

A 30th Anniversary

Issues in the Conservation of Contemporary Photographs: The Case of Diasec or Face-Mounting

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SYLVIE PÉNICHON AND MARTIN JÜRGENS

Over the past decade, face-mounted photographs have become extremely popular with fine art photographers, especially in Europe. The process consists of permanently adhering a clear sheet of poly (methyl methacrylate) (PMMA) to the surface of the print with either a double-sided, pressure-sensitive adhesive or a silicone rubber and primer system. This mounting technique has been used in commercial applications for posters and signage for almost thirty years and was first adopted by German fine art photographers in the mid 1980s. Face-mounting a photograph to a sheet of PMMA presents numerous advantages. It provides the photograph with a rigid support and a glaz-

ing at the same time, thus lowering the cost of production. It also protects the photograph from air-borne pollution, fingerprints and ultra-violet (UV) radiation, if the PMMA contains UV inhibitors. The aesthetic aspects of such mounting are also important. The intimate contact between the PMMA and the gelatin gives the print a "wet" look that is visually pleasing.

The success of last spring's exhibition of works by Andreas Gursky at the Museum of Modern Art in New York and the high prices fetched by face-mounted prints in recent auctions have demonstrated the appeal of this presentation technique. Inevitably, these photographs are making their way into museum collections, and although no apparent prob-

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AIC Takes a Position on Conservation in Collecting Institutions

JERRY PODANY

In early 2000 I asked four senior conservators in the field to draft an expectations paper on conservation and preservation within collecting institutions. The draft was submitted to the AAM for inclusion in the literature and guidelines provided as part of the Museum Accreditation Program. Together, Betsy Palmer Eldridge (book conservator), Pamela Hatchfield (objects conservator), Lucy Commoner (textile conservator), and Jay Krueger (paintings conservator) drafted the document. Expectation papers are sent to museums applying for accreditation. They outline AAM's expectations in a variety of areas of concern. Although we have not been successful in having the document included

in the Expectations Series, I feel strongly that the document is much needed and will have significant influence in the field. As a result, the decision has been made to create an AIC Position Paper on Conservation and Preservation in Collecting Institutions. This is not intended to be a long and detailed document, rather it is meant to capture the essential reasons why the inclusion and support of conservation within collecting institutions is an integral part of the stewardship responsibility of any collecting institution. By distributing this paper broadly among museums, libraries, archives, and historical sites and collections, we hope to address the ever-increasing conservation needs of collections across the United States; encourage a stronger commitment to conservation within cultural institu-

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AIC NEWS

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**Deadline for May Editorial Submissions:
April 1, 2002**

We reserve the right to edit for brevity and clarity.

Advertising

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Internships and Fellowships, Position Available, and Classified Ads is: \$.95 per word for members and \$2 per word for nonmembers; the minimum charge is \$50.

The cost of advertising in Supplier's Corner is \$150 for 100 words. The cost of display ads is: 1/6 page \$200; 1/3 page \$335; 1/2 page \$415; 2/3 page \$470; full page \$650. Deadlines for advertising copy are February 10, April 10, June 10, August 10, October 10, and December 10.

All ads should be submitted to Mary E. Seng at mseng@aic-faic.org.

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lems have been noted yet regarding the chemical stability of the mounting process, questions have arisen about their long-term stability and some research is needed. A joint study at the Art Institute of Chicago and at Queen's University in Canada investigated the history, technology, structure, and materials used in this mounting process. The first part of the study was presented at the winter meeting of the Photographic Materials Group in Houston last year.

Diasec

The idea of face-mounting photographs likely originated from Switzerland, in the early 1970s, when Heinz Sovilla-Brulhart patented a mounting technique for photographs. His original concept consisted of placing the prints between two sheets of glass or PMMA, then removing the air in the sandwich and sealing the edges (Swiss

patent n° 489 040). The process, however, presented some problems due to the formation of Newton rings on the surface of the print. In a new patent (Swiss patent n° 483 658), Sovilla offered a solution by spraying a thin varnish over the print, prior to its insertion between the plates. While the minute droplets of varnish impeded the formation of the unwanted Newton rings, the prohibitive cost of the two sheets of PMMA used in the mounting process led Sovilla to the idea of face-mounting the prints using an acrylic pressure-sensitive adhesive (Swiss patent n° 534 901). Finally, after learning about experiments on Plexiglas at the Röhm plant in Germany, he decided to adopt a moisture-curing silicone rubber system as his adhesive. The new process was patented in 1972 (Swiss patent n° 527 263), and the company Diasec Sovilla SA was formed.

The Diasec process is proprietary and license contracts with strict regulations have been sold to a small

number of mounting studios throughout the world. A total of ten licensed mounting studios are found in Austria, Belgium, England, France, Germany, Holland, Israel, Italy, and Switzerland. In December 1992, Heinz Sovilla-Brulhart died, and his widow and son took over sales of the license, production, and distribution of the special primer, the solution that enhances adhesion between the silicone rubber, the acrylic sheet, and the emulsion. The ingredients of the primer are the main secret of the Diasec process, and Mrs. Sovilla referred to the recipe as her "Coca-Cola formula." The silicone rubber is not provided, but the licensees are encouraged to purchase the "ideal" product produced by an undisclosed German company.

With the increased popularity of face-mounting, a number of unlicensed photographic printing and mounting studios have begun to offer virtually the same process with silicone rubber systems from different manufacturers. One should be aware

that the term "Diasec" is being freely used to describe face-mounted photographs, even if a Diasec licensee has not mounted them, and that the materials used may vary greatly among the unlicensed studios. Acrylic-based pressure-sensitive adhesives are also used to face-mount photographs. The pressure-sensitive films usually have a clear plastic carrier between two layers of adhesive, but unsupported films of adhesive are also available. The results are visually indistinguishable from prints face-mounted with silicone rubber.

Mounting Process

Mounting is done on a large, double-cylinder press. The primer is first applied to the surfaces of both the PMMA and the photograph, and the solvents are allowed to evaporate. On large prints, the primer is only applied to the border areas for economical reasons. The print is placed face down onto the PMMA, and one of the edges

of both materials are taped together to form a hinge. With the taped edge abutting against the slit between the cylinders, the print is lifted up and draped over the top cylinder. Silicone rubber is dispensed uniformly at the nib to form a line across the PMMA. The package is then automatically pulled through the electric press, whereby the print is firmly pressed onto the PMMA, and the silicone rubber is evenly and thinly squeezed out between the two materials to form a film. Should the line of silicone at the nib become too thin, extra sealant may be dispensed. The silicone rubber is then left to cure for 48 hours.

Materials

Part of the study consisted of basic elemental analysis of different silicone systems employed to face-mount photographs. This revealed that the silicone rubber commonly used in the process is a one-part room temperature vulcanizing (RTV) material, usu-

ally available as an uncured polymeric compound in an airtight container. Formulations typically follow the composition of GE Silicones sealant SCS 1200 (as furnished by the manufacturer) and include a polymeric backbone (60–80%), a cross-linking agent (1–5%), a reinforcing filler (10–30%), and processing aids (1–5%). Upon application of the rubber between the photograph and the PMMA, the main component, poly(dimethyl siloxane), cures rapidly with the help of the moisture contained in the gelatin and perhaps in the PMMA, thereby releasing acetic acid. There is minimal or no shrinkage in this process. The cured material is a rubbery, permanently flexible, chemically stable and inert substance that can withstand great changes in temperature and relative humidity and ages without yellowing. Sealants used in face-mounting photographs have no incorporated pigmentation and are

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tions; and help define the appropriate conservation resources to support the preservation and proper long-term care of collections.

We have had input from a number of directors across the United States, most of whom care for small- to medium-size collections, and are looking forward to input from the AAM's Registrars Committee. Now we are asking for your input on this latest draft. The document is written as an ideal and we realize that not all institutions will be able to meet these suggestions. Nonetheless, it can serve as a guide. We also realize that the position paper will never be everything to everyone, but we hope it will become a springboard for further initiatives, constructive dialogue, and direct collaboration among all the professions whose responsibility it is to manage and care for our rich cultural heritage.

Please send your comments to me in care of the AIC office. I'm eager to hear from you. Once the document is ready to distribute we will be looking for conservators willing to publish and review additional information that addresses the role conservators play in advising collecting institutions on cost-effective ways of meeting the challenges of preservation. Of particular interest will be those challenges faced by small museums, historical societies, libraries, and other collections struggling in these hard economic times. Above all we want to be effective advocates for preservation and raise the awareness of our colleagues. We are here to help and we have an important role in effectively meeting the challenges of saving our cultural treasures.

The American Institute for Conservation of Historic and Artistic Works: Draft Position Paper on "Conservation and Preservation in Collecting Institutions"

What is AIC's position on conservation and preservation in collecting institutions?

Every institution has a responsibility to safeguard the collections that are entrusted to it and to strive to incorporate preservation and conservation awareness into all appropriate facets of the institution's activities. Through the accurate assessment of a collection's condition, thorough and comprehensive planning, and the assignment of financial resources appropriate to an institution's circumstances, the institution establishes a commitment to the long-term preservation of its collections.

Why are sound conservation policies and practices important?

In any collecting institution the collections are of pri-

mary importance as they are intrinsic to the meaning of the institution and define its unique identity. Preservation of collections is fundamental to the mission of a collecting institution and this should be reflected in all planning and decision-making processes. The responsible care of collections requires sound conservation policies and practices based on a thorough understanding of the range of materials in the collection and the physical needs of different types of objects.

How does an institution exhibit preservation awareness and well-integrated conservation policies?

- Preservation and conservation of the collections is clearly articulated and supported in the institution's mission statement.
- A conservation plan and clearly articulated policies, developed in consultation with conservation professionals, that specifically address the safe and responsible care and use of collections.
- The incorporation of conservation issues and concerns into ongoing institution-wide planning and decision-making processes as well as expansion and new construction plans. This should be accomplished in consultation with conservation professionals.
- A conservation staff if resources allow, or well established relationships with consulting conservation professionals who have expertise in specific material types on issues appropriate to the collections.
- An emergency preparedness and response plan that is regularly reviewed and updated by conservation professionals and other appropriate staff.
- Conservation or preservation grants (as well as other forms of support) that have been routinely sought for projects beyond the museum's resources.
- An annual budget appropriation, appropriate to the size of the institution, for preservation and conservation of the collection.

How does preservation awareness influence activities within an institution?

Every level of the institution's governing authority and staff benefit from an awareness of their role in preserving the collections in their care. Evidence of this commitment will be manifest in daily involvement with the care and use of collections. A collecting institution that is focused on preservation issues will:

- Monitor and maintain environmental conditions within currently accepted parameters in all exhibitions, storage, and study areas. Environmental concerns include temperature and relative humidity, light levels and exposure times for light sensitive materials, airborne particulates and pollutants, and monitoring for evidence of mold or insect infestation.
- Periodically conduct general and object specific condition assessments of the collection. Whenever possible this should

be done in consultation with a conservation professional.

- Maintain secure and well-managed storage areas and use appropriate materials to house all collection objects in consultation with conservation professionals.
- Provide training on the proper care and handling of collection materials for all appropriate staff members and volunteers with the input of conservation professionals. Additional opportunities for professional development are advisable.
- Comply with currently accepted exhibition and loan policies and practices to ensure the safety of objects on exhibition and during transit. Areas of particular importance are the documentation of condition for all objects before, during, and after the loan period; the use of stable materials and finishes for exhibit construction; adequate security and stable environmental conditions during transit and while on exhibition; and sound packing procedures and materials.

Does your institution need help in developing a conservation plan, in assessing its conservation practices and policies, or in locating conservation resources?

The American Institute for Conservation of Historic and Artistic Works (AIC) is the national membership organization of conservation professionals dedicated to preserving art and historic artifacts of our cultural heritage for future generations. AIC advances the practice and promotes the importance of the preservation of cultural property by establishing and upholding professional standards, and coordinating the exchange of knowledge, research, and publications related to conservation and preservation. The AIC holds annual meetings with over 70 educational sessions, workshops and tours related to conservation; publishes a peer reviewed journal (JAIC) three times yearly; and publishes informative brochures on a wide range of topics related to conserving cultural heritage. The AIC hosts a free Guide to

Conservation Services with information on how to select a conservator and a list of conservation professionals (or specialists) across the country. The AIC website at <http://aic.stanford.edu> contains vital and continually updated information on conservation topics and issues.

