

Inside

From the President

5

New AIC Task Force

6

FAIC News

7

Oral History Project
Interviews

11

Annual Meeting
News

14

AIC Staff Can Help

16

New Benefit for
Members

16

Award Updates

17

FAIC Fund Drive

18

Grant Deadlines

20

2004 AIC Directory
Corrections

26

The Conservation of John Singer Sargent's Boston Public Library Murals

GIANFRANCO POCOBENE

In January 2004, the Straus Center for Conservation completed a 15-month project to conserve and restore John Singer Sargent's most elaborate mural project, *The Triumph of Religion*, in the Boston Public Library's McKim building at Copley Square. The conservation project, carried out by a team of conservators and conservation scientists, was partially funded by the Institute of Museum and Library Services (IMLS). The grant included an educational component featuring a comprehensive website on the project produced by the Straus Center titled, "The Sargent Murals at the Boston Public Library: History, Interpretation and Restoration" (sargentmurals.bpl.org).

During the restoration campaign, significant discoveries were made about the extraordinary techniques and materials employed by Sargent, an artist most often remembered as a traditional painter of society portraits. Our initial understanding about the condition of the murals took into account the effects of past restorations and damaged appearance of the mural surfaces, as well as critiques of the last restoration. These notions were challenged as the project progressed and led to a major reassessment of our initial observations. Significant aspects of the conservation treatment issues and procedures will be explored in greater detail in papers to be presented by Angela Chang in the Objects Specialty Group session and Kate Smith Maurer in the Paintings Specialty Group session at the AIC Annual Meeting in Portland, Oregon.

Sargent worked on *The Triumph of Religion* murals over a period of 29 years, from 1890 to 1919. The mural program depicts a history of Western religion with scenes from Jewish and Christian scripture in a sky-lit, barrel-vaulted hall on the third floor of the library. Sargent concurrently carried out an ambitious plan to transform the interior of the hall into a fine art and architectural ensemble. He framed the murals with ornate architectural

moldings and decorative paint schemes and even designed bronze sconces to illuminate the surfaces of the murals. The mural program was comprised of seventeen mural panels, but due to several factors including a controversy about the *Synagogue* and *Church* murals, Sargent did not paint the final mural panel and the work remained unfinished when he died in 1925.

Sargent's Mural Technique

Sargent executed much of the work on the murals in England and made significant adjustments in Boston while overseeing the four separate mural installation phases. During the project, he traveled throughout the Mid-

continued on page 3



Gianfranco Pocobene surface cleaning the mural *Israel and the Law*.

Table of Contents

AIC News	15
Annual Meeting News	14
Conference Reports	24
Courses, Conferences, and Seminars	33
FAIC News	7
From the President	5
Grants, Awards, and Fellowships	19
Health and Safety News	21
In Memoriam	19
JAIC News	22
New Materials and Research	20
Positions, Internships, and Fellowships	38
Specialty Groups	27
Worth Noting	23

AIC NEWS

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Deadline for May Editorial Submissions:

April 1, 2004

We reserve the right to edit for brevity and clarity.

Advertising

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Internships and Fellowships, Position Available, and Classified Ads is: \$1.05 per word for members and \$2.15 per word for nonmembers; the minimum charge is \$75.

The cost of advertising in Supplier's Corner is \$175 for 100 words. The cost of display ads is: 1/6 page \$215; 1/3 page \$360; 1/2 page \$445; 2/3 page \$570; full page \$695. Deadlines for advertising copy are February 10, April 10, June 10, August 10, October 10, and December 10.

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

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dle East and Europe studying ancient and Western art, making hundreds of preparatory studies and even constructing one-third scale models of the hall. While he drew from numerous traditional sources, both visual and textual, many of the techniques he employed for the murals were highly unorthodox.

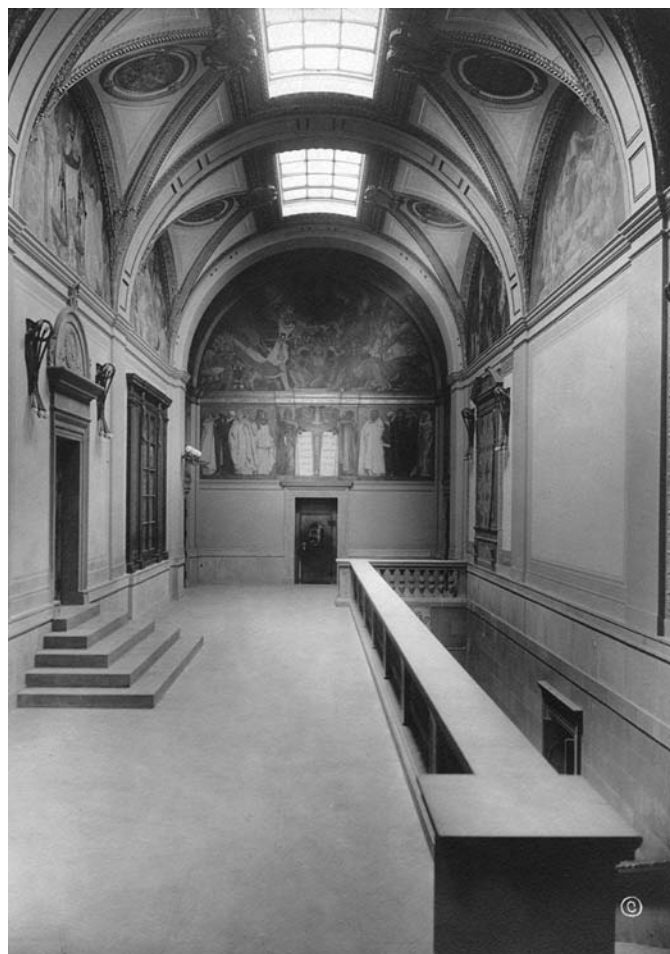
Sargent painted the canvas portions of the murals in oils on primed, linen fabric. He attached the canvasses to the walls and ceilings with a lead white adhesive using the marouflage technique. Sargent's painting technique varied considerably with the paint layers ranging from thin, under-bound applications to heavy, multi-layered paint films. The variable characteristics of the paint layers had a significant impact on the ability of past restorers to clean the murals in a consistent manner, a task that proved just as challenging this time around.

Perhaps the most extraordinary feature of the murals was that Sargent gave the flat canvas surfaces three-dimensional form by embellishing them with imposing sculptural figure groupings and hundreds of gilded and painted low relief elements composed of plaster, wood, metal, glass, papier-mâché, and commercial wall-coverings. This innovative mixed media technique produced murals unlike any other mural decoration previously executed in the 19th or 20th centuries.

Past Restoration Campaigns

The murals were restored several times prior to the 2003 conservation campaign. The first restoration took place in 1924 during Sargent's lifetime. At that time the *Synagogue* mural, which had elicited considerable controversy since its installation in 1919, was vandalized with ink. Herbert Thompson, the Museum of Fine Art's restorer, removed the ink from the mural as well as a large area of an original protective coating described as a "flattening varnish" and applied a new coating. All of the murals were cleaned in 1930 and 1940 but the work performed was not documented. By the late 1940s soot and grime had once again enveloped the murals and the question of cleaning the murals arose once more. A major source of the constantly accumulating dust and pollutants was a near by railroad yard terminal where trains emptied their stacks.

In 1953, the City of Boston contracted Finlayson Brothers, a local restoration firm, to clean the murals. As with the previous restorations, neither written nor photographic records of the work were made. During that campaign the decorative paint scheme was also repainted. The skylights were filled with fluorescent lights and other drastic alterations were made to Sargent's original lighting arrangement. The restoration sparked a public controversy. Ives Gammell, a local Boston artist acquainted with the murals criticized the restoration and in a letter of protest to the Mayor of Boston wrote that upon revisiting the gallery after the



Sargent Hall, looking north, after 1916 with the murals and architectural relief elements installed by John Singer Sargent.

restoration he was "horrified to find that substantial portions of these superb decorations have been . . . damaged beyond possible repair." The impression that the murals had been damaged persisted long after the 1953 cleaning.

In 1999, the Straus Center carried out an examination of the technique and condition of the murals to provide treatment recommendations to the Boston Public Library. Most notably, the heavy layer of dust that had accumulated on the mural surfaces since 1953 often resembled a layer of thick felt. The study included minor stabilization treatments, vacuuming of the dust-laden surfaces, cleaning tests, and preliminary scientific analysis.

During the 1999 study, several important findings were made about Sargent's techniques and the condition of the paint surfaces. Cross-sectional analysis performed by Philip Klausmeyer revealed that although Sargent did not varnish the murals with traditional natural resin coatings, he did apply a carbohydrate containing coating such as starch or gum over a number of the murals, perhaps to alter the reflectance and tone of the painted surfaces. In two of the murals, a substantial layer of this original coating had degraded to a dark amber tonality inconsistent with the

appearance of the rest of the murals.

A distressing aspect of the examination was that significant abrasion was found on portions of the murals. This seemed to confirm Ives Gammell's worst fears about the 1953 restoration and suggested that harsh cleaning solutions had been used in that cleaning. To confuse the matter further, examination of photographic images dating from the time of the mural installations suggested that glazes on at least one of the lunettes were abraded during the installation procedure itself.

Cleaning tests and analysis also confirmed that a wax coating was present over all of the mural canvas portions, but not the relief elements. At that time it was concluded that the wax coating had been applied to the murals during the 1953 restoration. In mid 20th-century cleaning recipes, wax, ammonia, and turpentine were often combined to produce alkaline wax emulsions that cleaned and saturated paint surfaces in one step. The use of such a high pH cleaning solution seemed to explain the abrasion found on the murals and the highly sensitive nature of some of the paint layers to non-aromatic and aromatic solvents needed to remove the grime-laden wax layer.

The 2003 Restoration

The Straus Center was contracted in late 2002 to undertake the conservation and restoration of the murals and relief elements and to oversee the cleaning of architectural features and the replication of original paint schemes throughout the hall. Prior to commencing the conservation treatment, an advisory committee comprised of Sargent scholars and conservators was established to review and assess the treatment

procedures over the course of the project.

Of the many issues dealt with throughout the project, the cleaning of the painted mural surfaces proved to be the most challenging. The procedure involved removal of the wax coating and accumulated grime layers with Shellsol 340HT (mineral spirits) and often followed with passes of Cyclosol R100 (aromatic hydrocarbons) using cotton swabs. Repeated applications of these solvents were required to remove the wax. After the complete evaporation of the solvents the paint surface appeared frosty and blanched due to the presence of remnant grime layers that had not been completely removed in past cleanings. This material was reduced and removed from the paint surface with aqueous solutions containing chelating agents such as sodium citrate and diammonium citrate (Sigma) and, in some cases, the non-ionic surfactant Pluronic L64 (BASF). Here also, repeated applications of the aqueous solutions with cotton swabs were required to clean the paint surfaces. Although this system worked well in most areas, some paint passages were highly sensitive to hydrocarbon solvents and cleaned only with aqueous solutions. In two murals where the original carbohydrate coating applied by Sargent had darkened considerably, an aesthetic decision was made to thin the coating using the aqueous cleaning solution to balance their appearance with the surrounding murals.

While it was generally possible to recover a saturated paint film through the cleaning procedure, the paint surface retained a slightly dull appearance in some passages. After considerable testing and discussion, the decision was made to apply a thin brush application of Paraloid B-72 (ethylmethacrylate methylacrylate copolymer) 4% in xylenes to

continued on page 8



Ige Verslype retouching old, discolored fills in the sculptural relief, *Crucifix*.

From the President

I'm writing this letter during a serious cold spell in mid-January. I can only hope that the weather is pleasant and more moderate when you read it in March.

2004 Annual Meeting

I'm sure the general session on cleaning will prove to be a sparkling event—there are many opinions on cleaning works of art. I look forward to seeing them aired and discussed in a collegial manner. The general session, issues session, and business meeting are what brings our whole membership together. With this in mind, I'm repeating Nancy Odegaard's call for AIC members who would like to be involved in planning the 2005 general session on documentation. The 2005 Program Committee still has openings. You can contact Nancy at odegaard@u.arizona.edu.

I am particularly looking forward to the public lecture, which will be a panel discussion organized by Charles Rhyne of Reed College. I am pleased to be selected as one



of the panelists. The lecture will be held at the Portland Art Museum, also the site of our opening reception.

