abstracts for this year's ASG session at the Annual Meeting is now posted. Also in the Web site's "Conferences" section is information about events and training offered by other professional organizations and links to related organizations' Web sites.

Look for more changes to the ASG Web site in the near future. Abstracts and postprints from past Annual Meetings will soon be available as will this newsletter's ASG column. As always, your input and comments are appreciated and any suggestions for improving Web site resources are welcome.

**Annual Meeting:** In addition to a full day of presentations on architectural conservation, other ASG events include the ASG dinner and lunchtime business meeting. The ASG dinner is scheduled for 8:00 p.m. on June 18 at a local restaurant and promises to be a good opportunity to catch up with old colleagues and meet new friends in a casual, relaxed atmosphere. Tickets for the dinner must be purchased in advance as part of your registration. The ASG business meeting will be

held during the lunch break of the conference session on June 19, is free to all conference participants, and includes refreshments.

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



## BOOK AND PAPER

**Annual Meeting:** I hope your registration for the Annual Meeting includes the PMG/BPG reception and the BPG business meeting lunch. At the first meeting we will raise a glass to our surviving another year of nonstop conservation activities. At the second meeting we will discuss and vote on a number of issues, some of which are listed below. However, most importantly, I hope to see you at the Library Collections Conservation and the Archive Conservation discussion groups and at the presentations which are a part of the wonderful BPG Specialty Session program. All events promise to be jam-packed with new information and useful tips!

BPG committee members have agreed to support a request from the Electronic Media Specialty Group to sponsor Brent Seales' presentation of non-invasive scanning and software technology, which can be used to retrieve information from currently inaccessible objects such as papyrus and parchment. This presentation is scheduled for Saturday at 2:00 p.m. and doesn't conflict with the BPG program that takes place on Sunday and

Monday.

**Publications Committee:** The committee had its mid-winter meeting on March 17. I would like to take this opportunity to thank the committee members for their hard work, especially Interim Chair Shannon Zachary who oversaw the publication of another *Book and Paper Annual*. Shannon spends an exorbitant amount of her spare time on this effort. Because this situation is not sustainable in the long run, the executive committee will propose some funding changes at the upcoming business meeting that would enable us to contract out some of the services that Shannon currently provides for free.

We also wish to thank Rebecca Rushfield and Penley Knipe who have volunteered to subject index the retrospective volumes of the *BPG Annual*. The online version of the BPG Annual is currently searchable through a full-text search engine. Walter Henry is adding key words to allow more specialist-centric subject access to the Annual content. Rachel Benbow started this project in 2001 and Rebecca and Penley are indexing the remaining articles.

Other meeting topics included the continuing effort to get the *Paper Conservation Catalogue* and the *Book Conservation Catalogue* online; how to deal with extra copies of the *BPG Annuals*; and the search for another Publications Committee Chair. A full report of the committee's activities will be given at the Business Meeting.

**Mailing List:** Folks that attended the last BPG Business Meeting will remember the discussion about using an electronic mailing list to distribute the BPG spring and fall mailings. At the meeting, the membership agreed that the Executive Committee should explore the possibility of such a list. The advantages of an electronic mailing list are a reduction in mailing time and cost.

We are fortunate that we not only have a mailing list in place, but that Erika Lindensmith has graciously



BPG



RATS



agreed to continue to be the list owner and keep the list up-to-date. There are a few issues associated with an electronic mailing list. They include the manner in which members sign up; the type of mailings that will be sent out; and the way in which members can stipulate that they prefer to receive the mailings in hard copy. A proposed electronic mailing plan will be put forth for a vote at the Business Meeting.

See you in Providence!

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



## CIPP

**Nominations to Board:** The following members have agreed to stand for office in the 2006-2007 term: Vice Chair: Jeff Peachey; Secretary: Jan Hessling; Director (two-year term): Melissa Carr; Director (three-year term): Susan Lunas; Nominating Committee: Linda Roundhill.

You will soon be getting your ballots in the mail. Please return them as soon as possible. I want to thank those who are running (and some who are running for a second time). It is important to participate in the life of our organization in order to make sure that it serves us and provides the support that we need in our private practices. I also want to thank the members of the nominating committee for their service: Kathleen Orlenko (Chair), Genevieve Baird, and Pat O'Regan.

**Annual Meeting:** Due to an unforeseen circumstance, the announcement for the CIPP Business Meeting and Dinner was left out of the Annual Meeting brochure. A dinner is planned from 6:00-8:00 p.m. for Sunday, June 18 and will be over in time for members to attend the AIC

Party<sup>2</sup>. Our dinner will be held at Pane E Vino (<http://panevino.net/home.html>) and will cost \$30.00. If you wish to attend send a note and a check for \$30.00 made out to "AIC," to Alexandra Klingelhofer, Museum of Arts and Sciences, 4182 Forsyth Road, Macon, GA 31210; (478) 477-3232; [aklingelhofer@masmacon.com](mailto:aklingelhofer@masmacon.com).

Also, remember to sign up for the Risk Assessment Workshop which is co-sponsored by CIPP and AIC Professional Development. This workshop is offered to members of CIPP for the cost of the box-lunch or \$20.00. This timely workshop will cover all aspects of insurance for conservators as well as other non-insurance options. The cost of this workshop is partially subsidized by the CIPP as a membership benefit.