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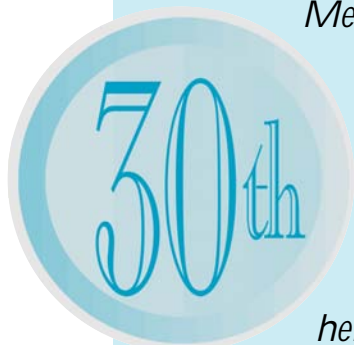
Heritage Preservation works with the nation's leading museums, libraries and archives, historic preservation organizations, and historical societies to ensure the preservation of our cultural heritage by providing information, programs, and publications regarding the proper care and maintenance of sites and collections. The Conservation Assessment Program provides non-competitive grants to small and mid-sized museums and historic sites to allow a team of professional conservators to conduct a general conservation assessment of their facilities and collections. For information on this IMLS funded program and other collections care resources contact:

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—Jerry Podany, AIC President, J. Paul Getty Museum,
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AIC Special Invitation

On Saturday, June 8, 8-8:45 a.m., the AIC Board and Membership Committee will host a breakfast for those who have been AIC members for 30 years and for those members who are attending their first AIC Annual Meeting. We will recognize the contributions of thirty-year members and try to help make the first Annual Meeting more beneficial and helpful for new members. Thirty-year members and new members should look for more details about this breakfast at the AIC registration booth in Miami.



thus colorless and transparent.

Most silicone rubbers are used in conjunction with a primer that is designed to enhance the adhesion between the rubber and the materials to which it is applied. The primer interacts both chemically and physically with the substrate, enhancing the efficiency of bonding. Each system utilizes a specific primer or set of primers that has been chosen for a particular sealant. Primers used in the face-mounting of photographs contain organo-functional silicones or silane compounds that are delivered in an organic solvent mixture.

The reflective index of PMMA (approximately 1.49), its high light transmission capability (92%), and its relative light weight and flexibility make it the material of choice for face-mounting photographs. Many different qualities of PMMA are available. The material can vary in purity, molecular weight, polymer arrangement and additive content (including UV light absorbers and plasticizers). Sheets may also be coated for extra resistance to surface abrasion or to reduce static. Differences in physical properties and internal stress levels of PMMA result from the two main methods of manufacture, casting, or extrusion. Cast sheets have higher molecular weight and higher strength than extruded ones. The latter are also more susceptible to crazing by solvents and adhesives. PMMA is very susceptible to abrasion, causing dulling and loss of translucency, and it may yellow slightly upon prolonged intense exposure to UV light.

Deterioration/Damage

Mounting technicians in different labs have noted that an overall shift in color toward magenta can sometimes occur within 48 hours of the mounting, especially during the summer, when relative humidity is high. They suspect that poor processing of the photograph may be the cause of such degradation. However, the problem may derive instead from the penetra-

tion of the solvents in the primer into the swollen gelatin. Consequently, the upper layer of cyan dyes is destroyed and the color balance shifts to a reddish tone described as the "red print" effect in Kodak technical literature. Butanol and ethyl acetate, which are both found in the composition of some of the primers examined, are capable of penetrating moist gelatin.

Other possible chemical deterioration in the long-term includes dye fading due to the off-gassing of acetic acid by the silicone rubber when curing. Crazing of the PMMA may also be encountered since potentially harmful solvents, such as isopropanol, methanol, acetone, toluene, and ethyl acetate, were found in the composition of the primers.

However, most of the damage that has been observed in collections so far is physical in nature and was inflicted

during handling or transportation. The most common problem involves abrasion of the surface of the PMMA, but direct damage to the photograph from the back has also been reported. Because the glazing and the photograph are irretrievably joined together and cannot be separated, both sides of the piece require special attention. An abraded PMMA cannot be replaced, and the success of scratch reduction with fine polishing products or filling materials is limited. Eventual repairs on the print itself have to be done from the back and results are hardly satisfying. Face-mounted photographs are usually large and heavy objects, which makes their safe handling more difficult. Early examples of face-mounted photographs were placed in a simple stretcher structure without any backing protection and require extra care. However, bare

References for Further Information

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- Pénichon, S., and M. Jürgens. 2001. *Two finishing techniques for contemporary photographs*. In *Topics in photographic preservation 9*. Washington, D.C.: Photographic Material Group, American Institute for Conservation. Forthcoming.
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- Winner, C. 1999. *Photographic artwork in the Tate Gallery*. In *Care of photographic moving image & sound collections*. Conference papers. York, England, 1998. Leigh, Worcestershire: Institute of Paper Conservation. 72-76.

backs can be protected by covering them with sheets of a rigid material such as clear corrugated polypropylene. This procedure does not affect the visual aspect of the print on the front.

Cleaning the dust that accumulates on the surface of the PMMA due to the build up of static is another cause of concern to the caretaker. Not only is PMMA likely to craze when exposed to certain solvents and their vapors, it is also a porous material susceptible to solvents that may eventually reach the photograph and damage it. One should avoid the use of proprietary cleaners, especially those containing alcohol and ammonia, to clean the PMMA on face-mounted photographs. A damp chamois cloth, previously washed to eliminate greasy residues, and distilled water are recommended.

With the increase of traveling exhibitions and loans between museums, works of art are likely to travel a lot and one can only emphasize the extreme fragility of face-mounted photographs. Many problems may be eliminated by raising the awareness of the personnel in charge of packing, handling, installing, and ultimately caring for these works. The survey of production methods and materials showed that a variety of PMMA, adhesives, and photographic processes are used to produce face-mounted photographs. Conservators and curators are encouraged to gather from the artist as much information as possible regarding the materials employed for each work. Properties and characteristics of individual materials have been outlined, but it is difficult to predict how these materials will interact in the long term without further testing and research. The production of increasingly larger works has brought a series of new problems that need to be addressed by our field. Many artists are turning to conservators for advice on appropriate materials and mounting techniques as well as answers about how these might affect the long-term stability of their work. Curators and collectors want to be reassured of the relative permanence of the works they buy. Although there are certainly no straight answers to all these questions, it is important that conservators be prepared and learn as much as possible about these new techniques and materials.

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—Martin Jürgens, Conservator of
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AIC News

AIC Professional Development Events Are Off and Running!

- The “Mastering Inpainting” Workshop scheduled for Oakland, California, for April 17–20 received many more registrations than could be accommodated. The workshop will be repeated in Washington, D.C., November 5–8, 2002, and more dates and locations are being planned for 2003.
 - Seven workshops are scheduled for June 6–11, 2002, in conjunction with the AIC 30th Annual Meeting in Miami.
 - “Enzymes for Conservators” will be offered in Washington, D.C., July 23–25 (see page 16).
 - “Spot Testing” will be offered by the Campbell Center, with a discount for AIC members, in October.
 - Other workshops will be scheduled on a continuous basis throughout the year and throughout the country.
- Are you wondering how to keep up with all the activities? Check the new “Professional Development” section of the AIC website for the latest updates and registration forms (<http://aic.stanford.edu/profdev>).

Belated Birthday Celebration



Kathryn Olivia Scott celebrated her 90th birthday last September. In November, a belated luncheon party was held in her honor at the Carlyle Hotel and Restaurant by her friends and former students. Before her retirement from textile conservation, Kathryn Scott educated many of the textile conservators now working in the U.S., by teaching at the Conservation Center, Institute of Fine Arts in New York, by supervising apprenticeships, and by example. Her innovative methods, insight, and enthusiasm continue to help conservators around the world. Her charm and cheerful character are undiminished.

—Rebecca Rushfield and Mary Ballard

Take Home a Miami Memento

- Celebrating Thirty Years of AIC!
- 100% Cotton T-Shirts
- Wear it Proudly!
- Check them out on the AIC website: <http://aic.stanford.edu>

Annual Meeting News

The general session program on Public Art is now set for the Annual Meeting in Miami. We received abstracts covering a vast territory, from the nuts and bolts of conservation to conceptual challenges and conflicts in the public landscape. The keynote speaker will be Joseph L. Sax, internationally distinguished professor, Clinton counselor on policy for the Department of Interior, and most recently the author of the thought-provoking *Playing Darts with a Rembrandt*.

The advisory committee selected papers on larger issues that challenge traditional notions of conservation in the public environment. Their subject matter expands beyond traditional forms of public art, to include paintings, sculpture, new media art, historic structures, and archaeological sites. Three themes evolved during our discussions that became the three groups of papers to be presented:

1. Laying Claim to Public Space/the Negotiation of Artists Rights
2. Cultural Regeneration and Community Engagement in the Conservation/Preservation Process
3. Collaborative Challenges of Conservation in the Public Sphere

Vito Acconci accepted our offer to present the public lecture. Acconci is one of the most familiar names in public art, and will certainly provide a thoughtful and articulate presentation. His provocative body of work deals with space and the interaction and movement within it. Public interaction has always been central to his work, which is a key theme among the papers in the general session. He was asked to address how public interaction informs and affects the long-term preservation of his installations.

In addition to the public lecture and general session papers, there will be a tour and follow-up discussion on conserving selected public works in Miami. The tour is being organized by Bill Iverson of Miami-Dade Art in Public Places. More information will be provided in the registration brochure.

Reference List

Several people inquired about readings in public art that are relevant to topics addressed in the session. Compiling a short reference list proved difficult, since the papers cover a wide territory. Assuming that readers of *AIC News* are aware of technical literature on public art conservation, we selected several books that address larger cultural and legal issues. For those interested, we also suggest reading back issues of *Public Art Review* (www.forecastart.org/par.htm).

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Jordan, S., L. Parr, R. Porter, and G. Storey. 1987. *Public art public controversy: The tilted arc on trial*. New York: American Council for the Arts.

Finkelpearl, T. 2000. *Dialogues in public art*. Cambridge, Mass.: MIT Press.

We wish to thank all those who submitted abstracts, and the advisory committee for its work in selecting the papers: Christine Giuntini, T.K. McClintock, Rebecca Rushfield, Sarah Stauderman, Thomas Taylor, and Pam Young.

—Al Albano and Glenn Wharton, General Session Co-Chairs

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—Glenn Wharton, (212) 989-9441, gewharton@aol.com



Art deco architecture on every street corner? Of course, it's Miami!

Image provided by Greater Miami Convention & Visitors Bureau (www.tropicoolmiami.com)

FAIC News

Kress Conservation Publication Fellowships

The 2002 Samuel H. Kress Conservation Publication Fellows have been announced, and the recipients are Valentine Walsh, Harold Mailand, Julie Reilly, and Jane Merritt.

Valentine Walsh's project, preparing a dictionary of historical pigments, is entitled, "The Pigment Compendium." The manuscript research relies extensively on primary documentary sources as well as more recent research. It is expected to be a significant research tool for the identification of pigments used in cultural property, and hopefully a reference work for art historians to aid in their research. It will also allow conservators, scientists, and art historians to communicate more readily.

The working title for **Harold Mailand's** manuscript is "While Not in Use: Traditions in Preserving Textiles and Costumes." It will be a comprehensive overview of manufacturing procedures that have influenced the ability of the object to survive, traditional preservation practices in various parts of the world, and a focus on the post-WWII development of the modern field of textile conservation. This text/reference book pulls together what seems to be disparate information and sources such as folk traditions, commercial processes, and contemporary professional practices.

Jointly, **Julie Reilly and Jane Merritt** will prepare a manuscript whose working title is "Keepers of the House." It

will focus on the special conservation issues relating to collections in historic house museums and will educate conservators and others to the unique needs of a historic structure and its collections. Since conservators play a critical role in historic house preservation as consultants, educators, and staff, this manuscript, when published, will hopefully become a standard reference for conservators and will guide historic house administrators in their preservation decision making.

Applications for the 2003 Samuel H. Kress Publication Fellowships will be sent to all Professional Associate and Fellow members of AIC this summer, with a due date of November 1, 2002. FAIC is extremely grateful to the Kress Foundation for its continued support of this significant fellowship that supports the goal of improving the quality and quantity of publications in the field of conservation by encouraging conservation professionals to prepare publishable manuscripts. The following Kress Fellowship manuscripts were recently published: Michele Derrick, *Infrared Spectroscopy in Conservation Science* (Getty Conservation Institute 1999); Pamela Hatchfield, *Pollutants in the Museum Environment* (working title) (Archetype, scheduled 2002); Nancy Odegaard, *Material Characterization Tests for Objects of Art and Archeology* (Archetype 2000); and Marianne Webb, *Lacquer: Technology and Conservation* (Butterworth-Heinemann 2000).