Issues Session and Business Meeting

At last year's issues session, I was just about to take on the job of president of the organization, and I tried to rotate between the various issues groups and find out what was generally going on. Many useful ideas were raised in all six of the groups, and I look forward to a similar format again this year. While we haven't yet chosen the topics, I think that the Annual Meeting Task Force (see below) will host one of the issues sections.

I hope you will come to the annual business meeting and join in the process of running our organization. I particularly would like the AIC to be responsive to the needs and desires of its members, and hope that many members will attend the business meeting so that we can work together. One important topic for discussion will be possible changes in the composition and direction of the FAIC Board.

Annual Meeting Task Force

The IAG meeting last June consisted of 48 members, and only one hour and twenty minutes to transact business. The question of circulating reports and conducting business

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by e-mail came up and a show of hands indicated that all members had access to the Internet. I was surprised and pleased to see that e-mail can be a useful tool for conducting AIC business.

After some spirited discussion about the conduct and scheduling of our Annual Meeting, we decided to appoint a task force on the Annual Meeting. Nancy Odegaard, vice president of AIC, whose duties include the Annual Meeting, has started the process, and some of the Task Force members were in place to assist the discussion at the March IAG meeting. Please make your views known to your specialty group coordinator, Nancy, or myself.

Nancy and I also met with Penny Jones and Mary Seng (AIC meetings and marketing manager) and discussed the Annual Meeting with the AIC Board. Perhaps a couple of observations from me are in order:

- The Annual Meeting represents a significant part of AIC's revenue. Some changes to the Annual Meeting might require that we look in other places for AIC operating funds.
- The Annual Meeting is attended by as many as 1,100 members. A meeting of this size, with specialty group meetings, requires a lot of breakout and function rooms as well as large meeting rooms for the entire organization.
- At the moment, the most suitable way to fulfill our needs is to have the meeting at a convention hotel. This requires a lead time of about four years to schedule. Hotel costs are predicated on the number of rooms occupied (actually the number of nights that are paid). This is all a difficult balancing act, not only in terms of time and space but also in terms of finances. Our costs for meeting rooms and hotel services are predicated on the number of rooms the hotel can rent to our group. While lower costs might be available at other nearby hotels, conference attendees not staying at the conference hotel affect the Annual Meeting registration and the revenues required to keep a balanced operating budget for AIC.

While we all might like to be paying less for our hotel rooms to attend the Annual Meeting, the hotel bills support the meeting arrangements. The physical arrangements for the 2003 Annual Meeting were superb: good meeting rooms, nice coffee breaks, the hotel convenient to Metro. Everything seemed to run like clockwork. Belated congratulations to Penny Jones, Mary Seng, and the AIC staff for a job well done.

Please make your views on the Annual Meeting known to the Task Force and help the reassessment process for the Annual Meetings.

FAIC

I discussed the possible reorganization of the FAIC at length in my letter in the 2004 January issue of *AIC News*. Elsewhere in this issue, Katharine Untch reviews the AIC Board view of FAIC's current goals with regard to the addition of invited Board members. I hope that you will read and consider her article and make your views known to your specialty group chair or any Board member.

—Thomas Chase, (301) 656-9416; tchase4921@aol.com

New AIC Task Force

An AIC Annual Meeting Task Force is being formed to review and advise the AIC Board on specific issues related to the Annual Meeting that impact future planning. Specific actions will include advisement on the following topics (but are not limited to): length of meeting; number of events; type of location; structure of meeting; meeting economics and cost to members; need for a network location; banquet format; dates of the meeting; membership preferences with regard to various issues surrounding the planning of the meeting.

The Task Force will consist of the chair, the vice president of AIC, up to four members who have expressed interest, and others who may be invited based on areas of needed expertise. It is hoped that the final report will be submitted for the spring IAG meeting in 2006. AIC members interested in participating on this Task Force should contact Jay Krueger, chair, at j-krueger@nga.gov.

FAIC NEWS

The Foundation of the American Institute for Conservation of Historic & Artistic Works

What's New with the FAIC?

You may have noticed the board of the Foundation of the American Institute for Conservation (FAIC) has been growing over the past two years. In 2001, under the leadership of Jerry Podany, past AIC and FAIC Board president, the AIC Board amended the FAIC bylaws to allow for up to five additional invited board members. This has been a crucial step in preparing the FAIC for increased fundraising capacity. Under the leadership of Tom Chase, current AIC and FAIC Board president, and Eryl Wentworth, executive director, FAIC will continue to improve its support of AIC's mission and goals.

FAIC was created as the 501(c)3 nonprofit organization that could receive charitable contributions on behalf of AIC, its sister 501(c)6 membership organization. Over the years, the FAIC and AIC Board member compositions have remained the same. AIC Board positions are elected by the AIC membership in accordance with AIC bylaws. However, FAIC's only member is AIC. The AIC Board has the sole capacity to amend FAIC bylaws as was done in 2001 to expand the FAIC Board to include additional invited Board members.

How can we make FAIC work harder for AIC? Receiving a \$1.5 million endowment grant for professional development from The Andrew W. Mellon Foundation, the largest gift received to date by FAIC, and the desire to match that gift, has provided the FAIC with a renewed impetus to increase its fundraising capacity. Increasing FAIC's development capacity means increased services to AIC members. It also means positioning FAIC to attract a broader array of potential donors and letting FAIC be more attractive to larger donations. When looking at how to position FAIC as a better fundraising organization, one must first look at what donors of larger gifts look for: fiscal responsibility, trust in the continuity of an organization's leadership, and a good cause.

Both AIC and FAIC Boards have been working diligently in recent years toward taking these steps, including seeking sound financial advice by setting up a volunteer Financial Advisory Committee with individuals possessing financial expertise, by strengthening investment policies, and by continuing to review financial management of investments and expenditures.

For issues of trust in the continuity of leadership, expanding the FAIC Board to include up to five invited members is a first step. Eventually, it may be advantageous to augment the number of invited members so that more individuals of means and influence can be engaged in AIC's

cause. Maintaining continuity in leadership and direction is also a key factor, both for donors and for the overall health of the AIC and the FAIC. At present, the AIC board considers a single, stable executive director position an important factor in continuing to anchor the two Boards, allowing the FAIC to be strengthened without becoming an island unto itself.

In order to promulgate our cause, FAIC will need to refine its message. We need to send out a message about our mission that will attract a wider group of donors. While giving money to support conservators sounds ideal to conservators, it is not necessarily the best selling point many donors are seeking. We will need a broader message for greater impact. Continuing input from AIC members remains critical, as will additional input from individuals with development and outreach expertise. Harnessing the perspectives of potential donors will also broaden the message and be more effective for fundraising.

Expanding the expertise on the FAIC Board provides the opportunity to bring perspectives from the arenas of development, fundraising, law, collecting, business, finance, and management, to name a few. Donors also look for consistency in leadership and the general direction an organization is taking. So it will remain important to keep FAIC on a parallel and consistent track with the overall mission and goals of AIC.

Capacity building for FAIC is underway. Soon we will see a new face for FAIC. It will be a stronger and more effective organization, ready for increased exposure, enabling more fundraising to better support AIC members!

Each of the current invited FAIC Board members will be featured in upcoming issues of *AIC News*. Keep your eye out for profiles of Suzanne Deal Booth, Winifred Portenoy, Elizabeth Schulte, and Maxwell Anderson.

—Katharine Untch, AIC Board Director for Professional Education and Training and FAIC Board Member

Samuel H. Kress Conservation Publication Fellowship

Maria Fernanda Valverde has been selected to receive a 2004 Samuel H. Kress Conservation Publication Fellowship. Her proposed text, "Photographic Negatives—Guide for Identification and Preservation," will be a reference book that will compile extant information to provide conservators with a comprehensive and reliable guide for the identification and preservation of negative collections. Valverde

continued on page 11

the canvas portions of the murals. The coating successfully re-saturated the paint layers without imparting a glossy surface to the murals and now serves as a protective coating in a public building that lacks museum-quality environmental controls.

The wide range of materials Sargent used for his relief elements presented additional challenges. Many of the plaster pieces, for example, were cracked and broken and had to be removed for stabilization. Unlike the murals canvas portions, the relief elements had not received an overall wax coating in past treatments and thus much of the grime removal was carried out by aqueous or dry cleaning methods.

The 2003 restoration project allowed conservators to examine and study the materials, techniques and condition of the murals. During the treatment phase, conservators discovered that Sargent made changes to the murals after they were installed and even reworked earlier installations as he installed new mural sections many years later.

It also became apparent that some of the initial notions about the condition of the murals and previous restorations needed to be reconsidered. Archival evidence revealed that the wax had not been applied to the murals during the 1953 restoration as we first thought, but rather, in 1940. It became evident that the murals were not cleaned with an alkaline wax emulsion but were coated with wax to protect them after the 1940 cleaning. Closer examinations of Sargent's painting technique and a comparison of paint layers underneath many of the relief elements with the surrounding exposed paint layers revealed that the abrasion to the paint layers was mostly a result of his using a dry brush, rubbing, and applying dilute paint films to create distressed surfaces. By the end of the project we concluded that the cleaning controversy that erupted after the 1953 restoration was largely unfounded and most importantly, that the murals were generally in a much better state of preservation than we originally thought.

The intent of the 2003 restoration project was to restore Sargent Hall to the period when Sargent ceased working on the murals around 1919. Throughout the project, the rela-

tionships between the murals, their applied relief elements, architectural features, decorative paint, and lighting were constantly considered to respect Sargent's conception of the hall as an ensemble. Without question, the most challenging aspect of the work was the difficulty in cleaning the variable paint layers and relief materials in a consistent manner to achieve an aesthetically appropriate balance between the various surfaces in the hall. While the permanently altered surfaces of some of the elements, such as darkened coatings, in the mural decorations created some imbalances, the treatment greatly improved the appearance of the murals and restored many of Sargent's intended architectural and visual effects throughout the hall. The project owed much its success to the collaborative efforts of the paintings, objects and paper conservators, conservation scientists, and advisory committee members who worked on the project.

—Gianfranco Pocobene, *Conservator of Paintings, Straus Center for Conservation, Harvard University Art Museums*; (617) 496-1901; pocobene@fas.harvard.edu

Acknowledgments

The Straus Center for Conservation wishes to express its gratitude to Bernie Margolis and the staff of the Boston Public Library for their support. Thanks also to the Boston Public Library Foundation which was instrumental in securing a significant grant with the IMLS. The restoration project was a collaborative effort that includes the City of Boston and Boston Public Library, the architectural firm of Shepley, Bulfinch, Richardson & Abbott, John Canning Studios, and Building Conservation Associates. Special thanks to advisory committee members, Mollie Crawford, Ian Hodgkinson, Sally Promey, Carol Troyen, and Richard Wolbers for their support and guidance. Lastly, the Center wishes to acknowledge the significant contributions made by the conservators, conservation interns, and analytical scientists who worked on the project: Angela Chang, Glenn Gates, Teri Hensick, Narayan Khandekar, Philip Klausmeyer, Kate Smith Maurer, Kim Muir, Richard Mulholland, Kate Olivier, Gianfranco Pocobene, Ruxandra Stoicescu and Ige Verslype.

Shellsol D38 and A100: Characteristics and Hazards

Characteristics

The conservation literature lists several Shellsol products which have been used recently, but the properties of Shellsol 340HT, now called Shellsol D38 and Cyclosol R100, which is now called Shellsol A100 are specifically reviewed here. Since there are many more Shellsols than just these two, we will review the properties together in order to summarize the hazards of these solvents in general. However, one should consult the material safety data sheet (MSDS) for each specific Shellsol

prior to use. These may be obtained either from the supplier or online (but, not without effort) from the Shell website: www.euapps.shell.com.

Chemical components: All of the Shellsol's are classified as petroleum distillates, so under components one finds the terms Solvent, Naphtha, and Petroleum. The D38 is hydrogenated to increase its stability, and the A100 is primarily composed of aromatics, so they are considered stable, but have flash points around 100°F. They are low in benzene and sulfur. They differ by their boiling ranges and flash points, but they share some similar characteristics because they were distilled from petroleum in the temperature range 160° to 175°C, and are made up of primarily C9 to C12 hydrocarbons.

Hazards

All Shellsol solvents are considered hazardous chemicals since they fall in the combustible liquid category, and therefore must be disposed of by a company licensed to do so. All of them must be stored in a diked area away from sunlight, ignition sources, any other heat source, oxidizing agents, corrosives, and other flammables. The maximum storage time is six months. Prolonged contact of either with natural, butyl or nitrile rubbers should be avoided. Shellsol D38 is slow to evaporate but its vapor is heavier than air, so that it can travel along the ground or across water and find a distant ignition source. Both solvents are not miscible with water.