**CIPPNews Listserv:** The CIPP Board has decided to administer the CIPPNews listserv in a somewhat more aggressive fashion. The listserv is a membership benefit and currently only a small percentage of CIPP members subscribe. We have decided to subscribe all current CIPP members and add all new members as they join. If you do not wish to subscribe to the CIPPNews listserv, you may remove yourself from the list after you are added. We have also decided to remove subscribers who are no longer CIPP members. We had some disruptive and inappropriate exchanges on the listserv last month, and in the future subscribers who misbehave will be removed from the list. We hope that members will use the listserv and enjoy the information that it brings. Examples of how the listserv has been positively used include: as a ready reference; to announce available equipment or the need for equipment; as a source for supplies and suppliers; to post job-related information; and to distribute news to the CIPP membership in a timely fashion.

**CIPP Website:** Finally, do take a look at the CIPP website on the AIC website. Thank you to Jan Hessling for all of your work on this project! Jan

still really needs photographs of conservators at work, so if you have a photo that you would like posted on our website, please let her know. She can be reached at [hessling@mindspring.com](mailto:hessling@mindspring.com).

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



## OBJECTS

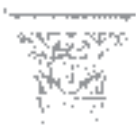
**Annual Meeting:** Having received the registration brochure for the 2006 AIC Annual Meeting, you will find that Katie Holbrow has arranged an exciting session on armatures and mounts. I would like to congratulate Katie for making sure the session covers an impressive range of specialties which increases the usefulness to the entire OSG membership. The OSG activities begin with the business meeting on the evening of Sunday June 18, with the talks, tip session/lunch, and ADG business meeting on Monday June 19. Please join your colleagues for a productive conference.

**Tips Session:** The deadline for receipt of one- to five-minute tips in PowerPoint format has just passed. But, if you have any last minute ideas, don't hesitate to contact Katie at [kholbrow@williamstownart.org](mailto:kholbrow@williamstownart.org) or (413) 458-5741.

**Postprints:** Ginny Greene reports that the 2004 and 2005 OSG *Postprints* will arrive to the membership on one CD sometime this summer.

**Publications Committee:** Elizabeth Hendrix is pleased to relate that we have received many excellent abstracts for a potential issue of *JAIC* devoted to the theme "Storage, Travel, and Display: Multiple Perspectives." To





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date, there are twice as many abstracts focusing on modern and contemporary art as ancient art, and we will have several articles addressing technical and logistical challenges in general. The deadline for the first draft is September 15, 2006. We welcome and encourage additional abstracts concerning older arts or more traditional materials if a completed draft can be finished by the September deadline. Please send queries to Elizabeth at ehendrix@mit.edu.

**Elections:** Sheila Payaqui from the Nominating Committee announces that members should receive an OSG Ballot in the mail. The Program Chair and Secretary/Treasurer positions are open this year. There are three strong candidates for each position. Ann Boulton, Laramie Hickey-Friedman, and Batyah Shtrum are running for Program Chair. The candidates for the Secretary/Treasurer position are Jennifer Bosworth, Megan Emery, and Michaela Neiro. Please cast your vote and have the ballot postmarked by Friday, May 26. Thank you for voting.

—Julie Wolfe, OSG Chair  
(310) 440-7266



## PAINTINGS

[jwolfe@getty.edu](mailto:jwolfe@getty.edu)

**2006 Annual Meeting:** It's not too late to register for the 2006 Annual Meeting! The PSG session is packed with exciting and engaging talks. Also, please consider attending this year's Paintings Luncheon for some great presentations; Testfabrics is going to be a sponsor of the event. Testfabrics will be providing catalogues to each participant and will have sample materials for everyone to look at. I often find it difficult to judge materials from a photograph, so Testfabrics' presentation will be a great opportunity to see and com-

pare their products. And that's not all—at the end of the luncheon an entire set of samples will be given as a door prize to one lucky winner! Many thanks to our Program Chair, Bonnie Rimer, for making this event happen.

**Elections:** We have four positions to fill during the elections at the 2006 Business Meeting: Group Chair, Program Chair, Treasurer, and Secretary. Being an officer requires an investment of time and effort, but the benefits make it a worthwhile experience. Not only does serving as an officer provide the opportunity to get involved with your specialty group and the conservation community, but it also offers the opportunity to learn more about AIC and how we, as members, can make a difference. I hope you will seriously consider running.

**Call for Publication:** PSG needs your help! We are responsible for the lead article in the November 2006 AIC newsletter and we are looking for someone to write it. This is a great opportunity to contribute an article about recent developments, research, and current issues related not only to PSG members but also to the wider conservation community. The article should not exceed 2000 words, and can include multiple authors. If you are interested in authoring, please contact me as soon as possible to propose your topic.

**DistList:** The aic-paintings distlist is finally up and running! Many thanks to Chris Stavroudis who has not only graciously helped with mailing the list guidelines, but provided guidance throughout the whole listserv creation process. By now, all PSG members who submitted e-mail addresses should have received the guidelines and information about how to opt-on, and are hopefully already using the distlist. As the list is not moderated, please remember to limit your submission to ONE subject per message. (You may, of course, send as many messages as you like, but please try to limit each message to a single topic.) Also, including a meaningful subject line will allow list

members to more easily access and organize the postings in their in-box.

Aic-paintings distlist messages are archived in a database and can be accessed only by use of a password. In general, the distlist policy is to send the password via the postal service and not by e-mail. In order to help defray mailing costs, we will be giving out the password to all PSG members at the 2006 Annual Meeting and will then mail the password to members not in attendance.