—Elizabeth F. "Penny" Jones, AIC/FAIC Executive Director
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AIC/HP Awards for Outstanding Commitment to the Preservation and Care of Collections

Shelley Sass presented the AIC/HP award to Rev. Peter Laaron, Judson Memorial Church, New York, N.Y., during its annual Celebration of the City service. The church is located on the south edge of Washington Square and plays a key role in the architectural splendor of the historic Greenwich Village. The beautifully restored exterior and in-progress interior restoration complement the many activities of this church for the performing arts. The well-attended service included a superb performance of Scenes from the City by the CAT Youth Theater Group that "set the stage" for Associate Minister Karen H. Senecal's meditation, We Reap What We Sow, poetically exploring the importance of the common everyday events that define the city New Yorkers embrace.



TK

People

William P. Brown has been appointed to the position of chief conservator of the North Carolina Museum of Art. Brown has been with the museum since 1988. **Noelle Ocon** has been promoted to associate conservator after serving the museum since 1997 as an assistant conservator.

The **Master of Art Conservation Program at Queen's University, Kingston, Ontario**, is pleased to announce the first-year class for 2001: Sean Habgood, Sheilah MacKinnon, Janis Mandrus, Linda Owen, Eloise Paquette, Ekaterina Pasnak, Marie-Chantale Poisson, Amber Smith, Shelley Smith, Amber Tarnowski, Marie-Eve Thibeault and Morgan Zinsmeister.

Midwest Conservation Services, Inc., has moved. New contact information is 10160 Queensway, Unit 4, Chagrin Falls, Ohio 44023; (440) 543-2202; fax: (440) 543-2231. The company also announces the addition of **Tracy Sisson**, objects conservator. Sisson graduated from the Institute of Archaeology, University College, London, with a degree in archeological conservation. She completed fellowships at the Museum of Fine Arts, Boston, and the Straus Center for Objects Conservation at Harvard University.

James Squires and Yasuko Ogino have relocated

from Williamstown, Massachusetts, to open the paintings and frames department of the Atlanta Art Conservation Center in Atlanta, Georgia. AACC is a new regional facility operated in collaboration with the High Museum of Art by the Williamstown Art Conservation Center under the direction of Thomas Branchick. Contact info: james.squires@woodruffcenter.org or yasuko.ogino@woodruffcenter.org.

The Missouri State Archives announces that **Sara J. Holmes** has joined the staff as paper conservator. She is working in the Archives' project office in St. Louis, focusing on early 19th-century records from the St. Louis Circuit Court, a collection that has received Official Project designation in the Save America's Treasures Program. She has completed her coursework for a certificate in conservation from the Graduate School of Library and Information Science of the University of Texas at Austin, and will graduate in summer 2002. She previously received a Master's degree in history from the University of New Orleans and worked as a reference archivist at the Historic New Orleans Collection. Information: holmes@sosmail.state.mo.us or (314) 588-1746.

Allied Organization News

Heritage Health Index Survey Being Developed

Survey development is underway for the Heritage Health Index, an initiative to measure the condition and needs of the nation's archives, historical societies, libraries, and museums. Heritage Preservation is coordinating the Heritage Health Index in partnership with the Institute of Museum and Library Services, with major funding from the Getty Grant Program.

In addition to providing a national context for institutions to evaluate their progress, the results of the Heritage Health Index will improve long-range planning in preservation and conservation, inform decision makers and funders on the need for additional resources, and educate the public about the critical work collecting institutions do to preserve our nation's heritage.

In an October 2001 meeting, Heritage Preservation received feedback on the project from an Institutional Advisory Group of organizations and federal agencies that advocate for collecting institutions and represent the diverse universe that the Heritage Health Index will include. From February to May 2002, Heritage Preservation will convene nine working groups to discuss the preservation issues the survey should address. Each group is organized by similar materials and formats such as "photographic materials," "natural science specimens," and "moving images and recorded sound." Each group will include seven profession-

als who care for collections, such as administrators, conservators, preservation officers, archivists, curators, librarians, and registrars. Working Group participants will also reflect the diversity in type, size, and geographical location of institutions to be surveyed.

To advise on statistical validity and design of the survey, Heritage Preservation has selected Aeffect, Inc., a research and consulting firm that has worked with IMLS and collecting institutions serving both local and national audiences, including the Norman Rockwell Museum, Museum of Science and Industry, Lake County Discovery Museum, and Shedd Aquarium.

Best Practices for General Conservation Assessments Workshop Registration Open

Best Practices will be presented in conjunction with the AIC Annual Meeting in Miami on June 6, 2002, 1-5 p.m. AIC members can register through AIC's meeting materials. If you are not a member of AIC, please contact Heritage Preservation at (888) 388-6789 to register, or contact the AIC office for membership information.

Best Practices is a workshop given for and by conservators who conduct general conservation assessments. It will provide a venue for collections conservators to explore their favored techniques of conducting site visits, working cooperatively with architectural assessors, and writing effective reports. Other topics will include using technology to expedite site visits and strengthen reports, working with small museums, and communicating with museum staff and volunteers unfamiliar with collections care.

Heritage Preservation Annual Meeting in June

Heritage Preservation will hold its annual meeting on Friday, June 7, 12:30–2:00 p.m. in conjunction with the AIC's annual meeting. All AIC members are invited to attend. Of special interest will be a report on Heritage Preservation's work on emergency response, especially its survey of loss and damage to cultural resources resulting from the September 11 attacks. The Heritage Health Index, SOS!, CAP, and numerous other areas will be covered. For information, please contact Rory House at rhouse@heritagepreservation.org. Heritage Preservation is a supporter of the meeting.

Coming in the Spring

The Heritage Emergency National Task Force will publish in May the Spanish-language version of the popular *Emergency Response and Salvage Wheel*. Complimentary copies will be distributed in states and cities with large Spanish-speaking populations. For ordering information, plan to visit the Heritage Preservation booth at the AIC Annual Meeting.

The Task Force is also preparing a report on loss and damage to cultural resources as a result of the September 11 attacks. Based on a survey of collecting institutions in lower Manhattan, and supplemented with information on the Pentagon, outdoor sculpture, and private art collections, the report is scheduled for publication in April. The text will be posted at www.heritagepreservation.org.

The Heritage Emergency National Task Force is the new name for what was previously known as the National Task Force on Emergency Response. The new name clarifies the Task Force mission to safeguard cultural heritage, and it reflects broader goals that include preparedness and mitigation, as well as response. The Heritage Emergency National Task Force is co-sponsored by Heritage Preservation and the Federal Emergency Management Agency. Its members are national organizations and agencies concerned with protecting the nation's heritage.

Grants and Awards

Native American Graves Protection and Repatriation Act (NAGPRA) Grants

The National Park Service's (NPS) National Center for Cultural Resources invites proposals for FY 2002 Native American Graves Protection and Repatriation Act (NAGPRA) grants.

Repatriation Awards can be for any amount up to \$15,000. Applicants are encouraged to design projects that best fit their needs, and applications are especially sought from museums that have not previously been awarded a NAGPRA grant.

For FY02, applicants may wish to consider submitting collaborative documentation and consultation proposals

that address contaminated or potentially contaminated collections. Such proposals could include provisions for testing collections for the presence of pesticides or other contaminants, researching and documenting collections treatment histories, and developing effective consultations techniques for communicating and mitigating health risks associated with contaminated collections.

NAGPRA grants to assist Indian tribes, Alaska Native villages and corporations, and Native Hawaiian organizations to identify, document, and repatriate Native American human remains and cultural items are administered separately. NAGPRA grants are available pending Congressional appropriation of funds.

NAGPRA grants are available to any institution or state or local government agency (including any institution of higher learning) that has possession of, or control over, Native American human remains or cultural items. Eligible institutions must have completed NAGPRA obligations, as detailed by the U.S. Department of Interior or NPS National Center for Cultural Resources.

Repatriation Award proposals will be reviewed upon receipt. There is no specific deadline. The proposal is subject to rejection without review if any required item is missing. Applicants with questions regarding these instructions should contact the NAGPRA staff at (202) 343-1095 or e-mail at NAGPRA.grants@nps.gov.

Note that grant funds will not be available until approximately July 1, 2002. All project activities must take place within the requested time period.

Historic Restoration Projects

The international U.S. preservation land cultural organization, Friends of Vieilles Maisons Francaises (FVMF) has announced it will fund six new historic restoration projects in the United States. Each of the six awarded projects will be in the \$20,000–\$25,000 range. Criteria: the project have a "French" connection or a strong reason why FVMF's mission statement would allow support of the project. Details: Carron Leon, Friends of Vieilles Maisons Francaises, 14 East 60th St., Suite 605, New York, N.Y. 10022; (212) 759-6846.

DivCo Scholarships

The AAM Diversity Coalition (DivCo) is an administrative committee of AAM that embraces and represents the increasingly diverse constituencies that museums serve or seek to serve. The coalition advances this mission through programming, networking, leadership initiatives, and scholarships.

DivCo scholarships are granted to paid, full-time museum professionals or full-time students from diverse backgrounds. In order to qualify for a scholarship to attend the AAM annual meeting or a professional education program, applicants must hold a valid AAM individual membership at the time of application and through the conclusions of the program; represent a diverse constituency at his or her insti-

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tution; be a paid, full-time employee of a museum or a full-time student engaged in a museum-related course of study; and attend the entire program. For guidelines and an application, go to www.aam-us.org/diversity/diverscholar.htm.

Fulbright Offers Lecturing/Research Grants

Fulbright is offering lecturing/research grants in 140 countries for the 2003-2001 academic year. Opportunities are available not only for college and university faculty and administrators, but also for professionals from business and government, as well as artists, journalists, scientists, lawyers, independent scholars and many others. There are awards in 37 different disciplines and professional fields and a variety of subdisciplines, such as gender studies and peace studies.

Traditional Fulbright awards are available from two months to an academic year or longer. Most assignments are in English. Some 80 percent of the awards are for lecturing. Deadlines are: May 1 for Fulbright Distinguished Chair awards in Europe, Canada, and Russia; Aug. 1 for Fulbright traditional lecturing and research grants worldwide; Nov. 1 for the summer German Studies Seminar and for spring/summer seminars in Germany, Korea, and Japan for academic and international education administrators; rolling deadline for Fulbright Senior Specialists Program.

For information, contact the Council for International Exchange of Scholars (CIES) at 3007 Tilden St., NW, Suite 5L, Washington, D.C. 20008-3009; (202) 686-7877; e-mail: apprequest@cies.iese.org; www.cies.org.

Funding Opportunities

The following are summaries of grant programs that

offer conservation funding:

- American Association of Museums, 1575 Eye St., NW, Suite 400, Washington, D.C. 20005; (202) 289-9118; fax: (202) 289-6578; e-mail: map@aam-us.org; www.aam-us.org. Museum Assessment Program: Provides matching funds for a general survey of an institution's collections. The survey looks at all aspects of collections management including registration, legal, safety, and conservation issues. Funding provided through the Institute of Museum and Library Services. **Deadline: March 15, 2002**

- National Endowment for the Humanities, Division of Preservation and Access, 1100 Pennsylvania Ave., NW, Room 411, Washington, D.C. 20506; (202) 606-8570; fax: (202) 606-8639; e-mail: preservation@neh.gov; www.neh.fed.us.

Preservation Assistance Grants: Provides funding for a professional conservator to spend two days on-site evaluating conservation priorities. The report and recommendations produced from this visit can be used toward a second application to the Preservation Assistance grants for specific conservation needs, such as conservation supplies, shelves for storage, etc. **Deadline: April 3, 2002**

- National Historic Publications and Records Commission, 700 Pennsylvania Ave., NW, Washington, D.C. 20408-0001; (202) 501-5610; fax: (202) 501-5601; e-mail: nhprc@arch1.nara.gov; www.nara.gov/nhprc.

Archival Assistance Grants: Funds projects that collect, describe, preserve, and compile document sources significant to the history of the United States. **Deadline: June 1, 2002**

- National Endowment for the Humanities, Division of Preservation and Access, 1100 Pennsylvania Ave., NW, Room 411, Washington, D.C. 20506; (202) 606-8570; fax: (202) 606-8639; e-mail: preservation@neh.gov; www.neh.fed.us.

Preservation and Access Grants: Funds for projects that preserve and increase availability of research, education, and public programs within the humanities. **Deadline: July 1, 2002**

- Getty Grant Program, 1200 Getty Center Dr., Suite 800, Los Angeles, Calif. 90049-1685; (310) 440-7320; fax: (310) 440-7703; www.getty.edu.