Despite differences in composition, both solvents can cause damage to the central nervous system if breathed in excess of their permitted exposure limit over long term; are toxic if ingested, and irritating if there is skin or eye contact. Thus they require the same personal protective equipment when used. A respirator with an organic vapor cartridge or a self-contained breathing apparatus (SCBA) should be worn to reduce the level of airborne Shellsol the conservator breathes to a safe level (if the ventilation does not). The SCBA is required when there is a danger of insufficient oxygen or when use is within a confined space. When using any of these solvents gloves of nitrile rubber should be worn. Chemical goggles with solid splash shields should be worn, as well as chemical resistant clothing or aprons.

Shellsol D38

CAS #: 64742-88-7

Shellsol D38 is a light colored liquid. It has a boiling range of 149–185°C and a flash point of 38°C, from which its designation evolved. It is hydrogenated for stability, but is considered to be the middle range aliphatic hydrogenated petroleum distillate.

Shell lists the uses for Shellsol D38 together with its other for aliphatic mineral spirits as the manufacture of low odor paints, wood treatment products, printing inks, and adhesives. They are also used for metal cleaning and degreasing, dry cleaning, aerosol formulations, household specialty products, lamp oil, lighter fluids, hand cleaning compounds, metal rolling oils, and

drilling solvents.

The Shell MSDS lists the exposure limits provided for Stoddards Solvent, since Shellsol D38 has not been specifically evaluated.

ACGIH REL: TWA 100 ppm

OSHA PEL: 500 ppm (2900 mg/m³)

IDHL (immediately dangerous to life) concentration: 20,000 mg/m³

Shellsol A100

CAS #: 64742-95-6

Shellsol A100 is a clear liquid with an aromatic odor. Shell does not list the specific uses for Shellsol A100 but says “. . . Some SHELLSOL grades are also used in the manufacture of paints and agricultural formulations. Other grades have many other uses where high solvent power is required such as printing inks, household applications, cleaners, and wood preservatives.”

Shellsol A100 boils in the range 149 to 182°C. It has a flash point of 40 to 47°C. It is described as the light aromatic fraction of Solvent Naphtha (Petroleum). It contains mixed isomers of xylene, all the isomers of tri-methylbenzene and cumene. The exposure limits provided in the Shell MSDS list the limits for rubber solvent and three of the chemical's components: isomers of xylene, isomers of tri-methylbenzene and cumene, since the product itself has not been evaluated. Lacking more specific information, one should probably use the lowest exposure provided. These are the limits for the tri-methylbenzenes: OSHA & ACGIH REL: TWA 25 ppm (125 mg/m³). No IDHL has been determined.

References

Shell website: www.euapps.shell.com

NIOSH Pocket Guide to Chemical Hazards and other Databases, DHHS (NIOSH) Publication No. 2002-140, June 2002

—*Su-Lee Bechtold & Marilen Pool,*
AIC Health & Safety Committee

Mineral Spirits: Characteristics and Hazards

Characteristics

Chemical formula: >65% C10 or higher hydrocarbons

CAS#: 8052-41-3

Synonyms: Stoddard Solvent, White spirits, Petroleum distillate

Selected Trade Names: Texsolve S®, Varsol 1®

Mineral spirits is a mixture of a variety of petroleum distillates consisting of 30–50% linear and branched alkanes; 30–40% cycloalkanes; and 10–20% aromatic hydrocarbons.¹ The mixture is a colorless, flammable liquid that smells like kerosene. It has a flash point of 102–110°F and a boiling point of 309–396°F. It has been used as paint thinner, a dry cleaning agent, a general cleaner and degreaser, and in some types of photocopier toners, printing inks and adhesives.²

Persistence: Low: many of the distillates evaporate in air and/or are broken down by sunlight³

Hazards

Mineral spirits is considered a Class II Combustible liquid. A list of symptoms based on different exposure types is listed below, as well as the targeted organs and systems.

Exposure routes: dermal, inhalation, ingestion

Target organs and systems: eyes, skin, respiratory system, central nervous system

Symptoms: irritation of eyes, nose and throat; dizziness; dermatitis; chemical pneumonitis; in animals: kidney damage

*Exposure Limits:*⁴

NIOSH REL: TWA 350 mg/m³ C 1800 mg/m³ [15 minute] (inhalation)

OSHA PEL: TWA 500 ppm (2900 mg/m³) (inhalation)

IDLH (immediately dangerous to life and health) concentration: 20,000 mg/m³

Personal Protection: When working with mineral spirits one should wear personal protective clothing and equipment. This would include protection for the hands, eyes, and skin. A respirator should also be worn to protect from inhalation exposure.

For potential exposures up to IDLH levels of 20,000 mg/m³, NIOSH recommends wearing:⁵

- A chemical cartridge respirator with organic vapor cartridges
- A powered, air purifying respirator with organic vapor cartridges
- A supplied air respirator
- A self-contained breathing apparatus with a full facepiece

Sources

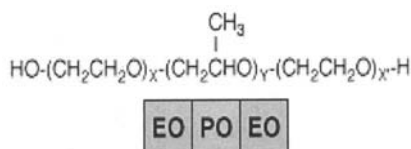
1. Agency for Toxic Substances and Disease Registry (ATSDR). 1995. *Toxicological Profile for Stoddard Solvent*. Atlanta, Georgia: U.S. Department of Health and Human Services, Public Health Service. Available at www.atsdr.cdc.gov/toxprofiles/tp79-c3.pdf.
2. Agency for Toxic Substances and Disease Registry (ATSDR). 1995. *Stoddard Solvent. ToxFAQS*. Atlanta, Georgia: U.S. Department of Health and Human Services, Public Health Service. Available at www.atsdr.cdc.gov/toxfaq.html.
3. *ibid*.
4. NIOSH. 2002. *NIOSH Pocket Guide to Chemical Hazards*. U.S. Department of Health and Human Services. NIOSH Publication No. 2002-140. Available at www.cdc.gov/niosh.
5. *ibid*.

—Marilen Pool, Objects Conservator, AIC Health & Safety Committee

Pluronic L64 Surfactant: Characteristics and Hazards

Characteristics

General Chemical Structure: polyoxyethylene polyoxypropylene block copolymer CAS#: 9003-11-6



$\text{H}(\text{O}-\text{CH}_2-\text{CH}_2)_m-\text{O}-(\text{CH}_2-\text{C}(\text{CH}_3)-\text{CH}_2-\text{O})_n-(\text{CH}_2-\text{CH}_2\text{O})_m-\text{H}$ where $m = 0$ or higher and $n=1$ or higher

All products in the Pluronic L series have the same CAS Registration number as do those of its competitor.

Specific Chemical Structure: A triblock copolymer with the formula $\text{EO}_{13}\text{PO}_{30}\text{EO}_{13}$ and H terminal groups.¹

Average Molecular Weight: 2,900 with about 40% by weight hydrophobe (polyoxypropylene) and 60% by weight hydrophile (polyoxyethylene). For Pluronic L64 the PPO/PEO ratio is 1.155.

Synonym: Poloxamer 184

Not Synonyms: In Australia Pluronic is the trade name of veterinary oil products for ruminant animals

Selected Trade Names: Pluronic is the trade name for the North

American BASF product series of POP/POE block copolymers. ICI produces similar POP/POE block copolymers under the series Synperonic PE/F and Synperonic PE/L.

Properties: Pluronic L64 is a liquid at room temperature. A non-ionic surfactant, it has a pour point at 16°C. and a cloud point (1% aqueous) at 58°C (at its critical micellization temperature, for this 1% solution, $\Delta H^\circ = 230$ kJ/mol, $\Delta G^\circ = -4.5$ kJ/mol, and $\Delta S^\circ = 0.835$ kJ/mol).² As a POE/PPO surfactant, its cloud point may be significantly depressed by the addition of inorganic salts.³ In a 0.1% aqueous concentration, the surface tension is 43.2 dynes/cm at 25°C. In aqueous solution (2.5% conc), it has a pH of 5–7.5. Its HLB is described as 15. In concentrations even greater than 10%, it is soluble in ethyl alcohol, isopropanol, propylene glycol, and water; it is insoluble in ethylene glycol. It has good detergency properties for its class and is recommended for oil in water (o/w) emulsifications. It is used in cosmetics and mild washing solutions; it is listed as Kosher (flavor status). The alteration of its cloud point (phase separation temperature) by salt content has given rise to its study as an agency in biological and pharmaceutical studies for intercellular transport.⁴

Odor: mild, type: polyol

Flash point: > 400°F (>204°C)

Shelf life: two years from date of manufacture in the original undamaged sealed container

Hazards

The NFPA Hazard Identification System gives such block copolymers the following ratings: Health 1, Fire 1, Reactivity 0 and Special: none. Pluronic L64 is not corrosive; it is not an oxidizer. This product is not hazardous according to the OSHA Hazard Communication Standard. It may contain trace amounts of EO, PO and 1,4-dioxane (listed by California to cause cancer and/or birth defects or reproductive harm).

Exposure routes: dermal, inhalation, ingestion

Symptoms: Dermal: not a skin sensitizer; can be moderately eye irritating

Ingestion: large amounts will result in diarrhea and weakness

Inhalation: will cause respiratory irritation⁵

First aid: Wash skin with soap and water; remove and launder clothing. Wash eyes with running water for 15 minutes. If swallowed, dilute with water and induce vomiting. Inhalation—remove to fresh air. No known chronic exposure effects.

Exposure Limits: None established

Personal Protection: Minimize contact by use of gloves, chemical goggles, coveralls, apron, and approved organic vapor mist, as necessary

Waste disposal: Incinerate in a licensed facility. Do not discharge into waterways or sewer systems. Currently listed as having a low B.O.D. (5 days, 0 ppm) and an insignificant hazard for minnows (6 hr lethal dose 5g/l).

References

See www.basf.com for Pluronics under the product heading "Performance Chemicals." The Material Safety Data sheets for Pluronic L64 can be obtained through this site. Also helpful is the website of the National Library of Medicine, www.ncbi.nlm.nih.gov.

1. Caragheorgheopol, A., J. Pilar, and S. Schlick. 1997. Hydration and Dynamics in Reverse Micelles of Triblock Copolymer EO₁₃PO₃₀EO₁₃ in Water/o-Xylene Mixtures: A Spin Probe Study. *Macromolecules* 30:2923–2933.
2. Chu, B. and Zhou, Z. 1996. *Nonionic Surfactants: Polyoxalkylene Block Copolymers*, ed. Nace, V.M. Marcel Dekker: New York. 67–143.
3. Myers, D. 1988. *Surfactant Science and Technology*. New York: VCH Publishers. 122–124.
4. See for example, Alexandridis, P. and J.F. Holzwarth. 2000. Block Copolymers (editorial). *Curr. Opin. Colloid Interface Science* 5(5–6):312–314; and Adams, M.L., Lavasanifar, A., and G.S. Kwon, 2003. Amphiphilic block copolymers for drug delivery. *Journal of Pharmaceutical Science* 92(7):1343–1355.
5. While some pluronics affected rats in a two-week aerosol inhalation study, Pluronic L64 did not. See Ulric, C. et al. 1992. Two-week aerosol inhalation study in rats of ethylene oxide/propylene oxide copolymers. *Drug Chemical Toxicology* 15(1):15–31.

—Mary Ballard, Senior Textiles Conservator,
AIC Health & Safety Committee

FAIC News continued from page 7

has studied and worked in Mexico and the United States and was recently a Mellon fellow in residence at the George Eastman House and the Image Permanence Institute. She will be completing her manuscript at the National Library of History and Anthropology in Mexico City.

Twenty-six Samuel H. Kress Conservation Publication Fellowships have been awarded since the program began in 1994. The fellowships are funded by a grant from the Samuel H. Kress Foundation. Its goal is to improve the quality and quantity of publications in the field of conservation by encouraging conservation professionals to prepare publishable manuscripts. At least five manuscripts prepared under the Fellowships have been published to date; several others are at various stages of preparation.

The next deadline for submission of proposals is **November 1, 2004**. Guidelines and application forms are available on the AIC website: <http://aic.stanford.edu>.

FAIC Oral History Interviews Archived

In 2003, the FAIC and Winterthur agreed to house the FAIC oral history transcripts at Winterthur on a long-term, permanent deposit under the management of the Winterthur Library and Archives staff.