### Samuel H. Kress Publication:

The Samuel H. Kress Foundation in association with the Conservation Center of the Institute of Fine Arts, New York University, has just published *Studying and Conserving Paintings: Occasional Papers on the Samuel H. Kress Collection*. The book comprises articles on the treatment, technical examination, and art historical study of paintings in the Kress collection, as well as the conservation history of the collection itself. The book is available through Archetype Publications, [www.archetype.co.uk](http://www.archetype.co.uk)

If you have any information relating to the PSG which you would like to have included in the next issue of *AIC News*, or have any questions, please feel free to contact me.

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



## PHOTOGRAPHIC MATERIALS

**PMG Matching Funds to FAIC:** In December 2005, the PMG contributed \$1000 to the FAIC Professional Development Fund, which matched the total made by individual donations from PMG members. This marked the successful completion of an



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initiative by former PMG Chair Tom Edmondson and the PMG to encourage support for this worthwhile program. As Ruth Seyler, AIC Membership Manager, acknowledged in her thanks to us, the PMG match “really helped to raise donations to FAIC.”

**2006 Annual Meeting:** The PMG program for the June 2006 AIC Annual Meeting in Providence, assembled by Program Chair Laura Downey Staneff, encompasses a wide variety of subjects and promises something of interest for all of us. The annual Business Meeting will be held during the Sunday, June 18, morning session. The tentative agenda includes the 2007 PMG Winter Meeting in Rochester, New York, a report from the PMG Certification Development Task Force, an update on PMG funding for projects, a financial report, and a publications update. Please also note that the PMG will join the Book and Paper Group for a reception on Sunday evening at a local Providence restaurant, The Federal Reserve.

**Mellon Collaborative Workshop:** A five day Collaborative Workshop in Photograph Conservation funded by the Andrew W. Mellon Foundation entitled *Contemporary Photography: Digital Prints* will be held November 6–10, 2006, at the San Francisco Museum of Modern Art. Franziska Frey and Martin Juergens are the designers and primary instructors of the course. The aim of the workshop is to provide conservators with the knowledge and tools they need to handle the issues surrounding the acquisition and conservation of prints made from digital files, as well as an understanding of the trends in imaging technology and artists’ use of modern photographic printing techniques. Invited speakers include experts from science, conservation, history, and the arts: Scott Williams of Rochester Institute of Technology; Rita Hofmann from Ilford Imaging Switzerland; Doug Munson of the Chicago Albumen Works; Sonia Sheridan, artist; and Sandra Phillips, Theresa Andrews, Jill

Sterrett, and Corey Keller from the San Francisco Museum of Modern Art, among others.

Due to the hands-on nature of many sessions, this workshop will be very limited in number of attendees. Applicants should submit a letter of interest and a *curriculum vitae*. The letter should include the following information: why participation in this workshop is important to your educational and professional goals; prior experience (or lack thereof) with the topic; attendance at other Mellon Collaborative Workshops. Precedence will be given to those professionals who are able to further disseminate the workshop information to a wider audience in the form of formal teaching, organization of workshops, sharing with institutional colleagues, and mentoring of interns. Financial aid will be awarded to defray basic travel expenses. There is no workshop fee. Applicants should include a separate request for financial assistance that includes reasons for the request and a budget with estimated costs.

For the full course description and proposed schedule contact Elaine Johnson at [ejonsonc@udel.edu](mailto:ejonsonc@udel.edu) or (302) 831-0837. Applications are due **July 17th, 2006.**

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



## TEXTILES

**2006 Annual Meeting:** We hope to see lots of TSG members at the Annual Meeting on June 16–19 in Providence, Rhode Island. As you plan your travels, please keep the TSG schedule in mind. The TSG Dinner, which promises to be great fun with plenty of socialization, will be on

Sunday, June 18. If you haven’t yet signed up for the dinner, you may do so at the conference. For those who want a preview of Zooma, the restaurant where we will be eating, check out [www.zoomari.net](http://www.zoomari.net).

Our full day of papers and the TSG business meeting will be on Monday, June 19, from 8:30 a.m. to 5:30 p.m. The program in the registration brochure is only a partial list of papers. For more information on the day’s schedule, contact Program Chair, Ann Frisina.

If you have any travel questions, feel free to contact Claudia Iannuccilli, a Providence native, who has offered to be our “answer person.” You can reach her at (617) 369-3537 or [cpian@mfa.org](mailto:cpian@mfa.org). She has information about places to visit, getting around the city, restaurants, and the like.

**TSG Business Meeting:** Please try to plan your travels so that you will be able to attend the TSG business meeting on Monday, June 19, from 4:00 to 5:30 p.m. One very important item on the agenda will be a discussion and vote on the future format of our *Postprints*. We are currently considering two options: continuing the printed volume as it is now, or switching to a CD format. Check the TSG Web site and your spring TSG mailing for a discussion on the pros and cons of both options. This is a very important matter and we need to have as much commentary as possible before proceeding. Please send your thoughts to any board member, and pay close attention to the materials in the mailing.

The business meeting is the only annual opportunity for the TSG membership to gather and discuss the organization. If you are unable to attend the meeting, please forward your thoughts and concerns, on any TSG subject, to one of the board members. The TSG exists for its members; let’s make sure we are addressing your needs and interests. If you would like to be included on the business meeting agenda, please contact Nancy Pollak.