Conservation Survey Grants, Conservation Treatment Grants, Conservation Training Grants: Provides funding for the conservation of cultural heritage through a variety of programs. **Deadline: Ongoing**

New Materials and Research

Irradiation of Mail by the U.S. Postal Service

As an aftermath of anthrax contamination of the U.S. mail, the U.S. Postal Service began a program of contracting the electron beam irradiation of mail from selected U.S. Postal facilities in the fall of 2001. The energies needed to provide reliable biocidal action can also cause significant chemical alterations in a host of materials.

The Smithsonian Center for Materials Research and Education has published an online paper on the potential effects of irradiation on research specimens and museums collections, available at www.si.edu/scmre/mail_irradiation.html. The article summarizes the following concerns:

- Living specimens (seeds, cuttings, etc.) will be killed by irradiation.
- Cellulosic materials, especially plant materials and paper, will be seriously affected. There will be a loss of tensile strength with increased brittleness; chain scission and oxidation will accelerate the aging process. Discoloration effects will occur. Ozone formed during irradiation can cause oxidation of mailed materials.
- Proteinaceous materials, while less vulnerable than the cellulosic ones, will still experience physical alterations (embrittlement of skins, loss of fiber strength in wool and hair samples). Discoloration effects are also expected in these materials.
- Samples of genetic interest will be compromised because of the large-scale destruction and alteration of DNA molecules, accompanied by recombinations.
- Dye stuff will fade with resulting color shifts in textiles, stained specimens, and color photographs. The same effect may be seen in the natural colors of specimens.
- Samples intended for thermoluminescence will become useless since the energy dose of irradiation will exceed the natural one by orders of magnitude.
- Glass can undergo blue/purple discoloration and this may affect the research value of mounted slide specimens.
- Magnetic media (floppy disks, zip disks, audio and video tape) will lose significant content. Undeveloped photographic film will be exposed.
- Mineral specimens may develop colors and color alterations.
- Rubber and plastic stoppers of bottles and vials may become embrittled.

SCMRE recommends that mailing vulnerable specimens and collection items, research information on magnetic media, or undeveloped film through the USPS be avoided unless it can be arranged to exempt these mailings from irradiation.

For further information, contact Ann N. Gadi, Technical Information Officer, SCMRE, (301) 238-3700, ext. 134; fax: (301) 238-3709; e-mail: Ngadi!@scmre.si.edu

Profile

Rebecca Rushfield

Rebecca Rushfield, a conservation administrator with more than twenty years of experience and contributions to AIC, was named an AIC fellow in December. She holds a B.A. in art history from Queens College of the City of New York and an M.A. in art history and diploma in conservation from New York University's Institute of Fine Arts Con-

servation Center.

Rushfield trained as a textile conservator, interning at the Detroit Institute of Arts and working in New York with Helene Von Rosenstiel (Restorations, Inc). After a short period as a practicing conservator, however, she realized that she could make a greater contribution to the field by working as an administrator, or as she describes it, a "conservation facilitator." The list of projects to which Rushfield has contributed her talents is quite long. Highlights include: Art and Archaeology Technical Abstracts (she was a volunteer abstractor for eight years and has been a paid contributor since 1988), New York State Conservation Consultancy (she arranged seminars on collections care and site surveys for small museums and historic houses throughout New York State), and American Friends of the Israel Museum (she assisted the conservation department with grant proposals and acted as a liaison between conservators in Israel and the United States.)

The history of conservation is a keen interest of Rushfield's and she has devoted a great deal of time compiling archives and bibliographies about conservation-related exhibitions and the "family-tree" of United States textile conservators. She has served as an interviewer for the FAIC Oral History of Conservation Archives. Most notably, she solicited papers, chose moderators, and organized the programs for the "Textile Conservation Symposium in Honor of the 70th Birthday of Kathryn O. Scott (1983) and the "Symposium in Honor of the 80th Birthday of Lawrence J. Majewski (1999)."

Rushfield has served the conservation community in many other ways. She was chair of the Program Committee of AIC, responsible for organizing the 2001 Annual Meeting. She has been chair of the Textile Conservation Group, Inc., since 1997. With others, she has helped to organize conservation sessions at three different College Art Association meetings. She has served on numerous other committees and edited for other organizations and institutions.

It is rare to find an AIC member who has devoted his or her career to furthering the profession in such a broad manner. AIC has benefited greatly from Rushfield's work. The Membership Committee is pleased to welcome Rebecca Rushfield as a fellow of AIC.

January AIC News Corrections

Nominating Committee Correction: A correction to the ballot for the AIC Board: Jane Klinger has been nominated to stand for election as Director, Committee Liaison, to fulfill the remainder of Shelly Sass's vacated term, scheduled to end June 2003. As required by the AIC Bylaws, Section 111.5, Jane Klinger is therefore being nominated for one year of service (2002-2003), rather than a three-year term as noted in a previous Board slate announcement.

Correction: Scott Haskins was inadvertently listed as having achieved Fellow status.

Conference Report

EAS, October 1–2, 2001

The New York Conservation Foundation/Eastern Analytical Symposium Conservation Science Annual was held October 1–2 and convened in Atlantic City, New Jersey, as a mini-conference within the October 1–4 EAS 2001. The first conservation science poster session was held the first day at EAS. The five posters were all remarkably good and drew much positive comment from scientists in many disciplines beyond the study of cultural heritage materials. The focus was on Science in the Conservation of Paper Media, a day of sessions organized by Dianne van der Reyden and Laura Aust. Every paper was excellent, including Eugene Hall's introduction to multi-instrumental analysis of paper documents, Terry Shaeffer's account of monitoring changes in works on paper, and Jon Havermans' discussion of VOC emissions from decacidified paper. October 2 I chaired the annual Young Investigators session, and Chris McGlinchey closed with a session on Science in the Care of Cultural Heritage. Paul Garside's application of diverse techniques to fiber characterization, and Julie Tinklenberg's use of complementary spectral techniques in paint identification were compelling. Jeanette Cardamone of USDA was very instructive on image processing to characterize historic fabrics; her work suggests much broader applications to come. McGlinchey's account of technical and scientific research at MOMA was informative as well.

The program is still accessible on www.NYCF.org, and copies of the abstracts publication may still be available from easinfo@aol.com. This has become one of the more popular events at EAS, and the 2002 Conservation Science Annual's call for papers has just been issued.

Exposure 2001, November 7–10

From November 7–10, Exposure 2001, organized by Jack Ogden of the Institute for Restoration at Hildesheim's regional technical college, drew more than 100 metals conservators, conservation scientists, and conservation students from the European community to the Roemer und Pelizaeus Museum in Hildesheim, Germany. The Institute is considering adding a new program in metals restoration, and this possibility was discussed at some length. Some abstracts are available from Dr. Ogden, jack@striptwist.com.

Invited to speak on the care of outdoor bronzes in North America, I joined Agnes Gail-Ortlik, who presented a paper on conservation of enamels on metal, as well as Susanna Gansicke, and Thomas Chase. Contemporary European approaches and research on outdoor bronze conservation were shared in presentations by Bavarians Anke Doktor and Kirsten Brendel of Munich, Paola Letardi of Genoa, and Annamaria Guisti and Salvatore Siano of Florence.

While I missed the opening day focusing on silver, gilt and enamel heritage, the next day Andrew Oddy reviewed the history of the "Oddy test," and Elisabeth Krebs of Vienna, Michael Brand of Hildesheim, and Benoit Mille of Paris presented excellent insights on medieval cathedral bronze. Anrej Sumbera of Prague discussed his recent quite thorough restoration of the medieval shrine of St. Maurus; his documentation on CD-ROM is an amazing resource for any medievalist or goldsmith: a.sumbera@volny.cz. H. Brinch Madsen of Copenhagen brought his wonderful images of "black spots on prehistoric bronzes." His talk and Stuttgart professor Gerhard Eggert's on recent black spots research sparked very lively discussion and formation of an interest group, in care of gerhard.eggert@abk-stuttgart.de.

—John Scott, *New York Conservation Foundation*, (212) 714-0620, nyconsnctr@aol.com

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The **AIC Membership Committee** seeks one new member for a four-year term, beginning June 2002. The Membership Committee is responsible for reviewing applications for Professional Associates and Fellows and for working with the AIC Board of Directors on membership issues. The Membership Committee meets three times a year via conference call and once a year (usually January or February) in Washington, DC. The new member must be an AIC Fellow. Please send a letter of interest and résumé to: Deborah Trupin, Membership Committee Chair, c/o AIC, 1717 K St., NW, Suite 200, Washington, D.C. 2000

Enzymes Workshop and Lectures for Conservators

AIC, in partnership with the Smithsonian Center for Materials Research and Education and the Preservation and Conservation Studies Program, Graduate School of Library and Information Science, The University of Texas at Austin, presents a lecture/workshop series on "Enzymes and their Use in Conservation," July 23–25, 2002, at the Smithsonian Center for Materials Research and Education in Suitland, Maryland. The instructor is Hal Erickson of the Preservation and Conservation Studies program of the University of Texas at Austin.

This three-day course is designed to update mid-career conservators on the nature, properties, and use of enzymes used to break down adhesives on paper that have become insoluble because of cross-linking. The course consists of an introductory day of lectures on enzymes, including overviews of prerequisite concepts, followed by two days of morning lectures on specific classes of enzymes, capped by afternoon workshops

focused on testing and optimizing enzyme activity on cross-linked adhesives. Participants will gain an understanding of amylase, protease, lipase, and chitinase enzymes that will aid them in evaluating adhesive residues and matching enzymes to types of adhesives requiring removal, as well as how to select, order, test and use enzymes in treatment.

Hal Erickson is a biophysical chemist specializing in conservation science at the University of Texas at Austin, where he has taught the conservation science curriculum for the last eight years. He has been working with enzymes for fifteen years, including his first research in conservation science ten years ago, which was summarized in the paper, "Usage Recommendations for α -Amylases: Maximizing Enzyme Activity while Minimizing Enzyme-Artifact Binding Residues," (Book and Paper Group Annual 11:24–33). One of his current research areas involves reducing the rather complex subject of protease enzyme usage to the same level of distillation as his earlier work with amylases. The results of this work will be presented for the first time in these

lectures and workshops. Erickson's special conservation science interests are in the areas of enzymes, mass deacidification, novel solvent techniques, and the relationship between fiber morphology and lignocellulosic chemistry in the aging of paper.

The program is part of AIC's new "Current Issues" series of workshops for mid-career conservators. The program is supported by an endowment grant by The Andrew W. Mellon Foundation and by the Foundation of the American Institute for Conservation of Historic & Artistic Works. For AIC members, the fee for the course is \$150; the lecture series with laboratory sessions is \$300. Enrollment is limited to 50 for the lecture series and 12 for the workshops. Early registration is encouraged as space is limited. The registration deadline is June 21, 2002.

Registration forms are available at <http://aic.stanford.edu> or from the AIC office. For further information, please contact: Eric Pourchot, program officer for professional development, at (202) 452-9545, ext. 12, or by e-mail at epourchot@aic-faic.org.

Recent Publications

Pest Management in Museum, Archives and Historic Houses by David Pinniger is a handbook for the conservator and others concerned with the care of collections. The book provides a guide to the identification of insect, rodent, and bird pests with advice on practical steps necessary to control and/or prevent damage to collections. New information about trapping and the detection of pests is given. The use of pesticides is also discussed, including information on their effects to humans and the environment. 2001. 116 pages. \$19.50. Published by Archetype Publications. Available from Cotsen Publications, UCLA, (866) 628-2895, ioapubs@ucla.edu.

House Decoration by Paul Hasluck is a facsimile of the original 1897 edition. It provides the conservator with a valuable background to the types of paints used in England at the time. It also

includes technical information about how they were mixed and applied as well as the composition and origin of the pigments used. 2001. 176 pages. Hardback. £20. Published by and available from Donhead Publishing, Lower Coombe, Donhead St. Mary, Shaftesbury, Dorset, England SP7 9LY, www.donhead.com.

Masterpieces of Marquetry by Pierre Ramond and translated by Brian Consideine is a three-volume work that is the most comprehensive examination to date of the techniques used by marquetiers. The first two volumes present detailed studies of the history of the medium while the third volume presents the masterpieces of some of the greatest cabinetmakers and marquetiers in history. 2001. 496 pages. \$295 (set). Published by and available from Getty Publications, Distribution Center, Department MBMI, P.O. Box 49659, Los Angeles, CA 90049, (800) 223-3431, www.getty.edu.