Thanks to funding made possible by Debbie Hess Nor-

ris and the Winterthur/University of Delaware Program in Art Conservation, Joy Gamble and Marie Tadros have been placing the more than 140 interviews collected to date into archival folders and compiling a database under the supervision of Winterthur Senior Librarian E. Richard McKinstry.

The database of interviewees is listed below; more interviews are sought. Please contact Joyce Hill Stoner, FAIC oral history coordinator, at jhstoner@udel.edu to receive an interview packet electronically.

Conservators and conservation scientists could also simply answer the questions themselves and contribute autobiographically, as some have now done.

FAIC Oral History Project Interviews as of January 2004

Antrim, Earl of, formerly known as Viscount Alexander Dunluce—interviewed by Christine Leback Sitwell and Joyce Hill Stoner

Asperen de Boer, J.R.J. van—interviewed by Molly A. Faries

Bachmann, Konstanze—interviewed by Rebecca Rushfield
Ballestrem, Agnes Graf—interview in progress with Gwen Tauber

Banks, Paul N.—interviewed by Ellen McCrady, with funding support from Eleanor McMillan

Barabe, Bisbing & Shearer—Chicago McCrone Association—interviewed by Scott H. Nettles

Bauman, Barry—interviewed by Corina Marie Carusi

Bennett, Anna—interviewed by Jim Bernstein and Marti Leicester

Berger, Gustav—interviewed by Joyce Hill Stoner and Jean Portell

Bober, Harry—interviewed by Joyce Hill Stoner

Bocour, Leonard—interviewed by Paul Cummings (through Archives of American Art)

Bomford, David—interviewed by Joyce Hill Stoner

Bourgeois, Violet—interviewed by Rebecca Rushfield and Jean Portell

Bradley, Morton C.—interviewed by Laura J. Juszczak

Brealey, John—interviewed by Joyce Hill Stoner

Bridgman, Charles—interviewed by Joyce Hill Stoner

Brill, Robert—interviewed by Heidi Miksch

Brommelle, Norman—interviewed by Christina Leback Sitwell and Joyce Hill Stoner

Buck, Richard—interviewed by W. Thomas Chase and Joyce Hill Stoner (Fogg Roundtable discussion)

Buengur, Nancy—interviewed by Linda A. Pompeii

Bull, David—interviewed by Joyce Hill Stoner

Butler, Marigene H.—interviewed by Joyce Hill Stoner

Callahan, Carol—interviewed by Erica Fox

Janice Carlson—interviewed by Anne Peranteau

Chase, W.T.—interviewed by Shelley Sturman

Clapp, Anne F.—interviewed by E. Carl Grimm

Cohn, Marjorie—interviewed by Denise Thomas

Danziger, Christine—interviewed by Maura Cornman

de la Rie, Rene—interviewed by Joyce Hill Stoner

de Wild, Louis—telephone interview by Joyce Hill Stoner

Decker, Howard—interviewed by Michael Fus

Deller, Craig—interviewed by Page Henry

Drehoble, Frank—interviewed by Doreen Guenther

Eliot, Theresa—interviewed by Nina Rayer

Emslander, Frank and Co.—interviewed by Tommy Spinosa

Evetts, Deborah—interviewed by Rebecca Rushfield

Feller, Robert—interviewed by Maura Cornman

Fikioris, Margaret—interviewed by Katie Payne

Finch, Karen—interviewed by Vicki Cassman

Fisher, Sarah—interviewed by Joanna Dunn

FitzHugh, Elisabeth—interviewed by Joyce Hill Stoner

Gaehde, Christa—interviewed by Catherine Nicholson

Gamblin, Robert—interviewed by Joyce Hill Stoner

Gettens, Katherine—interviewed by W. Thomas Chase and Joyce Hill Stoner (Fogg Roundtable discussion)

Gibson, Bethune—interviewed by Jane Glaser and Carolyn L. Rose

Golden, Mark—interviewed by Joyce Hill Stoner

Gombrich, H. Ernst—interviewed by Joyce Hill Stoner

Gottsegen, Mark—interviewed by Joyce Hill Stoner

Grassi, Marco—interviewed by Rebecca Rushfield

Greene, Virginia—interviewed by Christina Smiraglia

Held, Julius—interviewed by Joyce Hill Stoner

Hlopoff, Rostislav—interviewed by Glenn Wharton

Hodges, Henry W.M.—interviewed by Maura Cornman and Shelley Sturman

Hoffman, Sharon and John DePotter of the Frank Emslander & Company—interviewed by Tommy Spinosa

House of Heydenryk (Charles Schreiber) by Rebecca Rushfield

Hummel, Charles—interviewed by Joyce Hill Stoner

Jakstas, Alfred—interviewed by Christine Leback Sitwell

Jayne, Timothy—interviewed by Lance Moore

Jessell, Bettina—interviewed by Joyce Hill Stoner

Johnson, Benjamin Bishop—interviewed by Laura Juszczak

Jones, Elizabeth—interviewed by W. Thomas Chase

Jones, Norvell M.M—interviewed by Susan Page

Kajitani, Nobuko—interviewed by Nina Rayer, Mary W. Ballard, and Rebecca Rushfield

Keck, Sheldon—interviewed by John Morse (through Archives of American Art)

King, Antoinette—interviewed by Rebecca Rushfield, interview not released

Kirke, Betty—interviewed by Harold Mailand

Kittleson, Kristin—interviewed by Jennifer Moelling

Kleman, Robert—interviewed by Emily Dawson

Konrad, Anton J.—interviewed by Michael Heslip

Lank, Herbert—interviewed by Joyce Hill Stoner

Lebron, James J.—interviewed by Rebecca Rushfield

Lefferts, Kate—interviewed by Joyce Hill Stoner (NYU Roundtable discussion)

Lennon, Timothy—interviewed by J.T. Garofalo

Lindsay, Patrick—interviewed by Joyce Hill Stoner

Liparini, Luciano—interviewed by Donna Weiss

Luke, Joy Turner—interviewed by Joyce Hill Stoner

Majewski, Lawrence J.—interviewed by Joyce Hill Stoner (NYU Roundtable discussion) and by Jean Portell

Manoukian, Downey Rugtiev—interviewed by Michelle Facini

Markell, Gertrude—interviewed by Nina Rayer

Martin, Merv—interviewed by Joyce Hill Stoner

Mayer, Lance and Gay Myers—interviewed by Terry Marsh

McClure, Ian—interviewed by Joyce Hill Stoner
 Melody, John—interviewed by Susan West
 Michaels, Peter—interviewed by Christine Daulton
 Modestini, Mario—interviewed by Jean Portell, Joyce Hill Stoner, and Dianne Dwyer Modestini
 Montgomery, Charles—interviewed by Joyce Hill Stoner
 Mora, Paulo and Laura—interviewed by Joyce Hill Stoner
 Myers, Gay and Lance Mayer—interviewed by Terry Marsh
 Nagel, Minna Horwitz—interviewed by Marilyn Kemp Weidner and Elizabeth Kaiser Schulte
 Nicolaus, Knut—interviewed by Stefan Schaefer
 Oddy, W. Andrew—interviewed by Hero Lotti
 Organ, Robert M.—autobiographical interview
 Packard, Elisabeth—interviewed by Joyce Hill Stoner
 Palmi, Clarissa—interviewed by Harold Mailand
 Papadapulos, George—his protégés were interviewed by Rebecca Rushfield
 Patri, Stella—interviewed by James Bernstein
 Perkinson, Roy L.—interviewed by Katrina Newbury
 Perrella, Almerindo—interviewed by Robert Ian Gale
 Perrot, Paul N.—interviewed by Joyce Hill Stoner
 Philippot, Paul—interviewed by Joyce Hill Stoner
 Pinney, Zora Sweet—interviewed by Marie Tadros
 Plenderleith, Harold—interviewed by Christine Leback Sitwell
 Plesters-Brommelle, Joyce—interviewed by Christine Leback Sitwell
 Pomerantz, Louis—interviewed by Joyce Hill Stoner
 Rabin, Bernard—interviewed by Joyce Hill Stoner and Perry Hurt
 Rajer, Anton—interviewed by Suzanne Barrow
 Riley, Orrin—his protégés were interviewed by Rebecca Rushfield
 Roberts, Barbara—interviewed by Rebecca Rushfield
 Rockwell, Tony—interviewed by Jim Bernstein
 Rossol, Monona—interviewed by Joyce Hill Stoner
 Roth, James—interviewed by Maura Cornman
 Rothe, Andrea—interviewed by Joyce Hill Stoner and Jeanne McKee Rothe
 Ruggles, Mervyn—interviewed by W.T. Chase and Joyce Hill Stoner
 Salter, Gordon—interviewed by Debbie Hess Norris
 Schnepf, Suzanne—interviewed by Sarah Polster
 Scott, Kay—interviewed by Joyce Hill Stoner
 Shepherd, Robert—interviewed by Joyce Hill Stoner
 Slaton, Deborah—interviewed by Elizabeth Patterson
 Smith, Leslie M.—interviewed by Harold Mailand
 Smith, Watson—interviewed by Constance S. Silver
 Smythe, Craig Hugh—interviewed by Jean Portell, not yet transcribed
 Sourlis, Tom—interviewed by Christine McSparren
 Sparks, Peter—interviewed by Peggy Olley
 Spencer, John R.—interviewed by Joyce Hill Stoner
 Stacy, Robert—interviewed by Rebecca Rushfield
 Stoner, Joyce Hill—interviewed by Jean Portell, not yet transcribed
 Stout, George L.—interviewed by W.T. Chase and Joyce Hill Stoner, Fogg Roundtable discussion
 Stolor, Nathan—interviewed by Joyce Hill Stoner
 Suhr, William—interviewed by Joyce Hill Stoner
 Torraca, Giorgio—interviewed by Joyce Hill Stoner
 Torres, Luis—interviewed by Michael Heslip
 van der Wetering, Ernst—interviewed by Joyce Hill Stoner
 Vogel, Neal—interviewed by Marit Eisenbeis
 Volkmer, Jean—interviewed by Lyn Reiter
 Von Sonnenburg, Hubert—interviewed by Joyce Hill Stoner; not released
 Wadum, Jorgen—interviewed by Joyce Hill Stoner
 Weidner, Marilyn Kemp—interviewed by Christine Smith and Elizabeth Schulte
 Weil, Phoebe Dent—interviewed by Maura Cornman
 Werner, A. E. A.—interviewed by Joyce Hill Stoner and W.T. Chase
 White, Mary Lou—interviewed by Laura Juszcak
 Wolters, Christian—interviewed by Michael von der Goltz
 Wyld, Martin—interviewed by Joyce Hill Stoner
 Young, William—interviewed by W.T. Chase
 Yow, Alexander Jensen—interviewed by Tim Vitale, Nora Kennedy, and Joyce Hill Stoner

Correction

The January 2004 issue of *AIC News* incorrectly listed Harold Williams's name as Harold Wilson in the article "From the Executive Director," p. 7.
 We apologize for the error.

Annual Meeting News

Portland Awaits You

AIC members located in the Pacific Northwest are eagerly anticipating the arrival of our friends and colleagues! We thought that some background information would be useful and would serve to encourage any of you having second thoughts about make the trip to book those plane tickets right away.

The City

“Stumptown,” “The City of Roses,” “Bridgetown,” “Rip City,” “River City,” Niketown.” Portland is a West Coast treasure. Located about 80 miles inland from the Pacific Ocean, the city sits on the confluence of the Willamette and Columbia rivers. Lewis and Clark mentioned the location, a place originally used by the native tribes as a gathering point long before the fur trade unknowingly lay the foundations for the present city. Portland became the arrival point for thousands of pioneers and immigrants, the railroad, and river-based commerce, resulting in a diverse population with a fascinating history.

Portland offers all the amenities and attractions of any large city, yet manages to remain liveable. The downtown area is laid out on a grid system with short blocks—only 200 feet long—making the town a haven for those who love to walk or cycle. Its many claims to fame are too numerous to mention here. However, it should be noted that Portland hosted some of the earliest breweries in the West, a tradition upheld when it became a hub for the microbrewery revival of the early 1980s. The city has a long history of supporting the arts, with one of the oldest symphony orchestras in the West. The city holds many surprises, such as Powell’s City of Books, one of the biggest independent new and used book stores anywhere.