**Special Tour:** The textile conservators of the Museum of Fine Arts, Boston, are extending an invitation to their open house at the Gabriella and Leo Beranek Textile Conservation Laboratory on Tuesday, June 20, from 9:00 a.m. to 12:00 p.m. Route your AIC Meeting trip through Boston and stop in to see the Museum of Fine Arts' newly renovated textile laboratory and textile storage facility. RSVP to Meredith, Claudia, Joel, or Allison at (617) 369-3537.

**Postprints:** By now, TSG members should have received their copies of the 2005 *Postprints* from the Minneapolis Annual Meeting. Special thanks to the editors: Kathleen MacKay, Beth Szuhay, and Joel Thompson, and layout editor Robin Hanson for their superb work in getting the volume in your hands before this year's Annual Meeting. Of special note, this volume is in compliance with the AIC Best Practices for Print Publications Task Force Guidelines. These guidelines are part of what makes *Postprints* the professional-looking and useful publication we all enjoy.

**Help Wanted:** We need a volunteer to help Melanie Sanford, Web site Committee Chair, maintain the "Links" section of the TSG Web site. Melanie needs someone to gather pertinent information such as links, suggestions, sites, and companies, and send

her the information so she can update the Web site monthly. If interested, please contact Melanie at (214) 995-0696 or [textiles@melanie-sanford.com](mailto:textiles@melanie-sanford.com).

**Stay in Touch:** Here is the contact information for your TSG officers: Nancy Pollak, Chair (see information below); Ann Frisina, Program Chair/Vice Chair, (651) 297-5490, [ann.frisina@mnhs.org](mailto:ann.frisina@mnhs.org); Sarah Stevens, Treasurer, (518) 237-8643 ext. 3277, [sarah.stevens@oprhp.state.ny.us](mailto:sarah.stevens@oprhp.state.ny.us); and Anne Murray, Secretary, (301) 238-1420, [murray@nmaicrc.si.edu](mailto:murray@nmaicrc.si.edu).

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



## WOODEN ARTIFACTS

**2006 Annual Meeting:** I would like to personally thank Peter Muldoon for his heroic effort in organizing the 2006 Wooden Artifacts Annual Meeting session. Our session will be on Saturday afternoon June 17, and Sunday morning, June 18, with the WAG dinner to follow on Sunday evening. The session is split again this

year so that we have the opportunity to attend other Specialty Group presentations.

**Business Meeting:** The business meeting will be held immediately after the afternoon WAG session on June 17, 2006. I encourage everyone to attend. We have many issues to discuss and the future of WAG depends on your participation. I will be sending out the agenda via our listserv e-mail prior to the meeting. *Postprints*, survey results, and budget are but a few of the topics that will be raised.

**Nomination of Officers:** This year we have only one officer position open for election. I encourage anyone interested in filling the position of Program Chair to contact me as soon as possible. Don't miss your opportunity to serve in this important, prestigious, and highly rewarding position.

**Urgent Request:** I am asking anyone in possession of WAG documents to please send them to me. If anyone has any documents, letters, business meeting minutes, contracts, etc, that belong to the group, please forward them to me. I have been asked many questions this year that relied on past records, so any information you send will be greatly appreciated.

—Randy S. Wilkinson, WAG Chair  
[rwilkinson@99main.com](mailto:rwilkinson@99main.com)

# COURSES, CONFERENCES, AND SEMINARS

## CALL FOR PAPERS


June 15. Deadline for submissions for a special issue of the international journal, *Spatial Vision*. Manuscripts exploring vision, science, art and the link between science of perception and visual arts. Contact: Guest Editor, Baingio Pinna, +39 079 2831401 or +39 079 2831402; [baingio@uniss.it](mailto:baingio@uniss.it); *Spatial Vision*: <http://www.vspub.com/journals/jn-SpaVis.html>

September 15. 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)

September 1. 11th Congress of the International Association of Book and Paper Conservators (IADA) call for abstracts. To be held on September 17–21, 2007 in Vienna Austria. Email abstracts to: [brigit.reissland@icn.nl](mailto:brigit.reissland@icn.nl); for abstract template: [http://palimpsest.stanford.edu/iada/ta07\\_abs.dot](http://palimpsest.stanford.edu/iada/ta07_abs.dot)

International Round Table Congress on Recent Research into the Nature, Condition and Conservation of Seals, call for papers. Co-organized by The International Consil des Archives (ICA) and Oxford University Library Services (OULS), to be held on March 19–27, 2007. Merton College Oxford, UK—Contact: Chris Woods, +44 1865 277075; fax: +44 1865 277182; [chris.woods@ouls.ox.ac.uk](mailto:chris.woods@ouls.ox.ac.uk)

## GENERAL

 Ongoing. “Business and Management Practices for Conservators”: Records Management, Lab Safety, 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)

May 15–16; September 11–12; November 20–21. “Introduction to Laser Cleaning in Conservation” Course. Liverpool, UK—Contact: Martin Cooper, fax: +44 151 478 4810; [martin.cooper@liverpoolmuseums.org.uk](mailto:martin.cooper@liverpoolmuseums.org.uk)

May 15–19. “Risk Management.” Canadian Association for Conservation of Cultural Property (CAC) 32nd Annual Conference and Workshop. Toronto, Ontario—Contact: (613) 231–3977; [www.cac-accr.ca/](http://www.cac-accr.ca/)


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/SPNHC-NSCA2006>

June 8–10. 25th Annual Illinois Historic Preservation Conference. Bloomington–Normal, IL—Contact: (312) 922–1742; [www.landmarks.org](http://www.landmarks.org)