The Evidence in Hand: Report of the Task Force on the Artifact in Library Collections is a new report from the Council on Library and Information Resources (CLIR) articulating a framework for making and evaluating institutional policies for the retention of published materials as well as archival or unpublished materials in their original form. The Report is in five sections: presentation of the problem and its implications; discussion of the term artifact; examination of the problems associated with particular media, including audiovisual and digital; five case studies; and a summary and recommendations. The Report is available on CLIR's website, www.clir.org/pubs/reports/pub103/pub103.pdf. Print copies will soon be available for ordering through the website.

The Art of the Plasterer by George Bankart is a reprinted facsimile version of the original 1908 publication.

Bankart, an architect who cared passionately about the craft of plastering, traces the history and art of plastering in England, Scotland, and Ireland. The book discusses how plaster materials and methods were developed and used, including stucco-duro, wattle and dab, parge-work, and scratched ornament. The book is lavishly illustrated with photographs and drawings of ceilings and moulding profiles. 2002. 368 pages. Hardback. £65. Published by and available from Donhead Publishing, Lower Coombe, Donhead St. Mary, Shaftesbury, Dorset SP7 9LY, UK, www.donhead.com.

Contributions to Conservation, Research in Conservation at the Netherlands Institute for Cultural Heritage, edited by Japp Mosk and Norman Tennant, presents the latest research in conservation conducted by ICN. The book covers a wide range of materials, including silver, iron-gall complexes on

textiles and paper, synthetic and organic artists pigments, and early plastics. A variety of techniques is also presented, including the removal of lacquers with steam, analytical techniques to investigate archaeological objects, aging of natural resins and the oxidation of paper. Preventive conservation methods covered include the use of acid-sorbents to protect calcareous materials and cellulose-acetate-based materials and the passive monitoring of formaldehyde concentrations. 2001. 140 pages. \$60. Published by and available from James and James, 35-37 William Road, London NW1 3ER, UK, www.jxj.com.

Copper and Bronze in Art, Corrosion, Colorants, Conservation by David A. Scott is an exhaustive review of the literature from the past two centuries that deals with copper and its alloys. The author has taken a different approach by presenting information on

corrosion products and pigments together, as they are often chemically identical. In so doing, this book highlights the interrelationship of these materials and integrates this information across a broad spectrum of interests. The book includes discussions of different environmental conditions to which copper and bronze objects in collections may have been exposed and conservation methods used to treat them. Information on ancient and historical copper working technologies is also given. 2002. 520 pages. \$70. Published by Getty Conservation Institute and available from Getty Publications, Distribution Center, Department MBMI, P.O. Box 49659, Los Angeles, CA 90049, (800)223-3431, www.getty.edu.

—Catherine Sease, Senior Conservator,
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AIC 2002 Directory Corrections

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PT

Note: Corrections are the result of AIC database problems. If you have any changes to your listing, please notify AIC by e-mail at info@aic-faic.org.

AM—Architectural Materials AO—Archaeological Objects BP—Book and Paper EO—Ethnographic Objects NS—Natural Science OB—Objects
PH—Photographic Materials PT—Paintings SC—Sculpture TX—Textiles WA—Wooden Artifacts

▲—Fellow ▼—Professional Associate ◆—Honorary Member ■—Student

Worth Noting

Conservation Exhibition and Publication

The National Polish Artist Association, Torun Chapter, organized a 90-year retrospective exhibition of conservation work carried out by graduates of the University of Nicolaus Copernicus, Torun, Poland. The exhibition was sponsored by The Conservator General, Ministry of Culture, Department of Tourism and Culture of City of Torun, and various conservation-related organizations. One hundred forty participants exhibited posters illustrating their conservation work carried out in Poland and numerous countries in Europe, Australia, North Africa, and USA.

A richly illustrated, 285-page catalog contains color photographs of a variety of the conservation projects performed on murals, stone sculptures, Medieval and Baroque churches, glass and metal objects, oil paintings, paper and leather art and artifacts. The exhibit catalog is available from the Torun-Chapter of the National Artist Association; Torun 87-100, ul Ducha Sw. 8/10/12. This spring, the conservation exhibit will travel to Dresden, Germany, where it will be part of an international trade show.

News from the Federal Institute of Museum and Library Services

The delivery of first-class mail to IMLS has been delayed since mid-October and delays are expected to continue for the foreseeable future. Please consider using alternatives, such as e-mail, fax, or commercial delivery services. If you are concerned about the status of any time-sensitive mail, please contact the relevant staff member (www.imls.gov/about/abt_staf.htm) or program officer (www.imls.gov/grants/index.htm) to ensure your materials arrived.

Special notice to grant applicants: Due to the length and number of copies required for complete submission, grant applications cannot be accepted by fax or e-mail. (MAP applicants are encouraged to call AAM at (202) 289-9118.)

Every attempt is being made to accommodate late-arriving mail. Please e-mail IMLS at info@imls.gov if you have any questions.

History of Museums Discussion Group

A new group is inviting expressions of interest from scholars, museum professionals, and others regarding the creation of an association facilitating research and scholarly discussions on the history of museums, museum display, temporary exhibitions, and related topics. The group is collecting names for a survey of interested parties to plan its next steps. If you would like to contribute your thoughts to this effort, please send your name and postal and/or e-mail address to Jeffrey Abt, Associate Professor, Department of Art and Art History, 150 Art Building, Wayne State University, Detroit, Mich. 48202; j_abt@wayne.edu or Annie V.F. Storr, Consultant, Museum Projects in Public Service, 8411 Queen

Annes Drive, Silver Spring, MD 20910; avfstorr@aol.com.

By Royal Appointment: Willard of West Sussex

Congratulations to Willard Developments, based in Chichester, UK, for being awarded the Royal Warrant from January 1, 2002, as a supplier to Her Majesty the Queen. Managing Director Willard, says: "We are honored and delighted to be recognized for our part in helping to conserve the Royal Collection. It has been a privilege to supply equipment over the past 20 years to Friary Court Studio at St. James Palace and Windsor Castle."

Willard, founded in the 1950s, makes a large range of specialized equipment, mostly custom built to client specifications. Willard equipment played a big part in conservation efforts following the disastrous fire at Windsor Castle.

The company now joins approximately 800 companies listed as official suppliers to the Royal Household, a tradition dating back to the 15th Century. Willard will now be allowed to display the Royal Arms, and the words "By Appointment to Her Majesty The Queen" on advertising, vehicles and stationery.

Wallpaper Study

George Washington's Fredericksburg Foundation, with funding from the Barra Foundation, is currently conducting a study of wallpaper and fabric "ghosts," patterns left on the material to which they are attached. Patterns left behind could play an instrumental role in the recreation of accurate wallpaper patterns specific to a building. The study, headed by Chris Ohrstrom of Adelphi Paper Hangings, and Brian Powell of Building Conservation Associates, will seek to understand transfer patterns, how to enhance them, and to develop practical survey methods to search for patterns.

The study is currently seeking information from professionals, institutions, homeowners, and contractors. For more information, contact Matthew Webster, George Washing-

Seeking Members

The Education and Training Committee of the AIC is seeking new members for 2002-2003. The committee is involved with developing continuing professional education programs for the membership and evaluating continuing professional education needs in relationship to certification, as well as other projects. The committee strives to represent all subgroups and is especially interested in new members from architecture, paintings, research and technical studies, and wooden artifacts. If you have ideas about the education and training needs in your specialty and are interested in becoming a member of the Education and Training Committee, contact Erika Lindensmith at (212) 998-2562, or e-mail: elindensmith@yahoo.com.

ton's Fredericksburg Foundation (Kenmore Plantation), (540) 373-3381 ext. 25, e-mail: webster@gwffoundation.org.

Sculpture Compendium Published

Save Outdoor Sculpture! is proud to announce a new compendium, *Tips, Tales & Testimonies to Save Outdoor Sculpture*. It is 100 pages of anecdotes, documents, references, and other resources gathered from professionals and others engaged in extending the lives of America's sculptures. This compendium combines information previously available in separate fundraising and maintenance kits, and adds advice regarding collection management and interpretation of outdoor sculpture collections. For pricing and order information, visit www.heritagepreservation.org/PUBS/sospubs.htm.

SOS! Plays Detective

Documentation on 100 sculptures has been submitted to SOS! as part of a nationwide survey of more than 430 outdoor sculptures funded by the National Endowment for the Arts, Works of Art in Public Places program between 1967 and 1992. These additional records build on 160 sculptures surveyed by SOS! volunteers during the 1990s and listed on the Smithsonian American Art Museum's Inventory of American Sculpture. We are updating each with a current photograph and condition information for those already in the inventory.

Finding the remaining 170 sculptures is easier said than done. Please help SOS! locate the following sculptures and/or their owners:

- *Relay* by Jud Fine, Santa Barbara, Calif.
- *Canal Line Park and Bridge* by Alan Sonfist and George Trakas, Hamden, Conn.
- *Windhover* by Robert Murray, Hinsdale, Ill.
- *Wave of the World Fountain* by Lynda Benglis, New Orleans, La.
- *Wire* by Douglas Hollis, Omaha, Nebr.
- *Pink Nasturtium* by Jacob Grossberg, Annandale-on-Hudson, N.Y.
- *A.W.V* by George Mittendorf, Bronx, N.Y.
- *Untitled* by Mary Miss, Sandusky, Ohio

Survey forms and a comprehensive list of sculptures that still need to be documented can be found at www.heritagepreservation.org.

Through June 2002, surveyed sculptures will be eligible to receive one of 75 SOS! Assessment Awards. The award will allow a conservation professional to conduct a condition assessment of the sculpture in order to propose a plan for its preservation. For more information, contact Adrienne Stone at (888) 767-7285 or astone@heritagepreservation.org.

Call for Angels

The 30th AIC Annual Meeting Angels Project will take place Wednesday, June 5, at the Broward County Historical Commission, in Ft. Lauderdale. The group will examine and rehouse a variety of materials including paintings, photographs, documents, books and maps. Two nights of lodging will be provided as well as local transportation. Look into making your air travel into Fort Lauderdale which has competitive prices. See AIC Miami registration brochure for travel information.

For more information, or to register, please contact Craig Deller at (630) 232-1708 or e-mail: craig@deller.com.

**“Your grandmother was right,
gloves for every occasion.
Think safety in conservation.”**

*A reminder from the AIC Health and Safety
Committee*

Specialty Groups



Architecture

2002 ANNUAL MEETING: Mary Jablonski, ASG program chair, has developed an interesting and diverse group focusing on issues of conservation on a large scale for buildings and monuments

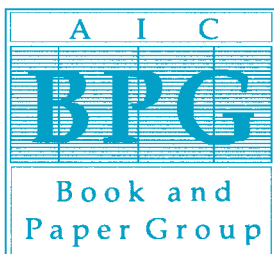
for the Sunday, June 10, ASG session. Included in the day-long session are two local speakers who will give insight on what is occurring in Miami, and possibly Florida. Each speaker is allotted 30 minutes, with a discussion at the end of the morning and afternoon sessions. The annual business meeting of ASG will immediately follow the session.

ASG DINNER: Little Havana is the location of the ASG dinner, Saturday, June 9, 8 p.m. Gregory Saldana, a Miami resident, has selected the location and made reservations. Space is reserved for 30 people (which can be modified if more are interested) at the Cuban restaurant, Versailles. The charge per person is \$25, which should include dinner, sangria, or non-alcohol drinks, tax, and tip. Attendees must register for the event because options off the regular menu or the par fiesta menu need to be decided. The dinner is intended to be a way of introducing new members to the group and catching up with old ones.

IAG MEETING: Joe Sembrat, chair of the ASG, represented our group at the February IAG meeting in Washington. Along with providing an update on the affairs of the specialty group, the meeting served as a forum to raise issues of particular concern to the membership. Although this meeting was held before the publication date of this article, members are encouraged to discuss any these matters with the ASG chair at any time. He can be reached at joesembrat@conservationsolutions.com.

NEWS ITEMS: Any ASG members who would like to contribute information for inclusion in *AIC News* should contact John Carr at the address below.