Travel

By road, I-5 literally passes north-south through and over Portland, providing one of the most spectacular riverside cityscape views on the West Coast. For those who might drive from the east, I-84 reaches Portland through the stunning Columbia River Gorge National Scenic Area. Detailed driving directions to the Hilton Portland and Executive Tower (the venue for the AIC Annual Meeting) can be found at the Hilton website, www.hilton.com.

The airport, located in the north-east quadrant of the city, is within easy reach of downtown. Ground transportation options include the usual choices. The cost of a taxi from the airport to downtown runs between \$27 and \$32 depending on the time of day, and shuttle buses typically cost between \$15 and \$25. Rental car companies are numerous, but be warned: parking in downtown Portland is difficult and the city has a policy of actively discouraging

people from bringing their cars into the downtown area. Parking is available at the Hilton for a daily charge of \$18.

Portland prides itself on its public transportation. An extensive light rail system, known as MAX (Metropolitan Area Express), serves the airport. The MAX airport line takes about 40 minutes to get to downtown from the airport, a train runs every 15 minutes, the fare is a mere \$1.60 each way, and it stops within a block of the Hilton. Portland also has an extensive, cheap, and safe bus system that includes the airport within its service area. Tickets are transferable between buses and MAX and the bus fare between the airport and downtown is also \$1.60. The public transportation system includes an area known as “Fareless Square,” in which no fares are charged on the buses or MAX. “Fareless Square” covers the entire downtown area on the west bank of the Willamette River (including the Hilton), and a section of the east bank that includes the Portland Convention Center. Information about the public transportation system, including fares, a route planner, and a map of the Fareless Square area can be found at the TriMet website, www.trimet.org.

For train lovers, Portland is located on the main rail lines and is served by regular Amtrak services from all parts of the country.

The Hotel and Conference Venue

The Hilton Portland and Executive Tower is Oregon’s largest hotel and the winner of many awards for its accommodation and conference facilities. Its location puts guests within three blocks of some major cultural institutions, two movie theaters, dozens of ground level, upscale shopping establishments, and great dining. It offers a full complement of business services, with faxing, photocopying, laser printing, and other services. Guests can enjoy three restaurants, three lounges, and a full service athletic club featuring indoor pool, jacuzzi, sauna, and steam rooms. For a vigorous work out, there is cardio and weight training equipment.

Dining

Portland is blessed with a huge number of excellent and diverse restaurants covering all major cuisines. And with an equally large range in prices, everyone can eat well and affordably, especially if you like fish or seafood! Portland is also home to two staples synonymous with the Pacific Northwest: microbreweries and coffee shops. Washington and Oregon are known for their fine wines, and rich locally grown produce—take advantage! There will be a list of local restaurants available for attendees in the conference registration foyer.

Local Attractions

We have arranged several tours of local places of interest both in and outside the city. See the registration brochure for detailed descriptions of each tour. Should you

have a spare moment or consider extending your visit to Portland, the city has numerous local attractions. Museums of note include the Portland Art Museum, the Oregon History Center, the Oregon Museum of Science and Industry, and a host of smaller institutions. You might also want to visit the arboretum and associated gardens, the river, many art galleries, dealers in northwest Native American Art, and our splendid Classical Chinese Garden, to name a few. Visitors can view some great examples of commercial and civic architecture spanning over a hundred years by simply walking around.

June is also the month of Portland's main civic celebration, the Rose Festival. Now in its 97th year, the Festival takes place throughout the month and includes all manner of events such as parades, dragon boat races on the river, tours of naval vessels moored alongside the river wall, music, and film festivals.

We intend to provide literature at the conference about local attractions, but you may find it worth your time to do a quick web search for more information about the area.

All of us on your Local Organizing Committee are looking forward to welcoming you to Portland and we are doing all we can to make sure that your visit is not only informative and productive, but also enjoyable.

—J. Claire Dean, Chair Local Arrangements Committee

AIC News

Proposed Bylaw Change

Beginning in September 2003, the Bylaws Committee began discussion concerning elimination of the practice of sending postcards to all fellows informing them of proposed applicants to fellowship. Attention to this bylaw resulted from a request from Elisabeth Batchelor, chair of the AIC Membership Committee, through Jane Klinger of the AIC Board.

Elisabeth and the members of her committee reviewed the practice for some time. Responses to these cards had become extremely rare to nonexistent and were thought out-dated by the committee. The committee also felt that this practice could perpetuate the impression that fellows are an exclusive club rather than a professional status.

After discussion, the Bylaws Committee agreed with the Membership Committee and felt this procedure was unnecessary. The AIC membership will be asked to vote on this change at the 2004 Annual Meeting in Portland, Oregon, as stated below:

The Bylaw Section II: Memberships/Fellows, 4 (e) currently reads as follows:

“If the membership committee is satisfied as to the qualifications and fitness of a proposed Fellow, it shall notify all Fellows of its intent to elect a Fellow and shall allow thirty days for comment thereon by any Fellow. Upon the expiration of such thirty days and after con-

sideration of any such comments, the Membership Committee may declare the applicant elected to Fellowship.”

The Bylaws Committee has voted that the following changes to the AIC bylaw Section II: Membership/Fellows, 4 (e) be put forward as proposed at the next AIC business meeting:

“If the Membership Committee is satisfied as to the qualifications and fitness of a proposed Fellow, the Membership Committee may declare the applicant elected to Fellowship.”

The Bylaws Committee takes these changes very seriously and encourages the participation of the membership at the business meeting.

—Rosemary Fallon, Bylaws Chair

CONSERVATORS IN PRIVATE PRACTICE

422 Members and
Growing!

JOIN US IN 2004

- Active CIPP Certification Committee
- 1st Mid-Year Meeting in Santa Fe, Fall 2004
- CIPP List-Serve Available for All Members

Join and Be a Voice for
Conservators in Private
Practice in AIC

AIC Can Help

When AIC members have questions regarding membership, AIC workshops, the Annual Meeting, or various other subjects, whom should they contact at the AIC office? Below is a list of AIC staff members, their responsibilities, and how they can assist members with specific questions. You may contact staff members at (202) 452-9545; individual extensions are listed below.

Eryl P. Wentworth, Executive Director: AIC/FAIC institutional advancement and long-range planning; ext. 14, ewentworth@aic-faic.org

Megan P. Nash, Assistant Director for Finance & Administration: Contact for financial matters related to AIC, Specialty Groups and Committees/Task Forces; ext. 11, mnash@aic-faic.org

Eric Pourchot, Program Officer for Professional Development: Plans, develops, and administers workshops and other professional development events. Manages FAIC award applications; epourchot@aic-faic.org

Nora A. Armbruster, Publications Manager: Manages the production of the *Journal of the American Institute for Conservation*, *AIC News*, AIC Directory, Annual Meeting publications, and all AIC printed materials. Contact to submit papers for JAIC review and *AIC News* editorial submissions. Contact for permission to reprint; ext. 13, narmbruster@aic-faic.org

Maayan S. Heller, Administrative, Publications & Website Assistant: Contact with any questions regarding membership, Journal subscriptions, AIC Directory/mailling address changes, brochures/publications orders, the AIC website, the Guide to Conservation Services, professional associate/fellow applications and deadlines, missing/damaged mailings, and other miscellaneous issues; ext. 10, info@aic-faic.org

Mary Seng, Meetings & Marketing Manager: Advertisements in AIC publications; press contact; AIC Awards Committee liaison; exhibit hall marketing; sponsorships at Annual Meeting; mailing list rentals; ext. 16, mseng@aic-faic.org

New Benefit for AIC Members

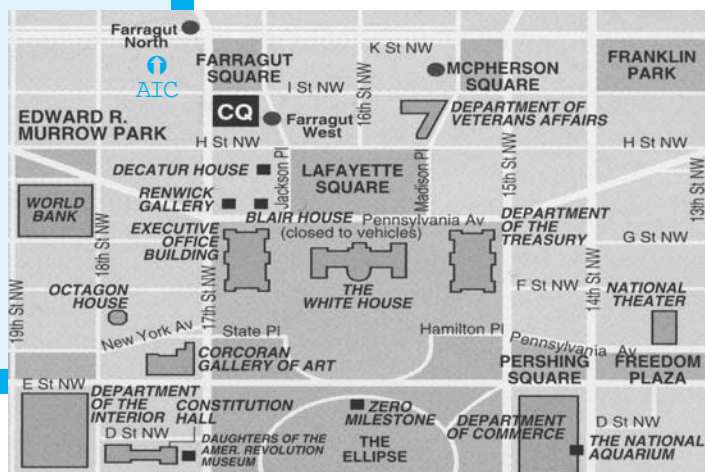
At your next opportunity, check it out and check into Club Quarters! As a member of AIC, you and your guests can take advantage of low hotel room rates (particularly on weekends and holidays) now available as a result of AIC's affiliation with Club Quarters. Hotels are located in Washington, D.C., New York, Philadelphia, Chicago, San Francisco, Houston (opening in August), and London. In Washington, Club Quarters is located at 839 17th Street, NW, overlooking Farragut Square and just a block away from the AIC headquarters.

Club Quarters is a private hotel for exclusive use by member organizations (including the American Association of Museums, the American Red Cross and now, the American Institute for Conservation). It offers 24-hour room service, a fitness facility or delivery of exercise equipment to your room, a restaurant (the popular Café Soleil), and meeting rooms.

The rooms themselves all have free high-speed wireless Internet access; a dataport; a speaker phone with two lines; cordless phone; a well-lit desk and work area; refrigerator; tea and coffee makers; and fully-equipped bathrooms. The rooms are small, but clean and functional.

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

For more information, visit the Club Quarters' website at www.clubquarters.com or e-mail them at reservations@clubquarters.com. (Password: AIC).



2003 Award for Outstanding Commitment to the Preservation and Care of Collections

This award is given jointly each year by The American Institute for Conservation of Historic and Artistic Works (AIC) and Heritage Preservation.

Three organizations were selected to receive this award in 2003:

- Canadian Museum of Nature
- The LuEsther T. Mertz Library of the New York Botanical Garden
- The Winterthur Museum, Garden and Library

The award recognizes an organization that has been exemplary in the importance and priority it has given to conservation concerns and in the commitment it has shown to the preservation and care of cultural property.

The LuEsther T. Mertz Library of the New York Botanical Garden



Gregory Long, president of the New York Botanical Garden, accepting award from Tom Chase, president of AIC.



NYBG staff (left to right): Judy Reed, conservation librarian (retired); Kelsey Osborn, assistant conservator; John Reed, librarian emerita; Tom Chase, AIC president; Susan Fraser, director of the Mertz Library; and Olga Marder, conservation librarian/conservator.

While the winners are first announced at the Annual Meeting, the award presentations are held in a setting that allows for optimum public recognition for the recipient and provides an opportunity for the organization's members to attend. Attend the AIC banquet in Portland to learn who has been selected for 2004, and if you know of a deserving institution, consider nominating it for 2005. Please visit the AIC website for details (<http://aic.stanford.edu>).

The Winterthur Museum, Garden and Library



The Winterthur presentation was scheduled to coincide with the opening of an exhibition in the Graves Gallery. From left: Tom Chase, AIC president; Elizabeth F. "Penny" Jones, former AIC executive director; Larry Reger, Heritage Preservation president; Bruce Perkins, chairman, Winterthur; Anne Verplanck, curator of prints and paintings, Winterthur; and Gary Kulik, deputy director, Winterthur). Winterthur, photo by Jim Graham.



A short lecture about the new exhibition was given after the award presentation and the evening closed with a reception. From left: Larry Reger, Heritage Preservation president; Elizabeth F. "Penny" Jones, former AIC executive director; Bruce Perkins, chairman, Winterthur; and Tom Chase, AIC president. Winterthur, photo by Jim Graham.

Photos not available at press time for the presentation to the Canadian Museum of Nature.

DONATIONS

Thank you for your generosity

Much appreciation to all members participating in the FAIC 2004 fund drive. Your contributions to FAIC funds are greatly valued. Donations are still coming into the office; if you contributed and do not see your name here, please be assured you will be listed in the next AIC News.

Thank you for helping build a stronger future for FAIC.