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

June 22. RESTORE Workshop on Design Parameters for Ventilation Systems. Urban Center in Manhattan, NY—Contact: Jan C. K. Anderson, [jckanderson@RESTOREtraining.org](mailto:jckanderson@RESTOREtraining.org); Mike Mecklenberg, [mike@RESTOREtraining.org](mailto:mike@RESTOREtraining.org); (212) 749–1800; [www.RESTOREtraining.org](http://www.RESTOREtraining.org)

July 27–30. The National Alliance of Preservation Commissions 2006 Forum. Baltimore, MD—Contact: (706) 542–4731; [napc@uga.edu](mailto:napc@uga.edu); <http://www.sed.uga.edu/psa/programs/napc/napc.htm>

 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)

August 28–September 1. “The Objects in Context: Crossing Conservation Boundaries.” 21st International Institute for Conservation (IIC) Congress. Munich, Germany—Contact: Graham Voce, +44 (0)20 7839 5975; [iic@iiconservation.org](mailto:iic@iiconservation.org); [www.iiconservation.org](http://www.iiconservation.org)

 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. Archaeological Sciences of the Americas Symposium. 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 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)

# COURSES, CONFERENCES, AND SEMINARS

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; hhnnc@yahoo.com

September 21–23. “The Best in Heritage,” Annual Conference. Organized by the European Heritage Association.

Dubrovnik, Croatia—Contact: info@TheBestinHeritage.com; www.TheBestinHeritage.com

**AIC** October 17–20. “Spot Tests for Materials Characterization.” Presented by Western Association for Art Conservation (WAAC), co-sponsored by AIC.

Tucson, AZ—Contact: Theresa Moreno, (520) 621-6314; 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; registration forms at www.aic-faic.org

## ARCHITECTURE

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

## BOOK AND PAPER

July 26–29. 5th Institute of Paper Conservation (IPC) International Conference along with the 1st Book and Paper Group of ICON International Conference. Edinburgh, UK—Contact: Conference

Secretariat for IPC, +44 (0) 1435 883659; bpgconference@icon.org.uk; www.ipc.org.uk; www.icon.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; registration forms at www.aic-faic.org

September 11–15; 18–22. “Identifying and Recording Bookbinding Structures for Conservation and Cataloguing.” Course organized by the Municipal Centre for Historical Research and Documentation (DIKI). Volos, Greece—Contact: Athanasios Velios, a.velios@btinternet.com

September 21–22; 28–29. Seminar on Conservation of Transparent Paper. Berlin, Germany—Contact: Hilda Homburger, +49 30 3912503; hombu@freenet.de

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

**AIC** 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

## OBJECTS

May 27–June 7. The Metals Conservation Summer Institute, Higgins Armory Museum. Worcester, MA—Contact: cbauer@higgins.org; http://www.higgins.org

October 12–13. Archaeological Metal Finds Conference. Organized by the Archaeological Objects Working Group in the “Verband der Restauratoren” (VDR) and the Reiss-Engelhorn-Museums Mannheim. Mannheim, Germany—Contact: Martin Hoepfner, +49 6021 4511720; martinhoepfner@gmx.de

## PAINTINGS

May 16–19. “Modern Paint Uncovered.” Symposium co-organized by the Getty Conservation Institute, National Gallery of Art and the Tate. London, UK—Contact: MPU@tate.org.uk; www.getty.edu/conservation/science/modpaints/mpu.html

**AIC** July 12–15. “Varnishes, Solvents and Retouching Paints: Results from Recent Research and Practical Applications.” Workshop presented by J. Paul Getty Museum and The Getty Conservation Institute in cooperation with AIC. Los Angeles, CA—Contact: Eric Pourchot, AIC (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org

## PHOTOGRAPHIC MATERIALS

August 19–24. “Preserving Photographs in a Digital World.” Seminar sponsored by the George Eastman House, Rochester Institute of Technology and Image Permanence Institute. George Eastman House, Rochester, NY—Contact: Stacey VanDenburgh, (585) 271-3361, ext. 323; seminar@geh.org; www.imagepermanenceinstitute.org

November 6–10. “Contemporary Photography: Digital Prints” Workshop presented at the San Francisco Museum of Modern Art, with funding from the Andrew W. Mellon Foundation, San Francisco,

# COURSES, CONFERENCES, AND SEMINARS

CA—Contact: Elaine Johnson at [ejonsonc@udel.edu](mailto:ejonsonc@udel.edu) or (302) 831-0837.

## COURSE OFFERINGS

### The American Academy of Bookbinding Courses

Concept and Design of Artist Books and Binding (June 21–24, Telluride, CO); Advanced French Style Binding (June 26–30; July 3–7, Telluride, CO); Chemise, Slipcase and Clamshell Box (July 10–14, Telluride, CO); Conservation: Treatment of Textblocks (July 17–21, Telluride, CO); Conservation: Sewing of Textblock (July 24–28, Telluride, CO); French Style Leather Binding (September 25–29; October 2–6, Ann Arbor, MI); Conservation: Treatment of Textblocks (October 23–27, Ann Arbor, MI); Conservaton: Sewing of Textblock (October 30–November 3, Ann Arbor, MI).