—John Carr, Fairmount Park Historic Preservation Trust, Inc.,
3250 West Sedgeley Dr., East Fairmount Park, Philadelphia, Pa.
19130-1001; (215) 763-8003, fax: (215) 763-7137;
fparktst@libertynet.org



Book and Paper

2002 ANNUAL MEETING: The joint BPG/PMG program is scheduled for June 9 (full day) and the BPG session will continue on June 10 (morning). Sunday's session will start off with a presentation by Dr. Mike Ware on the history and conservation of

cyanotypes. He will be followed by an exceptional group of presentations on other reprographic processes including the conservation and collections care of these materials. More information about the talks can be obtained on the PMG web pages. After Monday morning's feature talks, there will be two concurrent discussion groups on Cyclododecane and book exhibition issues. The discussion groups were a highlight of last year's meeting and have proven to be a valuable forum for conservator exchange. The discussions are designed to provide an opportunity for conservators to meet informally to share experience, tips, tools, and problems, so come prepared with slides, questions, and treatment experiences. For more information on these sessions contact Erika Mosier, erika_mosier@moma.org, and she will put you in touch with the moderators. The LCCDG and ACDG discussion group topics will be "Mutilation: Damage, Despair" and "Repair and Humidification and Flattening."

TICKETED EVENTS: Our joint reception with PMG is planned for Saturday evening at the Wolfsonian-Florida International University, A Museum of Modern Art and Design. We hope you'll be able to join us for a festive beginning to our 2002 program. John Krill will present "English Artist's Paper II: What's New" at the luncheon on Sunday June 9. The breakfast business meeting will be on Monday morning (note there is no charge for BPG members).

NEWS FROM THE EDUCATION AND PROGRAMS COMMITTEE (submitted by D. van der Reyden, Chair): The Education and Programs Committee's website should be up by now, so check the BPG home page for more information. The committee held a conference call on December 11 with the BPG chair and all but one committee member participated. A list of topics the committee discussed will be posted on the website.

The E&P Committee continued with deliberations on a survey for educational needs by BPG, and looked at various survey formats. In addition, the E&P chair was asked by the BPG chair to review a draft report, "Suggested Education and Training Requirements for Performing Collections Care Activities," from AIC's Collections Care Task Force. Information in this report, if correlated with that in the AIC Membership Survey 2001, could prove useful to the BPG membership. The task force provided a guide for the amount of training in each knowledge and training area required to gain various levels of proficiency in a task. This information is being correlated to the findings for BPG member respondents to the AIC survey to help the E&P committee formulate recommendations.

PROGRAMS: The E&P representatives have been working very closely with AIC's Program Officer for Professional Development Eric Pourchot, to develop courses on topics requested by BPG members in AIC's survey. Some of the courses in development include tape removal, enzyme

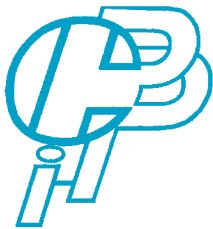
Specialty Groups

use, pigment and ink identification, packing and shipping, and compensation and inpainting. A draft of guide lines for co-sponsorship of AIC and specialty groups for courses, provided by Eric, has also been reviewed.

TASK FORCES: E&P committee members and others agreed to spearhead several task forces. These include the following:

Certification: Glen Ruzicka
Distance Learning : Kathy Ludwig
Funding: Karen Zuckor
Survey: Meg Brown
Symposia: Nancy Purinton
Tours of Labs: Leslie Paisley

—Leslie Paisley, BPG Chair, Williamstown Art Conservation Center, 225 South St., Williamstown, Mass. 01267; Lpaisley@williamstownart.org



CIPP

TELECONFERENCE REPORT: The CIPP board recently conducted its fourth teleconference and has the following information to report to the membership:

ANNUAL CIPP BUSINESS MEETING: At the annual meeting in Miami, we will be breaking with tradition and starting something new. We will conduct our business meeting at breakfast on Sunday, June 9, from 7:30–8:50 a.m., prior to our half-day session. The cost will be \$5 for members and \$10 for nonmembers, so please plan to attend. The CIPP board is hoping that this time slot may prove more convenient than in the evening.

Please note: The agenda for the CIPP annual business meeting will be published in the May *AIC News*. If you have any issues or concerns for discussion at the next CIPP business meeting, please call or e-mail me at (617) 558-1930 or berkart@earthlink.net.

2002 ANNUAL MEETING: The meeting is planned as a half-day session with plenty of time for discussion. Thanks to the diligence of both CIPP Director Susan Barger and Vice-Chair Anne Zanikos, the program has been finalized. The program will begin at 9 a.m. and continue to around noon. The meeting will focus on “Analysis for Private Conservators” and will feature speakers Nancy Odegaard, Jamie Martin, Duane Chartier, and Susan Barger. High-tech analysis, low-tech analysis, mechanical analysis, examination techniques, and long-range academic-type research will be covered. A panel discussion with audience participation will be included. Plan to attend. It promises to be useful to all.

NEXT BUSINESS BRIEF: As demonstrated on the CIPP list serve, computer software for conservators in private practice is a topic with which many people have a lot

of experience and enjoy sharing the positive and negative experiences. Consequently, Dan Kurtz, one of the CIPP directors, will be focusing on researching and putting together a CIPP *Business Briefs* on word processing and database software for the private conservator in upcoming months. Also to be included is information on software with specific applications for the art conservator in private practice, including the use of the hand-held visor and the creation of web pages. If you have a contribution to this *Business Briefs*, please e-mail Dan at artfixer@aol.com, or (215) 969-1699. For those not familiar with *Business Briefs*, it is a short publication envisioned to become a series that will feature topics of interest for the conservator in private practice. To date, there is one publication entitled, “Introduction to Business Insurance (No. 1, Spring 2000).

LIST SERVE: The CIPP list serve has been busy as of late, thanks to all who participate and make the discussion so lively and useful. The list serve is available to all CIPP members free of charge. Please remember that signing up is as easy as contacting Jim Moss. The list serve can help you identify other members who may wish to purchase bulk supplies in tandem with you. It can also assist you with selling or purchasing new or used equipment. And, of course, it can simply be used as a forum to discuss materials, techniques, or current research on artists and media. The possibilities are unlimited. If you are still not privy to the discussion on the CIPP list serve, contact Jim Moss at clkmkr@tiac.net.

BALLOT FOR NEW OFFICERS ON THE CIPP BOARD: The slate for new CIPP board members should have reached CIPP members by now. The current CIPP board would like to profoundly thank all members who are willing to be nominated for the following positions, director, vice-chair, secretary, or treasurer. These positions are highly rewarding: working with other CIPP members; making steady, incremental advances for the membership; and as an added bonus, the AIC Annual Meeting early-bird registration is paid for all CIPP officers. Participation in teleconferences every two months makes for good communication throughout the year between annual conferences. Please fill out the form and return it promptly. The nominating committee—Laurie Booth, Nancy Heugh, and Deb Selden—thanks you.

TELECONFERENCE: The next CIPP teleconference will be held March 17. If you have anything you would like the board to discuss, please contact me prior to that date. As always, we look forward to hearing from our membership.

—Ingrid A. Neuman, CIPP Chair; Berkshire Art Conservation, 15 Perkins St. West, Newton, Mass. 02465; (617) 558-1930; berkart@earthlink.net

Specialty Groups



EMG

2002 ANNUAL MEETING:

Conservators working in any specialty will want to check out this year's Electronic Media Specialty Group Session. This year the EMG session will be held on Sunday, June 8, 2-6 p.m., and Monday,

June 9, 9 a.m.-5 p.m. This year we are very pleased to present a cluster of presentations that further the discussion on digital capture as an alternative to film as conservation documentation. Dan Kushel will share his thoughts on digital formats for conservation documentation and suggest guidelines for use of digital media in this transitional period in which we find ourselves. The use of digital scanning backs will be discussed by industry leaders Mike Collette and Robin Myers. This presentation promises to be filled with very practical information about the use and the capabilities of the scanning back. We'll hear a case study example of more sophisticated applications of 3-D digital capture used in the field at a Mayan archeological site. We'll also have a report on a collaborative initiative between the National Science Foundation and The Andrew W. Mellon Foundation on digital imagery of works of art. While our program this year has true broad appeal, the specific needs of libraries and archives will be highlighted. With that in mind, don't miss the presentation describing the Electronic Records Archive (ERA) program at the National Archives. Adrienne Woods of the ERA will be outlining the features of the archives of the future and describing a couple very specific ERA initiatives. We are also pleased to present two papers from the Preservation and Conservation Studies Program at the Graduate School of Library and Information Studies at the University of Texas. In the first, Karen Pavelka will address the effects of electronic information on the conservation curriculum and training of conservators at the University of Texas. Second, University of Texas student Marlan Green will provide a case study example of this curriculum in action.

On Monday afternoon EMG will conduct an electronic media curriculum symposium to discuss the needs of conservators, curators, librarians, archivists, installation technicians, scholars, and others. An application for funding has been made, but the outcome of the request is pending. If outside funding is secured, 15-20 speakers from all aspects of electronic media will be sought. In addition, the heads of conservation training programs and EMG members will discuss the topic.

—Tim Vitale, Chair, EMG, Preservation Associates, Emeryville and Oakland, CA; (510) 594-8277; tjvitale@ix.netcom.com
—Jill Sterrett, (415) 357-4053; fax: (415) 357-4109; jsterrett@sfmoma.org



Objects

NOMINATIONS:

Cricket Harbeck and Laramie Hickey-Friedman of the Nominating Committee will be sending out ballots in April for program chair and treasurer. Look for

them in the mail and remember to vote! Contact Cricket or Laramie with any last-minute suggestions for candidates or if you would like to chair the Nominating Committee next year. Cricket can be reached at the Milwaukee Public Museum, (414) 278-6967, Harbeck@mpm.edu. Laramie can be reached at the Los Angeles County Museum of Art, (323) 857-6166, lfriedma@lacma.org.

2001 OSG POSTPRINTS: Papers given at the Dallas AIC meeting have been submitted and Ginny Greene is hard at work compiling them for publication. Thank you to all of last year's speakers. It's going to be a great issue!

2002 ANNUAL MEETING: Chair Patricia Griffin has planned a session for Miami that is packed with presentations. The morning session of the OSG program will consider surface and aesthetics in the treatment of outdoor sculpture. Papers will address contemporary patination, repatination issues, paint systems, as well as the history of outdoor sculpture treatments. A box lunch discussion will follow. The afternoon session will be devoted to the conservator as connoisseur, scholar, and detective. Presentations will be given on the antiquities trade, Roman wall paintings, Zapotec Urns, Islamic tiles, and more. See the full schedule in the registration materials. Looking forward to seeing all of you there!

2002 JOINT OSG/TSG SESSION: Christine Giuntini, chair of the Textile Specialty Group, and Patricia Griffin, OSG chair, have organized a one-day joint session dealing with composite artifacts that have both textile and object components. Papers will be presented on archeological textiles, costumes, wall coverings, the Wright Brothers 1905 Flyer, ethnographic objects, and leather upholstery. The full schedule is found in the registration brochure.

OSG WEB PAGE: We are looking for volunteers to assist with OSG's web page. Interested? Please contact Emily Kaplan at National Museum of the American Indian, (301) 238-6624, x 6316, kaplane@nmaircr.si.edu.

—Lisa Bruno, OSG Chair, Brooklyn Museum of Art, (718) 638-5000, x 276; lisa.bruno@brooklynmuseum.org

Specialty Groups



Painting

2002 ANNUAL MEETING:

The specialty groups meet on Sunday and Monday, June 9–10. Our session will include talks on artist's technique, painting treatments, research on cleaning of paintings and swelling of oil paint, digital imaging, a panel discussion on structural treatment philosophies, and an interactive video. The paintings lunch (ticket required) on Sunday will be combined with the return of the original tips session. Jim Bernstein and Steven Prins are coordinating "Celebrity Tips." If you would like to present, please contact Jim at (415) 285-3658 or artdocjb@sfo.com. At the end of our session on Monday we have organized a bus trip to Little Havana for lunch, followed by a short presentation at the Miami Dade Public Library about the Ed Ruscha paintings commissioned for the building. This will be a fun, social event (ticket required; please sign up when you register). Attendance is limited.

BUSINESS MEETING/ELECTION: We will elect a new vice-chair in Miami. Current Vice-Chair Heather Galloway will move to the chair position. The vice-chair will be responsible for compiling the *Postprints* from the 2002 meeting and planning the 2004 meeting in Portland, Oregon, the following year. The new vice-chair should be able to attend the 2003 and 2004 meetings. Charlotte Seifen will continue as secretary/treasurer for one more year (a two-year term). Please consider running for this challenging, fulfilling position.