Gifts to FAIC

Susan Adler
Zuleym Aguirre
Sylvia Albro
Alexandra Allardt
Jane Allison
Samuel Anderson
Nancy Ash
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In Memoriam

Paul Kiehart 1913–2003

Paul Kiehart of New Hartford, Connecticut, passed away on November 30, 2003, at the age of 90, after a long and active career as a conservator of paintings and as a painter. Mr. Kiehart represents a type of colleague from an older era, those who entered the field before the days of formal training in the technical aspects of conservation. Following graduation from Brooklyn's Pratt Institute with a BFA degree in 1937, Paul joined the workshop of Stephen Pichetto in New York as one of four "retouchers" hired at the time. Service with the United States Army Corps of Engineers in the China-Burma-India Theater soon intervened. Nonetheless, when the war was over Paul returned to the conservation workshop and, upon Mr. Pichetto's death in 1949, continued his association with the group under the direction of Mario Modestini. At that time, and for many years thereafter, the workshop's principal attention was devoted to the care of paintings of the Samuel H. Kress Collection. Paul also took great pleasure in his continued studies at the Art Student's League in New York, serving as a member of the League's board of control during the years 1951 to 1953.

In the early 1950s, Mr. Modestini began to consider the uses acrylic and vinylacetate polymers in collaboration with the National Gallery of Art Research Project at Mellon Institute, Pittsburgh. Mr. Kiehart became chiefly responsible for working out various aspects in the handling of these new materials, particularly the development of a method of inpainting in a polyvinyl acetate medium. He demonstrated and lectured on the inpainting technique at the Exposition of Painting Conservation held at the Brooklyn Museum, October 1962. The interest and dedication of Mr. Modestini and Mr. Kiehart a half century ago marks a highly sig-

nificant moment in the history of efforts to introduce stable modern materials into paintings conservation. Mr. Kiehart established a private practice in 1957.

Among many other activities in the several decades that followed, he cared for paintings in the Edgar Garbisch Collection, acting at one time as courier and curator for the Collection's widely traveled exhibition "101 Early American Primitives." Examples of portraits that he painted in later years hang in the U.S. Senate building, the New York State Capital at Albany, and the Aldrich Hall at Rockefeller University.

Mr. Kiehart is survived by his wife, Rose, a sister, Olga Krisa of Jermyn, Pennsylvania, a son, Daniel, professor of biology and cell biology at Duke University, and grandsons, Peter and Michael Kiehart. A memorial will be held in the future. Donations should be made to the Nature Conservancy, 4245 North Fairfax Dr., Suite 100, Arlington, Va. 22203-1606.

—Robert Feller, Pittsburgh, Pa., rfeller733@cs.com

Grants, Awards, and Fellowships

CLIR/DLF Fellowship

The Council on Library and Information Resources (CLIR) and the Digital Library Federation (DLF) announce a new opportunity for librarians, archivists, information technologists, and scholars to pursue their professional development and research interests as distinguished fellows. The program is open to individuals who have achieved a high level of professional distinction in their fields and who are working in areas of interest to CLIR or DLF.

For more information, visit www.clir.org. The fellowships are available for periods of between three to twelve months and are ideal for senior professionals with a well-developed personal research agenda.

Visiting Senior Fellowship Program

The Center for Advanced Study in the Visual Arts, a part of the National Gallery of Arts, announces its program for Paul Mellon and Ailsa Mellon Bruce visiting senior fellowships. Fellowships are for full-time research, and scholars are expected to reside in Washington throughout their fellowship period and participate in the activities of the Center.

The fellowships are intended for those who have held a Ph.D. for five years or more or who possess and equivalent record of professional accomplishment at the time of application. For more information and application forms, contact the Center for Advanced Study in the Visual Arts, National Gallery of Art, 2000B South Club Dr., Landover, Md. 20785; (202) 842-6482, fax: (202) 789-3026, advstudy@nga.gov; www.nga.gov/resources/casva.htm.

Grant Deadlines

American Battlefield Protection Program: Various projects and deadlines; www2.cr.nps.gov/abpp

The Center for Advanced Study in the Visual Arts: Visiting Senior Fellowship Program; the Center for Advanced Study in the Visual Arts, National Gallery of Art, 2000B South Club Dr., Landover, Md. 20785; (202) 842-6482, fax: (202) 789-3026, advstudy@nga.gov; www.nga.gov/resources/casva.htm.

CLIR/DLF Fellowship: Fellowships available for periods of between three to twelve months; www.clir.org

Getty Grant Program: Various projects and deadlines; www.getty.edu/grants

Institute for Museum and Library Services (IMLS): Numerous programs and deadlines; www.imls.gov/grants/dedln/index.htm

National Endowment for the Arts (NEA): Numerous programs and deadlines; www.nea.gov

National Endowment for the Humanities (NEH): www.neh.gov:
Preservation Assistance Grants: May 14
Challenge Grants: May 3

National Trust for Historic Preservation: Contact Melissa Curran, (202) 588-6197 or psf@nthp.org;
The Preservation Services Fund
The Johanna Favrot Fund for Historic Preservation
The Cynthia Woods Mitchell Fund for Historic Interiors

New Materials and Research

The Modular Cleaning Program: A Novel Approach to Aqueous Cleaning: Using Mixtures of Concentrated Stock Solutions and a Database To Arrive at an Optimal Cleaning System

A modular system of concentrated aqueous stock solutions and a computer program to manage them has been developed by Chris Stavroudis, a painting conservator in private practice in Los Angeles, in collaboration with Professor Richard Wolbers, Winterthur program in art conservation at the University of Delaware. The system is based upon the aqueous cleaning systems introduced by Richard Wolbers and is an outgrowth of the Gels Research Project at the Getty Conservation Institute. This system has been the topic of several recent lectures at different venues by Chris and Tiarna Doherty, assistant conservator of paintings at The J. Paul Getty Museum, and new developments in this project will be presented at the upcoming annual AIC meeting.

The Modular Cleaning Program allows fast and efficient mixing for hundreds of possible aqueous cleaning systems. The interactive computer database system helps the conservator navigate these options and arrive at an effective cleaning. The database assists with the formulation of the concentrated stock solutions, their mixing, tracking the progress of the cleaning tests, and preparing the mixture found to be most effective for the particular problem being addressed.

The aqueous cleaning systems introduced by Richard Wolbers can be considered to consist of five orthogonal components (that is, mutually independent components). They include water, pH buffer, chelating agent, surfactant, and gelling agent. For this reason, the concentrate system is based on a module of five. As many as five components can be added to a test solution and each stock solution is concentrated five times its normal working concentration.

To use the system, one mL of water is combined with one mL of a buffer concentrate solution plus, optionally, one mL each of concentrated chelating solution, concentrated surfactant solution or concentrated gelling agent. The balance of the 5 mL total volume is made up with additional distilled water.

The Modular Cleaning Database and the use of concentrated stock solutions allow the conservator to test a large range of mixtures in a short period of time. By testing far more cleaning options than one normally has the time to mix and test, it is hoped that treatments can continue to move toward more delicate and sensitive cleanings.

Once the different components of a cleaning system are selected, the database can calculate the formula for that specific solution. The result is a recipe with directions for formulating the stock solution.

The Modular Cleaning Database is built using FileMaker Pro software. FileMaker Pro is a relational database system that runs under both Microsoft Windows and Apple's Macintosh operating system.

The Modular Cleaning Program is designed for the conservator to modify and extend. Since all of the calculations are based on physical properties, integration of a new material is simply a matter of entering it into the components database, adding the required physical properties, and building some cleaning solutions.

While using the database, one can easily consult the chemical and physical properties of selected materials via a simple navigation button, eliminating the need to pull various reference books off the shelf. Health and safety information can be accessed in the same way. The database is set up so that it is easy to quickly note the results of the cleaning into the database. The results are tabulated and can be printed or kept for future reference.

The Modular Cleaning System is evolving. In the next version there are plans to add:

- A discussion of test solutions clearance (rinsing) and recommendations for clearance of each test solution.
- The ability to use two surfactants in the same test solution.
- The ability to add co-solvents, small amounts of organic solvents that extend the capabilities of an aqueous cleaning system.
- The ability to add ionic strength buffers
- The ability to add metal ion buffers to prevent chelation of desirable metal ions from the substrate.
- Add a help system.

Mixing test solutions in this manner is so convenient that the following major extensions to the system are being developed, and they will be presented at the AIC Annual Meeting's general session:

- A modular system of solvent gel components that can be mixed to make almost any solvent gel desired.
- A system to assist with testing of liquid solvents based on Hansen solubility parameters.

The system has some problems and limitations:

- It will never adequately handle emulsion-based cleaning systems.
- FileMaker Pro does not support extremely complex mathematics or the generation of dynamic charts or graphs. (Although Mac users can look forward to being able to use a separate freeware 3D visualization program to view Hansen and possibly Teas solubility diagrams.)
- The Modular Cleaning System is a tool for conservators to use. Computers cannot clean works of art. A database will never replace the intelligence and "eye" of the conservator (which is a good thing!)

The Modular Cleaning System is being freely distributed to professional conservators. The Modular Cleaning Database should be available via the Conservation Online website (<http://palimpsest.stanford.edu>) by the time you read this. You will be able to download versions for Win-

dows or Macintosh as well as the runtime versions that do not require FileMaker Pro (in Windows, Mac Systems 8 and 9, and Mac OS X versions). The database is restricted to professional conservators, so it requires a serial number to use it. Professional conservators can register with Chris to obtain a serial number. This way updates can also be made available to the user community. If you already have FileMaker Pro software, all you need are the 16 interconnected databases that make up the system. If you don't have FileMaker Pro, the developer of the software has a FileMaker developer's license and is making a royalty-free version of the system that is bundled with a run-time version FileMaker.

Please note: No technical support will be provided. The software is copyright and may not be sold or distributed. Modifications made by other parties must be shared with the user community.

—Chris Stavroudis, *Paintings Conservator*, 1272 N. Flores St.,
Los Angeles, Calif. 90069-2904; (323) 654-8748;
cstavrou@ix.netcom.com

—Tiarna Doherty, *Paintings Conservation*, J. Paul Getty Museum,
1200 Getty Center Dr., Los Angeles, Calif. 90049;
(310) 440-6118; tdoherty@getty.edu

Health and Safety News

Is Your Old Dust Mask the Respirator You Thought It Was?

I have had the privilege of being involved with a respiratory protection and fit-testing workshop at the AIC Annual Meeting for the last few years and I have been asked many times about the use of dust masks for personal protection. The first question I ask is, Do you understand the difference between a filtering facepiece (FFP) respirator and a dust mask? The answer is usually a verbal or non-verbal version of "I'm not sure."

The Occupational Safety and Health Administration (OSHA) Respiratory Protection standard defines a filtering facepiece as a "negative pressure particulate respirator with a filter as an integral part of the facepiece or with the entire facepiece composed of the filtering medium." This definition doesn't clearly distinguish an FFP from what we used to refer to as a "dust mask." The main difference is that an FFP has been made in a way that the manufacturer can

Are you good at preservation? Do you have proper gloves? A fit-tested respirator? Proper goggles?

A reminder from the AIC Health and Safety Committee

claim a certain level of efficiency and effectiveness. The dust masks may look the same or similar to FFPs, but the level and quality of filtration has not been certified. The FFPs are respirators and will essentially be treated just like other negative-pressure, half-face respirators.

Another important part of the OSHA definition is the term “particulate respirator.” It is important to remember that the FFPs are designed to reduce the inhalation of particulate hazards (dusts, spores, and other particles). An FFP will not protect a wearer from gases, vapors, or oxygen deficiency.

The National Institute for Occupational Safety and Health (NIOSH) is the federal government agency that approves the quality of respirators, to include FFPs. According to NIOSH, the “NIOSH-approved disposable respirators are marked with the manufacturer’s name, the part number (P/N), the protection provided by the filter (e.g., N-95), and ‘NIOSH.’” The protection provided by the filter is designated by one of nine alpha-numeric categories. The nine categories of particulate filters fall into three “series” of filters: those that are **Not** resistant to oil (N), those that are **Resistant** to oil (R), and those that are **Oil Proof** (P). Each of the series (N, R, and P) has three levels of filter efficiency for particulates. The three levels are 95 (95% efficient), 99 (99% efficient), and 100 (99.97% efficient). The 100 series respirators are the equivalent of what used to be referred to as HEPA (high efficiency particulate air) respirators.

The FFPs that are most commonly advertised and used are the N95 and P100 models. For each FFP there are a variety of features available on certain models, such as pleats, cushions, nose seals, and exhalation valves. FFPs are often available at local retail establishments such as hardware stores and home improvement stores, as well as many lab supply companies.