Contact: (970) 728–3886; [staff@ahhaa.org](mailto:staff@ahhaa.org); [www.ahhaa.org](http://www.ahhaa.org)

### Balaam Art Courses

Barcelona, Spain—Contact: Balaam, Mireia Xarrii, C. Escolles Pies 76, Pral 1, Barcelona 08017, Spain; +34 93 4171347; Fax: +34 93 2123715; [info@balaam-art.com](mailto:info@balaam-art.com); [www.balaam-art.com](http://www.balaam-art.com)

### Campbell Center for Historic Preservation Studies

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; (815) 244–1173; Fax: (815) 244–1619; [registrations@campbellcenter.org](mailto:registrations@campbellcenter.org); [www.campbellcenter.org](http://www.campbellcenter.org)

### Canadian Conservation Institute (CCI) Courses

Contact: Julie Murtagh, (613) 998–3721, ext. 114; [cci-icc\\_edu@pch.gc.ca](mailto:cci-icc_edu@pch.gc.ca)

### Centre for Photographic Conservation Courses

In-House Training Course and Lecture Programs, UK—Contact: Angela Moor, +44 020–8690 3678; Fax: +44 020–8314 1940; [xfa59@dial.pipex.com](mailto:xfa59@dial.pipex.com); [www.cpc.moor.dial.pipex.com](http://www.cpc.moor.dial.pipex.com); [cphotoconservation@cpc-moor.com](mailto:cphotoconservation@cpc-moor.com)

### Conservation Center for Art and Historic Artifacts (CCAHA)

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,

The Chemical Microscopy of Art and Artifacts: McCrone Research Institute Certified Course for Conservation and

Art History Professionals. (August 7–11); Digital Photography for the Professional Conservator: Photodocumentation Workshop (August 10–11).

Contact: Anuja Butala, (212) 992–5888; [ab153@nyu.edu](mailto:ab153@nyu.edu); <http://nyu.edu/gsas/dept/fineart/ifa/curriculum/conservation.htm> or Shelley Sass, Program Coordinator, [sks3@nyu.edu](mailto:sks3@nyu.edu)

### Conservation Technologies (NMG), Conservation Center

Liverpool, England—Contact: Dr. Martin Cooper, [martin.cooper@liverpoolmuseums.org.uk](mailto:martin.cooper@liverpoolmuseums.org.uk); +44 151 478 4904

### The Gemmological Association of Great Britain

UK—Contact: [claire@gem-a.info](mailto:claire@gem-a.info)

### Heritage Conservation Network

Conservation of Hurricane-Damaged Vernacular Houses (Ongoing, St. Louis, MS); Conservation of Hurricane-Damaged Houses: Shotgun Style and More (Ongoing, New Orleans, LA); Mill and Mill Race Conservation (June 18–July 1, Waynesville, NC); Documentation and Condition Assessment (July 9–15, Virginia City, MT); Conservation of Painted Stucco Detailing (July 30–August 12, Oplotnica, Slovenia); Stabilization of Arched Stone Bridge (September 10–23, Bucks Co., PA); Adobe Conservation and Heritage Management (October 15–28, Chihuahua, Mexico). Contact: (303) 444–0128; [info@heritageconservation.net](mailto:info@heritageconservation.net); [www.heritageconservation.net](http://www.heritageconservation.net)

### The Historic Preservation Institute: Summer Program in Italy

Introduction to Art Restoration in Italy (May 21–June 26); History of Italian Gardens (May 20–June 6); Surveying and Analyzing Historic Buildings (May 21–June 26); History of Horticulture in Italy (June 10–25); Traditional Painting Methods,

# COURSES, CONFERENCES, AND SEMINARS

Deterioration Factors and Restoration Techniques (July 2–August 7); Preservation Theory and Practice in Italy (July 2–August 7).

Contact: Lisa Muccigrosso, [lisa.mucci@gmail.com](mailto:lisa.mucci@gmail.com); Willaim Krueger, [wk1313@juno.com](mailto:wk1313@juno.com); Max Cardillo, [mcard@uwm.edu](mailto:mcard@uwm.edu); [www.sangeministudies.info](http://www.sangeministudies.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](mailto: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:  
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](mailto:iccrom@iccrom.org); [www.iccrom.org](http://www.iccrom.org)

International Academic Projects, Courses:  
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, 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–August 25, Italy); Chemistry for Conservators (correspondence course, September–December); Conservation of Mosaics (October, Greece); Conservation of Glass (October 16–20, Corning, NY).

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.gr](http://www.laskarism.gr)

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

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

National Preservation Institute  
Emergency Action Planning for Historic Properties (May 16–17, Alexandria, VA); Native American Cultural Property Law (May 16–18, Sacramento, CA); Section 106: An Introduction (May 16–18, Madison); WI GIS: Practical Applications for Cultural Resource Projects (May 23–24, Harpers Ferry, WV); Section 106: An Introduction (May 23–25, Lincoln, NE); Consultation and Protection of Native American Sacred Lands (May 24–25, Portland, OR); GIS: Practical Applications for Cultural Resource Projects (May 25–26, Harpers Ferry, WV); Archaeological Curation, Conservation and Collections Management (September 11–14, Seattle, WA); GIS: Practical Applications for Cultural Resource Projects (September 12–13, Sacramento, CA); Historic Landscapes: Planning, Management and Cultural Landscape Reports (September 12–13, Madison, WI); Section 106: An Introduction (September 12–14, Salt Lake City, UT); Section 106: How to Negotiate and Write Agreements (September 12–14, Anchorage, AK); Emergency Action Planning for Historic Properties (September 13–14, Madison, WI); GIS: Practical Applications for Cultural Resource Projects (September 14–15, Sacramento, CA); Cemetery Preservation (September 18–19, Washington, DC); Cemetery Landscapes: A Practical Guide to Care and Maintenance (September 20, Washington, DC); Section 106: A Review for Experienced Practitioners (September 25–26, Denver, CO); Native American Cultural Property Law (September 26–28, Santa Fe, NM); Consultation and Protection of Native American Sacred Lands (September 27–28, Denver, CO); Historic Structures Reports (October 17, Columbia, SC); Cemetery Preservation (October 17–18, Phoenix, AZ); Digital and Traditional Photography of Cultural Resources (October 17–18,