BUSINESS MEETING/OFFICERS: Presently, one person, the chair, plans our annual meeting. This is a tremendous responsibility and the present officers feel that there is a great deal of "reinventing the wheel" with each change of administration. At the business meeting we will discuss adding a position of program chair, chair emeritus, advisor, or director to share PSG responsibilities. This requires a change to our by-laws and must be approved by the AIC Board.

In preparation for the discussion, we have been examining the many ways that the ten specialty groups share their responsibilities. (See page AIC-3 of the AIC Directory for a listing of specialty group officers). For example, CIPP has seven elected officers. The positions of chair, vice-chair, secretary, and treasurer are similar to those in PSG. In addition, CIPP has 3 directors who serve three-year staggered terms so one new director is elected each year. The newest director is in charge of planning the annual meeting and has the help of two of the seasoned directors who have planned a meeting in the past. The officers communicate through six teleconferences throughout the year. CIPP pays early bird registration for each of the officers who attend the annual meeting. The benefits of this structure are more continuity in the planning each year, better communication, and meet-

ings planned further in advance. (CIPP has planned its 2003 program and has begun on 2004). PSG would benefit in these same ways from adding an additional officer.

NEWS FROM THE AIC BOARD/EDUCATION OFFICER: John Burke, director, specialty groups, reports that "the AIC has recently received a Mellon endowment for educational purposes. Eric Pourchot, AIC program officer, professional development, has been working diligently with Katharine Untch and the rest of the board and staff to set up a program for professional development. The question of where our (now fortified, but still limited) resources should be targeted is still being formulated." The board will coordinate with the specialty groups for workshops and other educational offerings. Toward this end, PSG has appointed Robert Proctor as PSG education liaison to help plan workshops for our membership.

WEBSITE: We are making a push to establish a PSG website in 2002–2003. Janet Hessling and Isabelle Tokumaru have agreed to work with the AIC office to get us started. This website could be used for a PSG chat line, job postings, workshop announcements, and any other items of interest to painting conservators.

QUESTIONS: Please contact your chair or vice-chair if you have questions or suggestions.

—Jill Whitten, 2001–2002 Chair, Whitten & Proctor Fine Art Conservation, phone/fax (713) 426-0191, wplineart@main.com



Photographic Materials

2002 ANNUAL CONFERENCE, BPG/PMG JOINT SESSION:

The joint PMG/BPG session is scheduled for June 9 (full day) and the BPG session will continue on June 10 (morning).

Sunday's session will start with a special presentation by Dr. Mike Ware on the history and conservation of cyanotypes. He will be followed by an exceptional lineup of presentations on other reprographic processes topics, including the conservation and collection care of these special materials. The list of titles and presenters will appear in the next newsletter. Ticketed event: Our joint reception with BPG is planned for Saturday evening, June 8, at the Wolfsonian-Florida International University, a Museum of Modern Art and Design. We hope you'll be able to join us for a festive beginning to our 2002 program. —Lee Ann Daffner, PMG Program Chair, LeeAnn_Daffner@moma.org

TOPICS: In an effort to make back issues of *Topics* more accessible to new members of PMG, we are pleased to announce that entire sets may be purchased at a 25% discount off the normal price. For student members of PMG, entire sets may be purchased at a 50% discount. Contact Sarah Wagner, PMG publications coordinator, at wagner-

Specialty Groups

puglia@att.net, or (301) 587-5569, for more information.

PMG WEBSITE: The PMG page was one of the very first SG pages to be developed, but since its inception in 1997 it has primarily served as a placeholder by asserting and securing a web presence for PMG. Presently there is content about future and past meetings, and a searchable table of contents for past issues of *Topics in Photographic Preservation*. The site's low profile is the result of the fact that past PMG leadership, as well as the membership itself, has never engaged in a methodical examination of the opportunities and challenges inherent in an expanded web presence. The web has matured as a communication medium and there are now numerous examples of the types of content and methods of presentation that perform well (i.e., the online version of past *JAIC* articles), as well as design and maintenance costs and time requirements that are more predictable. As AIC endeavors to rework its own website to reflect contemporary web design, and meet the needs of the membership and general public, it is apparent that the time is ripe for PMG to assess its future on the web. At the request of the PMG chair, current PMG webmaster Paul Messier has generously agreed to work with the PMG executive board/officers and has developed a draft agenda for this process. Over the next few months the officers will review and refine the proposed draft agenda. This agenda will be introduced for comment and open discussion at the PMG business meeting in Miami, and the membership is strongly encouraged to attend the meeting and be prepared to participate in this very important dialogue. Copies of the agenda will be available at the business meeting, but for those who want more time to study the issues, contact the PMG chair prior to the AIC Annual Meeting.

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



RATS

2002 ANNUAL MEETING:

The Research and Technical Studies (RATS) subgroup is looking forward to an exciting workshop in Miami. RATS is sponsoring a one-day meeting (Tuesday, June 11) to be given by James Martin, Orion Analytical, entitled "Scientific Analysis of Historic and Artistic Works." The short course will cover the capabilities and requirements of techniques employed in systematic examination and analysis of historic and artistic works and products used in their care. Participants will learn a common language and use analytical models to develop an understanding of the inter-relationship of techniques and their application to studies of the following: artists' materials and techniques; authenticity and dating;

commercial conservation materials; and health risk evaluation. The course will involve lecture, slide presentations, small group exercises, and reference tables.

The RATS group is also holding a short evening session that will encompass one review paper and one new developments paper. The review paper will be presented by Steve Weintraub of Art Preservation Services. It is titled, "Everything You Ever Wanted To Know about Silica Gel but Were Afraid To Ask." The new developments paper will be presented by Laramie Hickey-Freidman, a Mellon Fellow at the Los Angeles County Museum of Art. It is titled, "Critical Approach to UV Examination: Uses and Limitations." Following the papers, RATS will hold a short business meeting.

RATS WEBSITE: Jeff Maish, the RATS unofficial webmaster, has done a tremendous job with the development of the RATS website. We are currently in the process of adding information about the upcoming short course and presentation at the 2002 AIC meeting. Also in an effort to maintain the currency of the site, we ask that all RATS members send citations for their recent presentations and publications to Jeff at Jmaish@Getty.edu, and these will be added to the pages.

—Michele Derrick, mrderrick@aol.com



Textiles

2001 ANNUAL MEETING: The joint OSG-TSG program for the Miami Annual Meeting is being finalized as this column is being written. This session will take place on Sunday, June 9.

The OSG co-chair, Pat Griffin, and I have put together 13 presentations, which should prove to be a full day of speakers. Our business meeting is scheduled to immediately follow the joint session. Kathy Francis has organized our annual TSG off-site dinner to take place Saturday, June 8, in the evening. We will all be dining at Lombardi's Ristorante, an Italian bistro located in Bayside Market Place, from 7:45-10 p.m. Our dinner is scheduled to be served on the patio, which overlooks the bay. We encourage all TSG attendees to sign up on the registration form.

TSG-ANNOUNCE: Rebecca Rushfield has been working with Walter Henry to set up a one-way distribution list exclusively for TSG members. It is our hope that by the time you receive this newsletter, those of you with an e-mail address listed in the AIC Directory will have also received our introductory e-letter. Members without e-mail will continue to receive TSG announcements by mail. Any TSG member with an e-mail address is eligible to be a part of this list. Since we will likely have glitches to work out, I am asking for your understanding while we set things up.

Specialty Groups

If you have an e-mail address and have not received a posting from TSG Announce, I will post the directions for subscribing to the list in the May newsletter.

WORKING GROUP ON SPECIALTY GROUP PUBLICATIONS: Our current *Postprints* editor, Jane Merritt, has generously volunteered to be part of a newly formed subcommittee, which is part of the AIC Publications Committee, chaired by Walter Henry. Our current secretary and past *Postprints* editor, Beth McLaughlin, has also kindly volunteered to participate on this committee with Jane and Walter. The purpose of the working group is to ensure specialty group participation in the development of AIC publications policies. TSG members who have ideas or concerns regarding AIC publications should contact either Jane or Beth.

THE CURRENT BOARD MEMBERS: Christine Giuntini, chair; Kathy Francis, vice chair; Susan Adler, treasurer; Beth McLaughlin, secretary. You may contact any board member with ideas and concerns relevant to the TSG.

—Christine Giuntini, TSG Chair; The Department of the Arts of Africa, Oceania and the Americas, Metropolitan Museum of Art, 1000 fifth Avenue, New York, NY 10028; Fax: (212) 396-5039; christine.giuntini@metmuseum.org

EDITOR'S NOTE: THE WOODEN ARTIFACTS COLUMN WAS NOT SUBMITTED FOR THIS ISSUE OF AIC NEWS.

Courses, Conferences, and Seminars

GENERAL

March 18–19. Writing Grants for Conservation Projects. Sponsored by the Upper Midwest Conservation Association.

Minneapolis, MN—Contact: Melinda Markel, Field Services Coordinator; (612) 870-3128; umca@aol.com

March 21. “Lessons Learned in Emergencies: Not Your Ordinary Disaster Conference,” The 17th Annual National Archives and Records Administration.

College Park, MD—\$75 registration fee. Contact: Eleanor Torain, Conference Coordinator, 8601 Adelphi Rd., Room 2807, College Park, MD 20740; (301) 713-6718; Fax: (301) 713-6653; eleanor.torain@nara.gov; www.nara.gov/arch/techinfo/preserv a/conferen/2002.html

March 23–24. SERCA Annual Meeting.

Greensboro, NC—Contact: Kate Singley; singley@mindspring.com

April 17–20. US/ICOMOS International Symposium: “Heritage Preservation as a Tool for Social Change.”

Santa Fe, NM—Contact: Amanda Crocker, Cornerstones Community Partnerships, 227 Otero St., Santa Fe, NM 87501; (505) 982-9521; contact@cstones.org

May 2002. Writing Grants for Conservation Projects.

Minneapolis, MN—Contact: Upper Midwest Conservation Association, 2400 Third Ave. South, Minneapolis, MN 55404; Phone: (612) 870-3120; Fax: (612) 870-3118; UMCA@aol.com

May 9–10. “Part and Parcel of the Job: Planning, Packing and Transporting Loans for Exhibition.”

London, England—The British Museum. Contact: IPC, Leigh Lodge, Leigh, Worcester WR6 5LB

May 12–16. 2002 AAM Annual Meeting.

Dallas, TX—Contact: AAM, (202) 289-9114; seminars@aam-us.org; www.aam-us.org

May 13–17. Recent Archaeological Prospection Advances for Non-Destructive Investigations in the 21st Century.

Vancouver, WA—\$475; Contact: National Park Service, Midwest Archaeological Center, Attention: Steven De Vore, Federal Bldg., Room 474, 100 Centennial Mall North, Lincoln, NE 68508-3873

May 20–24. “History and Use of Pigments and Inks.”

Shepherdstown, WV—\$255 for AIC members, \$300 for non-AIC members. Contact: Nancy Purinton, (304) 535-6143

May 23–26. The 28th Annual Conference of the Canadian Association for Conservation of Cultural Property.

Kingston, Ontario, Canada—Contact: Amanda Gray, Conference chair, 308 Wellington St., Kingston, Ontario, K7K 7A8, Canada; (613) 546-9665; Fax: (613) 546-8816

May 23. Conservation of Pre-historic Art.

Paris, France—Contact: SFIIC, 29 rue de Paris, F-77420, Champs-Sur-Marne, France; +33 (0)1 60377797; Fax: +33 (0)1 60377799; sfiic@lrhm.fr

June 6–11. The 30th AIC Annual Meeting.

Miami, FL—Contact: Mary Seng, Meetings & Marketing Manager; AIC, 1717 K St., Suite 200, Washington, DC 20006; (202) 452-9545, ext. 16; Fax: (202) 452-9328; mseng@aic-faic.org

June 13–15. ARAAFU 5th International Bilingual Symposium. “Visibility of Restoration Legibility of Works of Art.”

Paris, France—Contact: infocolloque2002@freesurf.fr

June 13–15. “Art, Biology and Conservation 2002: Biodeterioration of Works of Art.”

New York, NY—Contact: Dr. Robert J. Koestler, The Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028; (212) 570-3858; Fax: (212) 570-3859; abc2002@metmuseum.org

June 30–July 5. Ninth International Conference on Indoor Air Quality and Climate: Indoor Air 2002.