The decision about whether an FFP is an appropriate protective device and which category of FFP to wear should be determined as part of a site-specific health and safety program to evaluate workplace hazards and determine if personal protective equipment is necessary. OSHA standards require that any employer, including museums and conservators, needs to evaluate the potential hazards in the workplace and implement the appropriate programs. These pro-

grams may include respiratory protection programs, Hazard Communications (HAZCOM) programs, chemical hygiene plans (per the OSHA laboratory standard), or other programs required by OSHA for specific chemical hazards such as asbestos, arsenic, cadmium, and lead.

If the decision is made that workplace conditions require the use of an FFP to protect worker health, then a site-specific respiratory protection program will need to be implemented. A respiratory protection program consists of written procedures that outline many areas, including the following: medical clearance for individuals who will wear the respirator, training, fit testing, proper maintenance and use (including duration of use), and respirator selection. Thus, if an exposure to a hazard, such as mold or dust, is significant enough that the employer determines that respiratory protection is necessary, a dust mask is inappropriate. An FFP with formal fit-testing and the other components of respiratory protection program are required.

If employees wish to use FFPs on a voluntary basis, that is if the employer has determined that no hazard requiring the use of FFPs is present, the requirements are simpler. In this case a site-specific respiratory protection program is not required. However, the employer has an obligation to provide some very specific information to the employees choosing to voluntarily wear FFPs. The information is outlined in Appendix D of the OSHA standard. The information in Appendix D includes guidance that wearers of an FFP should read and understand all safety instructions provided by the respirator manufacturer, as well as limitations of the respirators. Appendix D also reminds the reader that “a respirator designed to filter dust particles will not protect you against gases, vapors, or very small solid particles of fumes or smoke.”

For additional information on respiratory protection please refer to the article and references presented in the September 2002 Health and Safety Guide (published in *AIC News*), titled, “A Conservator’s Guide to Respiratory Protection.” Additionally, FFPs will be discussed at the Respirator Fit Test Workshop, part of the 2004 AIC Annual Meeting in Portland, Oregon.

—Dennis C. Ertel, Jr., CIH, REM, Member of AIC Health and Safety Committee and Manager of Industrial Hygiene, Sandler Occupational Medicine Associates, Inc., (SOMA), 839E Quince Orchard Rd., Gaithersburg, Md.; (301) 519-6880, denny@somaonline.com

JAIC News

The Writing Process

As the AIC Annual Meeting approaches, I am reminded of all of the high-quality presentations that are given at each meeting. At JAIC, we look forward to having these presentations transformed into articles for publication. This brings up the question, though, Why does a good talk need



A typical facepiece, courtesy 3m

to be rewritten if it already presents the topic in a logical and interesting manner? My answer is that a written paper is structured differently than a presentation. Additionally, all important points in a written paper need to be validated since the author is not directly available for questions.

Currently, Chandra Reedy and Barbara Applebaum are working on the funding, design, and curriculum for a series of AIC professional development workshops on all aspects of writing for publication. The workshops are still in the development phase and will hopefully be out next year. As an interim aid for journal articles, I have summarized several specific elements that should be considered when writing a paper.

A good article in a professional journal, such as *JAIC*, provides a clear, logical transfer of information from one person or group to another. However, the actual steps of writing such an article—the organization of thoughts, the include/exclude decisions—are difficult and can, in some cases, lead to frustration. I have found, however, that it helps to break the paper into smaller sections, each with a specific content focus. Some general guidelines for these sections:

- The *title* provides the basis on which a prospective reader decides his/her interest in the article. It is informative, but concise, and contains as many index words as possible. After the title comes the author's name or list of names. The decision as to which names are included and in what order requires fair-mindedness and objectivity (see J. Bishoff's article in *AIC News* May 2000).
- The *abstract* (in English, French, Spanish, and Portuguese) provides all readers with a complete summary of the paper by clearly delineating its purpose, scope, results, and major conclusions.
- The *introduction* supplements the title and abstract without repetition. The first few paragraphs orient the reader and connect this new work with the current situation in the field by providing a literature review with sufficient references to enable the history of relevant past work to be traced. After the background information, the introduction states the purpose of the article and provides rationale for its existence.
- The *body* of the paper contains its substance along with the data crucial to the validation of the paper's premise. For a technical study, the body includes a description of the method of research followed by the results. Any presented method must have enough detail so the reader can duplicate the procedure. For nonmethodology articles, the body can be divided into subsections based on time periods, materials, practices, problems, substrates, people, etc. In any case, each subsection has a specific focus with a well-defined beginning, middle, and end. The overall subsection order flows with a logical progression.
- *Illustrations* can maintain reader involvement, provide focal points, organize data sets, and make comparisons. Examples include images, tables, charts, diagrams, drawings, and graphs. All illustrations need complete captions with appropriate credits.
- A *discussion* section follows the body to present a critical examination of the paper, the research, and its con-

cept. The discussion section compares and contrasts the data, ideas, and procedures presented in the body. It can consider the pros and cons, describe limitations, discuss the affects of various parameters or conditions, and/or specify areas for further study. Questions like "What mistakes were made and how can they be avoided?" and "Could other techniques have worked as well or even better?" can be introduced at this point.

- The *conclusions* section summarizes the purpose of the paper and its significant findings or discoveries. General truths or concepts that have been determined from the study are profiled and placed into the context of their benefits or applications to conservation.
- The *references* and the *suppliers* sections complete the article. As we can't hit a ball into left field without first knowing where left field is, we also cannot add new information to the profession without first documenting what already exists. Thus, even though it may seem tedious to check citations and obtain phone numbers, the content of these two sections are important as they provide the threads that tie the paper into the fabric of the conservation literature.

Finally, it is crucial to remember that the research and ideas presented in an article only become important when they are transferred to practice, thereby allowing the readers to learn from the experience of author(s). When this happens, the publication becomes an essential factor in professional development and growth.

—Michele Derrick, *JAIC* Editor-in-Chief, (781) 862-0448,
mderrick@mfa.org

Worth Noting

Laura Bush Presents National Awards for Museum and Library Service

Laura Bush presented the 2003 National Awards for Museum and Library Service to three libraries and three museums from across the country in a White House ceremony in January. The awards are conferred annually by the Institute of Museum and Library Services and recognize the recipients for their outstanding service to the public. Each organization also receives \$10,000.

Individuals from around the country whose lives have changed for the better because of the services and programs at their local museums or library were at the White House. They accepted the award along with the directors of the winning museums and libraries. Profiles of the winning organizations and photographs of the award representatives are available at www.imls.gov/whatsnew/current/102103a.htm. To learn more about the awards and apply, go to www.imls.gov/grants/museum/mus_nams.asp for museums and www.imls.gov/grants/library/lib_nals.htm for libraries.

Former AIC Executive Director Acknowledged

Heritage Preservation acknowledged Elizabeth F. “Penny” Jones, in her capacity as executive director of the American Institute for Conservation, for enhancing the successful partnership between the two associations. Under Jones’s leadership, AIC was an active member of the Heritage Emergency National Task Force and the Institutional Advisory Committee of the Heritage Health Index; held four successful annual meetings in cooperation with Heritage Preservation; and recognized fifteen recipients of the AIC/Heritage Preservation award for outstanding commitment to the preservation of care of collections since 1998.

Conference Reports

International Congress: Verband der Restauratoren September 29–October 4, 2003

The third annual conference of the Verband der Restauratoren (VDR, Association of Conservators), which took place at the kunst palast in Duesseldorf, was more international in scope than previous meetings. Lectures were given in German or English with simultaneous translation.

Most of the more than 450 participants were conservators, but some conservation scientists and art historians also attended. Corporate sponsorship was provided by the Henkel Group. Abstracts of the lectures were given out at the conference; there are no plans to publish postprints.

Lectures covered a broad range of conservation fields: paintings, decorative arts, textiles, archaeological and ethnographic objects, murals, furniture, leather, frescoes, lacquer, outdoor sculpture and architectural conservation.

Several of the first lectures discussed surface dirt and surface residues, deposition mechanisms, preventive measures, and how conservators determine what to remove. Presentations included surface cleaning of modern and contemporary art, dealing with soot and water damaged collections, cleaning outdoor stone and metal sculpture, ethnographic objects, furniture, and a variety of painting types.

Papers on cleaning choices covered a wide range of philosophies, treatment options, and material substrates: Christian Scheidemann discussed treatment of contemporary art where dirt layers are seen as patina layers desired by the artist or even purposely applied during the creation of a piece; Clemens von Schoeler discussed cleaning of 18th-century wood paneling (some with partial gilding), a console table with original surface coatings, and an 18th-century plank floor. Treatments ranged from surface cleaning with water to using resin soaps, solvent gels, or enzymes to reduce coatings or remove stains; Jane Rutherford described the cleaning of four unusually large tuechlein paintings using mechanical methods to remove glue layers, overpaint, dirt, wallpaper residues, and tidelines; and a textile conservator, Cornelia Hofmann, presented the 16-year project about

cleaning of European textiles woven from feathers. The feathers were cleaned with locally or in a bath with water and surfactants to remove accumulated soil and residues of earlier consolidants. The conservators also perfected a technique to dry the feathers with cold air to prevent clumping.

A conservator from the host institution, Gunnar Heydenreich, recounted the massive cleaning effort needed after a fire in 1993 began in a Nam Jun Paik installation, spreading soot throughout the galleries. Erasers, microfiber and leather dust cloths, triammonium citrate solutions, solvent gels, poultices, sponges, and adhesive tape were used to remove soot from more than 760 artworks in a four-year project. In 2002, the same collection was subjected to flooding in the storage area damaging approximately 200 objects, which are still in the process of being treated.

Tiarna Doherty and Chris Stavroudis introduced the Modular Cleaning Program, a database that assists in formulating solvent solutions, gels, or water-based cleaning systems. The program controls the complicated chemistry needed to formulate a cleaning solution. The speakers used the database itself to demonstrate the numerous variables that can be easily changed to arrive at an appropriate cleaning solution (see *New Materials and Research*, p. 20).

Removal of nonoriginal linseed oil coatings on 18th-century marquetry panels from choir stalls, altars, and organ paneling was the topic of Katharina Walch-von Miller’s talk. These thick, uneven coatings cover, original-toned varnish. She also discussed their removal with deoxycholic acid resin in one case and solvent gels in another. The different solubilities of linseed oil coatings found in Walch-von Miller’s projects inspired Johann Koller at the Doerner-Institut to analyze samples of these materials, as presented later in the conference.

Of particular interest were the lectures that presented graduate students’ conservation thesis work: Anne-Katrin Laessig described her conservation thesis work on soot—definition, effects on surfaces, and methods of removal. She tested 38 cleaning methods and materials, gave a summary of her results, then used some of these materials to remove soot on a 17th-century polychromed wood epitaph; the characteristics of the surfactant Surfynol 61 and its affect on various test panels of paints and varnishes were discussed by Kerstin Muerer; Bronwyn Ormsby presented a collaborative project that tested numerous cleaning systems (dry, aqueous, solvent) on samples of acrylic emulsion films, using a variety of analytical methods for evaluation; and Silke Tham discussed the affects of ammonia on oil paint films by treating artificially aged oil paint test panels with solutions of differing pH.

The analytical lectures included more theoretical discussions of the practical use of conservation science, as well as reports about analyses of various surface depositions or the post-treatment surfaces of artworks.

The lectures on October 3 concentrated on laser technology and research in scientific conservation, and were organized by VDR jointly with the Gesellschaft fuer Naturwissenschaftliche Archaeologie (Society for Scientific Archaeology). Klaus Pollmeier presented edge reflection

analysis (ERA) and its use in examining different photo papers. Martina Griesser and colleagues researched corrosion known as “gold rust” on gold coins in the collection of the Kunsthistorisches Museum in Vienna. Possibilities and limitations of cleaning wood with lasers were presented by Karsten Pueschner. Robert Sobott and Ulrich Bauer-Bornemann described the effect of lasers on the color of natural stone. Test surfaces of selected natural stone slab were treated with laser beams of varying power densities until color changes occurred.

The conference was very well organized and presented a wide range of topics in many fields of conservation. It was impressive to hear about the research in which recent conservation graduates are involved, and to hear about new methods for old problems. Of particular value was the exchange of ideas with European colleagues.