# COURSES, CONFERENCES, AND SEMINARS

Washington, DC); Identification and Evaluation of Mid-20th Century Buildings (October 17-18, Portland, OR); Section 106: An Introduction (October 17-19, Sacramento, CA); Preservation Maintenance: Understanding and Preserving Historic Buildings (October 18-19, Columbia, SC); Section 4(f) Compliance for Transportation Projects (October 18-19, Washington, DC); Cemetery Landscapes: A Practical Guide to Care and Maintenance (October 19, Phoenix, AZ); Section 106: How to Negotiate and Write Agreements (October 23-25, Madison, WI); NAGPRA and ARPA: Applications and Requirements (October 26-27, Madison, WI); Integrating Cultural Resources in NEPA Compliance (November 14-15, San Diego, CA); Section 106: An Introduction (November 14-16, Washington, DC); The Secretary of the Interior's Standards: Treatment Considerations (November 15-16, Greensboro, NC); Conflict Resolution and Negotiation Tools for Cultural and Natural Resource Projects (December 4-6, Honolulu, HI); Section 106: How to Negotiate and Write Agreements (December 4-6, San Diego, CA); Historic Landscapes: Planning, Management, and Cultural Landscape Reports (December 5-6, Santa Fe, NM); Decision Making for Cultural and Natural Resources in the Legal Environment (December 5-7, San Diego, CA); Identification and Management of Traditional Cultural Places (December 7-8, San Diego, CA).

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; www.npi.org

Northern States Conservation Center  
Online Courses  
Contact: Helen Alten,  
helen@collectioncare.org; register at  
MuseumClasses.org

Pacific Northwest Preservation  
Management Institute Course Series  
Seattle, WA—Contact: Gary Menges,  
menges@u.washington.edu; Steven  
Dalton, dalton@nedcc.org; or Lori  
Foley, lfoley@nedcc.org;  
www.nedcc.org

Preservation Management Institute  
Contact: Karen Novick, (732) 932-  
7169; http://scils.rutgers.edu/pds/  
pmi.jsp

Rutgers University School of  
Communication, Information and  
Library Studies' Biennial Preservation  
Management Institute  
Contact: Karen Novick, Rutgers  
University, 4 Huntington St., New  
Brunswick, NJ 08901-1071; (732)  
932-7169; Fax: (732) 932-9314;  
http://scils.rutgers.edu/pds/pmi.jsp

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

West Dean College Courses:  
Conservation and Repair of Plasters and  
Renders (May 15-18); The Ecological  
Management of Historic Buildings and  
Sites (June 12-15); Conservation of Wax  
Objects (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;  
www.westdean.org.uk

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

Worcester Polytechnic Institute &  
Higgins Armory  
Worcester, MA—Contact: Cristina  
Bauer, Internal Project Coordinator,  
Higgins Armory Museum, 100 Barber  
Avenue, Worcester, MA 01606-2444;  
(508) 853-6105 ext. 23; Fax: (508)  
852-7697; cbauer@higgins.org;  
www.wpi.edu/+mcsi

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# POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

## STATE OF ILLINOIS

### Architect of the Illinois Capitol

Salary: \$80,000 — \$100,000

Location: Springfield, Illinois

Type: Full Time — Experienced

The Architect of the Capitol is responsible for developing and implementing a long-range master plan for the Illinois State Capitol Complex. The person will address the improvement, construction, historic preservation, restoration, maintenance, repair, and landscaping needs of the State Capitol Complex. On-going projects include construction of a new office building and restoration and renovation of the Capitol Building.

Requirements: Successful candidate must become an Illinois Licensed Architect and must have 5 years' experience in architecture and/or historic preservation. Candidates seeking a long-term appointment are preferred for this non-partisan position.

Mail:

Office of the Architect of the Capitol  
602 Stratton Building  
Springfield, IL 62706  
E-mail: [suef@ilga.gov](mailto:suef@ilga.gov)

## SAINT LOUIS ART MUSEUM

### Conservator of Paper

The Saint Louis Art Museum seeks a conservator of paper who will be responsible for the care and treatment for all works on paper in the collections, including over 13,000 works in the Dept of Prints, Drawings and Photography. The candidate should have a degree from a recognized conservation program or its equivalent. A minimum of eight years conservation experience in paper is required, and ten years is strongly preferred. Knowledge of photography conservation is a plus. The position includes the supervision of a conservation technician. Candidate must have the ability to work collaboratively with excellent

oral and written skills. The museum offers excellent benefits including travel. Position and salary will be based upon the successful candidate's qualifications and experience.