Monterey, CA—Contact: Conference Secretariat, (831) 426-0148; Fax: (831) 426-6522; postmaster@indoorfair2002.org; www.indoorair2002.org

July 1–26. 2002 Summer Institute in the Spanish and Hispanic-American Archival Sciences.

Chicago, IL—Courses will be taught in Spanish. Application deadline is March 1. Contact: The Newberry Library Center for Renaissance Studies, 60 West Walton St., Chicago, IL 60610; (312) 255-3514; renaissance@newberry.org

July 9–August 15. George Washington University Special Topics Course: Introduction to Health and Safety in Museums.

Washington, DC—Contact: Catharine Hawks, 2419 Barbour Rd., Falls Church, VA 22043-3026; (703) 876-9272; cahawks@aol.com

August 19–25. 66th Annual Meeting of the Society of American Archivists.

Birmingham, Alabama—Now accept-

Courses, Conferences, and Seminars

ing pre-conference workshop proposals. Contact: Solvig DeSutter and Patti O'Hara, Education Directors, Society of American Archivists, 527 S. Wells St., Fifth floor, Chicago, IL, 60607; (312) 922-0140; Fax: (312) 347-1452; education@archivists.org

September 16-27, International Course on Theory, Technology & Conservation of Icons.

Halkida, Evia Island, Greece—Conference is in English. Contact: Mihail Larentzakis-Lascaris, P.O. Box 172, 34100 Halkida, Greece; Phone & Fax: +30 221 21981; m_laskaris@yahoo.gr

September 22-28. ICOM-CC 13th Triennial Meeting.

Rio de Janeiro, Brazil—Contact: Isabelle Verger, c/o ICCROM, 13 via di San Michele, 001 53 Rome, Italy; +39 (6) 58 553 410; Fax: +39 (6) 58 553 349; icom-cc@iccrom.org

October 14-18. ICOMOS 13th General Assembly

Harare, Zimbabwe, Africa—Contact: African Incentive, 62 Bishop Gaul Ave., Bertram Rd., Milton Park, P.O. Box EH 123, Emerald Hill, Harare, Zimbabwe, Africa; Fax: (263-4) 778215-6/741929; africadm@icon.co.zw

ARCHITECTURE

March 18-22. Stones and Eternity. Religious Architecture: Construction and Restoration.

Rome, Italy—Contact: ASS.I.R.C.CO.Via Nizza 22, I-00198 Rome, Italy; retablo@theta.it

May 11-17. International Architectural Forum, "St. Petersburg: Window into the Future."

St. Petersburg, Russia—Contact: Alevtina N. Telisheva, 2nd Sovetskaya

str., 7, office 207, St. Petersburg 193036, Russia; Phone & Fax: (007 812) 277 4651

August 25-29, 2003. Conservation of Ancient Sites on the Silk Road: Second International Conference on the Conservation of Grotto Sites

Mogao Grottoes, Dunhuang, Gansu Province, China—Organized by the Getty Conservation Institute and the Dunhuang Academy
Full conference announcement: www.getty.edu/conservation/

November 15-19, 2003. Terra 2003: The Ninth International Conference on the Study and Conservation of Earthen Architecture.

Yazd, Iran—Contact: Dr. A. Vatan-doust, Director, Research Center for Conservation of Cultural Relics, P.O. Box 11365-4834
Tehran 11365, Iran; +98 21 6702667; Fax: +98 21 6701747; av@rcccr.org

BOOK & PAPER

March 22. IPC 24th Annual General Meeting.

Richmond, Surrey, England—Contact: Institute for Paper Conservation, Leigh Lodge, Leigh, Worcester WR6 5LB, England; +(01886) 832323; Fax: +(01886) 833688; information@ipc.org.uk; palimpest.stanford.edu/ipc

April 22-24 and 24-26. Workshop on Iron Gall Ink Corrosion.

London, England—Contact: Institute for Paper Conservation, Leigh Lodge, Leigh, Worcester WR6 5LB, England; +(01886) 832323; Fax: +(01886) 833688; information@ipc.org.uk; palimpest.stanford.edu/ipc

June 13. Far Eastern Toning Paper Techniques Workshop.

South Kensington, England—Contact: Institute for Paper Conservation,

Leigh Lodge, Leigh, Worcester WR6 5LB, England; +(01886) 832323; Fax: +(01886) 833688; information@ipc.org.uk; palimpest.stanford.edu/ipc

June 17-27. Japanese Paper Conservation Techniques Workshop.

Ottawa, Canada—\$1,000 for Canadian participants, \$1,250 for others; Contact: Christine Bradley, Canadian Conservation Institute, 1030 Innes Rd., Ottawa, ON K1A 0M5 Canada; (613) 998-3721 ext. 250; Fax: (613) 998-4721; christine_bradley@pch.gc.ca

July 22-27. Papermaking Workshop.

Coldigioco, Italy—Contact: Melissa at (718) 625-3685, or Stacey at (212) 226-0573; info@papermaking.org

September 1-6. "Works of Art on Paper, Books, Documents and Photographs: Techniques and Conservation."

Baltimore, MD—Contact: IIC, 6 Buckingham St., London WC2N 6BA, UK; Fax (+44) 20 7976 1564; iicaon@compuserve.com; www.iiconservation.org

ELECTRONIC MEDIA

April 17-20. Museums and the Web 2002.

Boston, MA—Contact: Archives and Museum Informatics; (412) 422-8530; http://www.arch.muse.com/mn2002.

May 30-31. "Off the Wall, Online: Putting Museum Collections Online."

Lexington, MA—Contact: ghughes@nedcc.org; www.nedcc.org

May 27-30. "Fourth ARSAG International Symposium: Preservation in the Digital Age."

Paris, France—Contact: Francoise

Courses, Conferences, and Seminars

Flieder or Sibylle Monod, ARSAG,
36 rue Geoffroy-Saint-Hilaire, 75005,
Paris, France; +33 (1) 4408 6995;
Fax: +33 (1) 4707 6295;
monod@mnhn.fr

May 30–31. Putting Museum Collections Online.

Lexington, MA—Museum of Our National Heritage. Contact: Ginny Hughes, ghughes@nedcc.org

June 3–8. Electronic Outreach: Museum Programming on the Web.

Victoria, British Columbia, Canada—Register by May 10. \$560 fee (Canadian funds) Contact: Lisa Mort-Putland, Program Coordinator, Cultural Resource Management Program, Continuing Studies, University of Victoria, P.O. Box 3030 STN CSC, Victoria, BC Canada V8W 3N6; (250) 721-8462; Fax: (250) 721-8774; lmort-putland@uvcs.uvic.ca

OBJECTS

May 23–24. L'art avant l'histoire: Conservation of Prehistoric Art.

Paris, France—Contact: Secretariat de la SFIIC, 29 rue de Paris, F-77420 Champs-sur-Marne, France; +33 (1) 6037 7797; Fax: +33 (1) 6037 7799; sfiic@lrnh.fr; www.fnet.fr/sfiic

April 15. Unusual Materials Seminar.

Oxford, England.—Contact: Deborah Cane, Organics Conservator, NMGM Conservation Centre, Whitechapel, Liverpool L1 6HZ; +44 151 478 4842; Fax: +44 151 478 4990; deb@NMGMCC4@demon.co.uk

October 29–November 3. Wall and Floor Mosaics: Conservation, Maintenance, Presentation.

Thessaloniki, Greece—Contact: Prof. Demetrios Michaelides, ICCM President, University of Cyprus, Archaeological Research Unit, Kallipoleos

75, P.O. Box 537, 1678 Nicosia, Cyprus; Fax: +357 2 474 658; dmichaelides@ucy.ac.cy

PAINTINGS

Spring 2002. Care and Handling of Asian Screens and Scrolls, Training seminar.

Washington, DC—Contact: Andrew Hare, DCSR, Freer Gallery of Art/Arthur M. Sackler Gallery, Smithsonian Institution; (202) 357-4880, ext. 361; Fax: (202) 633-9474; andrew.hare@asia.si.edu; www.asia.si.edu/aboutus.dcsr.htm

April 26–28. "Early Italian Paintings: Approaches to Conservation."

New Haven, CT—Contact: Michelle Bouchard, (203) 432-8459; conservation.symposium@yale.edu

PHOTOGRAPHIC MATERIALS

April 15–17. From Negative to Positive.

Cleveland, OH—Application deadline: April 1. Contact: (215) 545-0613; www.ccaha.org

TEXTILES

April 5–6. North American Textile Conservation Conference "Strengthening the Bond: Science & Textiles."

Philadelphia, PA, and Winterthur, DE—Contact: Suzanne Thomassen-Krauss, National Museum of American History, Behring Center, Room 332, MRC 668, 14th & Constitution Ave. NW, Washington, DC 20560; thomassenkrauss@nmah.si.edu

April 18–19. "Textile Matters: Object-based Research: The Contribution of Conservation to Textile History & Research."

Lancaster, England—Contact: Dr. Mary B. Rose, Director, Pasold

Research Fund, The Management School, Lancaster University, Lancaster LA14YX; m.rose@lancaster.ac.uk

June 15–July 6. Ancient Peruvian Textiles Workshops.

Arequipa, Peru—Contact: Nanette Skov, Director, 261A Manzana, Green Valley, AZ 85614; (520) 648-6114; nanetteskov@hotmail.com; www.clearsailing.net/textiles/peru

ONGOING COURSE OFFERINGS

Cultural Resource Management Program.

Victoria, Canada—Contact: Lisa Mort-Putland, Program Coordinator, Continuing Studies, University of Victoria, P.O. Box 3030, STN CSC Victoria, BC, Canada V8W 3N6; (250) 721-8462; Fax: (250) 721-8774; lmort-putland@uvcs.uvic.ca; www.uvcs.uvic.ca/crmp

AASLH Workshop Series, including Collections Management & Practices.

Nationwide—Contact: Tara White, (615) 320-3203; white@aaslh.org; www.aaslh.org

The American Academy of Bookbinding Courses.

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

Campbell Center for Historic Preservation Studies

Mt. Carroll, IL—Contact: Campbell Center, (815) 244-1173; Fax: (815) 244-1619; campbellcenter@internetni.com; www.campbellcenter.org

The Centre for Photographic Conservation Courses.

London, England—Contact: Angela Moor, (020) 8690 3678; Fax: (020) 8314 1940; xfa59@dial.pipex.com.

Courses, Conferences, and Seminars

Centro del Bel Libro

Ascona, Switzerland—Contact:
Centro del Bel Libro, Segretariato,
Viale Portone 4, Casella Postale
2600, CH-6501 Bellinzona; +41 91
825 1162; Fax: +41 91 825 8586;
info@cbl-ascona.ch

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

Contact: Shelley Sass, Program
Coordinator, sks3@nyu.edu

ICCROM Training Information

Contact: Training and Fellowship
Office, training@iccrom.org;
www.iccrom.org

Institute for Paper Conservation Courses

UK—Contact: IPC, +44 (0) 188 683
2323; Fax: +44 (0) 188 683 3688;
information@ipc.org.uk;
<http://palimpsest.stanford.edu/ipc>

International Academic Projects—Short Courses

Contact: Jim Black, 6 Fitzroy Square,
London W1T 5HJ; +44 (0) 207 380
0800; Fax: +44 (0) 207 380 0500;
jb@academicprojects.co.uk;
www.academicprojects.co.uk

The Laboratory Safety Institute Seminars and Workshops

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

Multimodal Hazardous Materials Transportation Training Seminar

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

Seminars in Historic Preservation and Cultural Resource Management

Alexandria, VA—Contact: National
Preservation Institute, P.O. Box 1702,
Alexandria, VA 22313; (703)
765-0100; info@npi.org;
www.npi.org

Smithsonian Center for Materials Research and Education Courses.

Washington, DC—Contact: Francine
Lewis, SCMRE Education Program,
Museum Support Center, 4210 Silver
Hill Road, Suitland, MD 20746;
(301) 238-3700 ext. 102; Fax: (301)
238-3709; etp@scmre.si.edu;
http://web1.si.edu/scmre/courses_2002.html

SOLINET Courses

Contact: SOLINET, 1438 West
Peachtree St., Suite 200, Atlanta, GA
30309; (404) 892-0943; Fax: (404)
892-7879; www.solinet.net

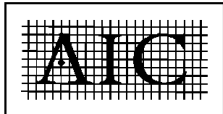
West Dean College Courses and Master Classes.

UK—Contact: College Office, West
Dean College, West Dean,
Chichester, West Sussex, PO18
OQZ; westdean@pavilion.co.uk;
www.westdean.org.uk

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