The Saint Louis Art Museum ([www.slam.org](http://www.slam.org)) is one of the top ten comprehensive art museums in America, based on the scope and quality of its collection. The museum has four modern conservation labs in the areas of objects, paintings, paper and textiles. Applications will be accepted until the position is filled. Informal inquiries can be directed to Zoe Perkins, Administrative Head of Conservation, (314) 655-5271, [zap@slam.org](mailto:zap@slam.org).

To apply please submit a letter of application, as resume, the names and telephone numbers of three professional references, and three conservation treatment examples to:

Saint Louis Art Museum  
Attn: Human Resources Department  
One Fine Arts Drive, Forest Park  
St. Louis, MO 63110-1380  
Fax: (314) 721-6172  
E-mail: [jhawkins@slam.org](mailto:jhawkins@slam.org)  
EOE

## BALTIMORE MUSEUM OF ART

### Assistant Objects Conservator

The Baltimore Museum of Art is seeking applications for the position of Assistant Objects Conservator. Working under the direction of the Director of Conservation and the Objects Conservator, the Assistant Objects Conservator will work collaboratively with the Museum's staff to preserve and care for 3 dimensional works of art. The BMA's broad collection includes important examples of European and American sculpture, furniture, and decorative arts. The Museum also has significant collections of Asian, African, Native American, and Oceanic art.

The Assistant Objects Conservator is responsible for exami-

nation, documentation, and treatment of a wide variety of objects of both organic and inorganic composition, including metal, wood, glass, stone, ceramic, bone, and other materials. The Assistant Objects Conservator coordinates and undertakes the maintenance of outdoor sculpture in The Museum's sculpture garden. The Assistant Conservator also coordinates an Integrated Pest Management program for The Museum's galleries and storage areas. The Assistant Objects Conservator also participates in museum wide preservation activities, such as the maintenance, handling, and transporting of 3 dimensional works of art within exhibition and in storage areas.

A Master's Degree from a recognized art conservation program with a specialization in objects and two years professional experience is required. The position requires advanced understanding of conservation issues and professional practices of object care and preservation, strong problem-solving skills, and the ability to communicate effectively with Museum colleagues and the public. Candidates are sought who can successfully organize different projects and deadlines simultaneously. Salary is competitive, commensurate with experience and includes full benefits. Please submit a resume and letter of interest to:

Thomas Primeau, Director of Conservation  
The Baltimore Museum of Art  
10 Art Museum Drive  
Baltimore, Maryland 21218  
E.O.E.

## THE MENIL COLLECTION, HOUSTON, TEXAS

### Andrew Mellon Fellowship in Painting Conservation

The Menil Collection is pleased to offer a fellowship in painting conservation, supported by the Andrew W. Mellon Foundation. The term of the fellowship is one year with the possibility of renewal. The fellowship will provide an opportunity for the conservator to participate in all departmental

# POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

activities associated with a diverse and distinguished collection that includes significant holdings of 20th century and contemporary art. As an integral part of the department, the candidate must have an interest in the variety of issues associated with the study, documentation, and care of such a collection.

The fellowship will commence in the fall of 2006. The stipend is \$29,000 with benefits, including health, dental, and vacation; generous travel funds are available. Candidates should be recent graduates of a recognized training program or have equivalent experience and they should have excellent communication skills. Applications should include a curriculum vitae with e-mail address and telephone number(s), a letter of intent, and three letters of recommendation. These should be sent to Elizabeth Lunning, Chief Conservator, The Menil Collection, 1511 Branard St., Houston, Texas 77006 USA.

## **NATIONAL GALLERY OF ART, CONSERVATION DIVISION**

### **William R. Leisher Memorial Fellowship for Research and Treatment of Modern Paintings**

The conservation division of the National Gallery of Art is offering a painting conservation fellowship supported by the Andrew W. Mellon Foundation. The three-year fellowship

commences in July 2006 and includes a \$28,000 stipend annually plus \$2,000 each year for travel and research. The fellowship will be devoted to conservation examination, maintenance, and treatments of the collection of modern and contemporary paintings and research on related artists' materials. The fellow will be expected to produce a publishable paper based on research completed during the fellowship award period. Lectures, symposia and informal discussions contribute to the fellowship program, in addition to the significant resources of the Gallery, including the library, the photographic archives and the scientific research department.

Graduates from recognized training programs or candidates with equivalent training will be considered. Applicants should have no more than five years of work experience. A proven record of research and writing ability as well as English language skills are required. Fellowships are awarded without regard to age, sex, nationality, or race. Selected finalists who are not United States citizens must provide proof of their own health insurance coverage during the fellowship period.

Interested candidates must submit the following material: Transcripts of both undergraduate and graduate courses of academic study; (although official transcripts are preferred, unofficial copies are accepted) A curriculum vitae including basic biographical information, current and permanent addresses, and telephone numbers; A short state-

ment of the applicant's interests and intent in applying for the fellowship; Offprints of any publications or lectures; Two supporting letters of recommendation from conservation professionals familiar with the candidate's work and one letter of personal reference. (sent directly to the address below)

The material should be post-marked with a return address no later than 30 June 2006 and sent to:

Michael Skalka, Conservation  
Administrator  
National Gallery of Art  
2000B South Club Drive  
Landover, MD 20785  
E-mail address for inquiries only:  
m-skalka@nga.gov

Formal applications must be post-marked and mailed.

After a preliminary selection, final candidates may be invited for an interview. A portfolio of conservation treatments and research should be presented by the candidate at the interview. All applicants will be notified by 30 July 2006 of the decision of the selection committee for an early September starting date.

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