—*Andrea Chevalier, Senior Paintings Conservator, Intermuseum Conservation Association, Cleveland, Ohio*

The Fourth Biennial North American Textile Conservation Conference (NATCC): “Tales in the Textile: The Conservation of Flags and Other Symbolic Textiles” November 6–8, 2003

Co-sponsored by the New York State Museum, Albany, New York, and the New York State Office of Parks, Recreation and Historic Preservation, the NATCC conference was a three-day program composed of lectures, posters, tours, and discussion groups, preceded by a day of workshops: Looking at the Paint of Painted Textiles: Understanding Structure, Evaluating Condition, Approaching Treatment, conducted by Nancy Pollak; Introduction to Cleaning Systems for Textiles, conducted by Richard Wolbers; and Pressure Mounts—History, Variations, and Options, conducted by Deborah Bede.

Following welcoming remarks, Laurel Thatcher Ulrich, Phillips professor of early American history at Harvard University, presented the keynote address, *The First, Second, and Last Scenes of Mortality: A Textile Mystery*. She used the iconography and materials of a single piece of silk embroidery to place the needlework and its creator in both a social and historical context. Seven presentations concerning the conservation of symbolic textiles completed the first day.

The talks covered such diverse topics as innovative support techniques used to create the illusion of movement, the origins of a website to aid in the further research and documentation of found caches of clothing (www.concealedgarments.org), and the examination of institutional ideologies and their influence on the course of conservation treatments and display techniques. The influences of institutional mission were illuminated by presentations about the Australian War Memorial Collection and the United States Holocaust Memorial Museum. In the former, the importance of mud, blood, and torn uniforms guided decisions about minimal intervention in an effort to pre-

serve visual evidence of the hardships endured by soldiers. At the Holocaust Museum, cultural sensitivities guided the display of camp uniforms and swastikas. A continued exploration of this topic was offered by Virginia Whelan in her presentation of the attribution and iconography of a painted cloth detailing the Battle of the Little Big Horn, the presumed sole surviving work of Amos Bad Heart Bull.

The remainder of the conference was devoted to the conservation of flags and banners. A review of the history of flag conservation (mainly that of the United States) provoked discussion of current treatments. While it became clear that previous treatment techniques were too heavily stitched by contemporary standards, many of the original treatments actually preserved textiles that may have otherwise been lost. Harold Mailand revisited a stitching technique (with material and stitching modifications) adding curved lines of support in accordance with the stress lines of drape and greater spacing sensitivity of the stitches. Several presentations involved discussions of the reversal of previous treatments. In many cases it was determined that treatment was too labor intensive, too damaging, or would result in little aesthetic improvement to the flags in question and reversal was opted against. In other cases, however, due to failing original conservation elements (disintegrating stitches or net overlay) or aesthetic concerns (differential light damage or obscuring of original intent, especially of painted areas) treatment reversal was carried out.

Spirited debate ensued over appropriate contemporary treatments. Fonda Thomsen pointed out that as with symbolic textiles, dirt and wear may often convey social and historical context; should flags then ever be wet-cleaned, mended, or treated for aesthetic reintegration of worn components? Thorough testing and documentation were clearly offered as keystones to developing appropriate treatments, as illustrated by the well-researched approach to the conservation of the Star Spangled Banner. Treatment protocols also differed widely when stitching wasn't an option; some presenters expressed a preference for pressure mounts, and others leaned toward adhesive techniques. A survey on the effectiveness of adhesive supports presented the audience with the need to revisit and examine previous treatments; regrettably, the survey was based on a too-small sampling with many variables, making it difficult to draw clear conclusions. The adhesive treatments presented at the conference ranged from full and partial linings to the use of patches, band-aid-like bridges, and eyelashes (adhesive-coated threads of Stabiltex). The latter, along with the use of enzyme impregnated blotters to aid in the adhesive removal of previous treatments and cyclododecane to block water migration during treatment, were among the procedural innovations mentioned as aids in treatments.

Presentations also examined the challenging task of large-scale treatments. Fundraising, exhibition rotation, and conservation were all addressed under this rubric. Barbara Rowe from the Cape Fear Museum presented a host of interactive, flag-based activities aimed at educating the public about the history and use of flags while also raising funds

for their immediate conservation needs. Other projects detailed analysis and treatment prioritization of the objects; in addition to this, the Maine State Museum provided replicas for a flag hall whose environment simply could not be altered to acceptable levels of environmental control. The latter institution also developed storage cabinets concealed under display cases to facilitate changing exhibitions.

The conference concluded with a trip to the New York State Office of Parks, Recreation and Historic Preservation, Peebles Island Resource Center. Following welcoming remarks on the multifaceted needs of the many historic sites falling under the umbrella of the bureau, participants toured the conservation labs and broke up into small discussion groups.

Copies of the conference preprints are still available for purchase through the New York State Office of Parks, Recreation and Historic Preservation, Bureau of Historic Sites, Textile Conservation, Peebles Island, P.O. Box 219, Waterford, N.Y. 12188.

—Denise Migdail, *Textile Conservator in Private Practice*,
dmigdail@earthlink.net

2004 AIC Directory Corrections

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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.

The deadline for submitting changes for the 2005 AIC Directory is **July 1, 2004**.

IS&T Archiving Conference

*Held in conjunction with TAGA's
Annual Conference, April 18–21*

How will we recover our images and documents a year, a decade, a generation or a century from now? How we will store and preserve documents now so as to enable future access? How can we retrieve, recover and restore materials of personal and cultural significance?

The Archiving Conference 2004 will address the complex and widely varying topics in the field of archiving by bringing together technical experts both from industry and from cultural institutions (libraries, archives and museums) engaged in long-term preservation. The goals are to benchmark the systems in place for preserving digital and hardcopy information and to identify the areas needing further research.

Keynote speakers:

- **Laura E. Campbell**, Associate Librarian for Strategic Initiatives at the Library of Congress
- **Judy Russell**, Superintendent of Documents at the U.S. Government Printing Office
- **Gordon Bell**, Senior Researcher at Microsoft Research
- **Clifford A. Lynch**, Executive Director of the Coalition for Networked Information

An excellent tutorial program, outstanding keynote speakers, an interactive poster session, and a paper program with high-level speakers from all around the world are waiting for you in San Antonio. Please plan to join us for the first IS&T Archiving Conference.

www.imaging.org

Specialty Groups



Architecture

2004 ANNUAL MEETING:

Guy Munsch announces that the ASG program is ready for the 2004 Annual Meeting, June 9–14 in Portland, Oregon. ASG will host a full day of presentations on Sunday, June 13,

with speaker presentations on the documentation, cleaning, and treatment of architectural projects. The afternoon will include a special session on architectural murals and decorative painting cleaning and treatment. The ASG dinner will be on Friday night, June 11. Please plan on coming earlier in the week because the general session will have a number of papers relevant to those in the architectural community, and Portland is beautiful in June! Details of the meeting and the ASG program, as well as registration information, can be found on the AIC website, <http://aic.stanford.edu/conf>.

ASG BUSINESS MEETING: Judy Jacob announces that this year we are fortunate in having Edison Coatings sponsor a continental breakfast for our business meeting, scheduled for Sunday, June 13. If you have new business that you would like to see on the agenda, please contact Judy Jacob (judy_jacob@nps.gov).

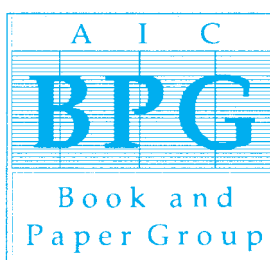
GETTING THE WORD OUT: We are striving to let Portland/Northwest Coast preservation professionals and students know about our Annual Meeting. If you have any contacts with architects, engineers, historians, trades people, etc. in the region, please contact Judy Jacob or Guy Munsch. We are trying to construct a list of both national organizations (e.g., APTI, SAH) and local organizations that we can contact, and continue to remain in touch with in the future.

CALL FOR NOMINATIONS: It's that time of year again. The chair of the ASG is moving up and the program vice-chair is moving to the chair's position. We need dedicated individuals who would like to make a contribution to the ASG group by running for the position of program vice-chair. The vice-chair's responsibility is to put together the program for the 2005 ASG session for the AIC Annual Meeting. The person elected will be assisted by the chair, chair emeritus, and past program vice-chairs. Please direct all nominations or questions to Mary Jablonski (majablonski@aol.com).

ASG WEBSITE: The ASG group will soon be making some long overdue updates to our group page on the AIC website, and will keep conference information about our session current. If you have suggestions for the site, would like to post an informational article, or help serve on a committee to update the site, please get in touch with Guy Munsch (gmunsch@lycos.com). Until we complete our update, an eclectic range of web resources you might check out include: *Preservation Directory* at www.preservationdirectory.com: a research tool and directory of resources for his-

toric preservation and cultural resource preservation in the United States and Canada; *Cultural Heritage Search Engine* at www.culturalheritage.net: a search engine about the conservation of cultural heritage, restoration, and maintenance of architecture and urban landscape preservation; and *ePreservation* at www.epreservation.net: the mission of *epreservation* is to bring together and share the diverse resources and experiences of the worldwide preservation community.

—ElizaBeth Bede Guin, ASG Secretary/Treasurer, NCPTT NPS, 645 College Ave., Natchitoches, La. 71457; (318) 356-7444, ext. 240; Fax: (318) 356-9119; elizabeth_guin@contractor.nps.gov



Book and Paper

2004 ANNUAL MEETING:

Plans for BPG events at the Portland Annual Meeting are now in place; details will be arriving soon with your registration materials. I hope many of you will be able to attend the

conference, and especially that you will be present for the BPG breakfast and business meeting on Saturday, June 12. This year we will have ample time for discussion, and the presence of a large group will make it that much more meaningful. Brief summaries of some of the topics to be addressed will be sent out in the spring mailing, and of course additional topics from the floor will be welcome.

NOMINATIONS: If you have a friend or colleague you'd like to nominate for an office, please send the information to the Nominating Committee as soon as possible (Karen Zukor, chair, kzukor@aol.com). Officers to be elected this year are assistant program chair and assistant chair. Ballots will go out with the spring mailing.

EDUCATION AND TRAINING: Please refer to the Courses, Conferences, and Seminars section of the newsletter for training opportunities in book and paper conservation. There are two excellent offerings coming up in the next few months, "Values and Decisionmaking in Special Collections Conservation" in late July, and "Contemporary Machine-Made Papermaking," now scheduled for October. Planning for the 2006 Print Conference is ongoing; more details will be announced in June.

—Maria Fredericks, Columbia University Libraries, 535 W. 114th St., New York, N.Y. 10027; (212)854-3580; mf360@columbia.edu

Specialty Groups



CIPP

2004 ANNUAL MEETING:

Our pan-specialty group boxed luncheon is set for Saturday, June 12, from 12–1:30 pm. The speaker is Red Wassenrich and his talk is titled, “Incorporating Information Literacy

into Conservation: Searching beyond Google.” Our CIPP business meeting will take place on Friday, June 11, at 7 p.m. at a great local Greek restaurant. Vegetarian dishes are on the menu, with drinks and dessert available for an additional cost.

2004 MID-YEAR MEETING: Plans continue for our first mid-year meeting in Santa Fe for the fall. Speakers include experts in the area of fine arts insurance, fine arts appraisal, and public relations. Judith Tartt will be presenting her work about the website, Art-Care, to our group under the public relations topic. We hope to have a panel discussion with our experts with discussion from the floor. As we join other regional groups around the country for our mid-year meetings, we hope members of these regional groups will be encouraged to join our group, if they have not already.

CERTIFICATION: The volunteer CIPP certification members have been communicating with one another via e-mail this past fall and winter. In January we had our first teleconference call which lasted approximately an hour and was recorded for our archives. A priority of this meeting was to nominate a representative within this group who would act as a conduit of information between the AIC Certification Development Committee and our members. Kory Berrett, objects conservator located in Oxford, Pennsylvania, kindly accepted this position.

CIPP MEMBERSHIP: The figures for 2003 tell us that there are approximately 420 members of CIPP within the overall 2,900 members of AIC. If CIPP can increase the total number of conservators involved in their regional locations, then we will have a more accurate representation of conservators in private practice and can provide a stronger voice for our membership. We encourage all conservators in private practice to join our group and benefit from being a voice on the issue of certification because it will affect us directly. A survey of our members is underway and we hope to provide the results in the next newsletter.

CALL FOR NOMINEES: CIPP is electing four new board members this year. Open posts are vice-chair (to become chair in 2005), secretary, nominating committee member, and director in charge of planning the 2005 meeting with assistance from other directors. To volunteer to run or to nominate someone else, please contact the chair of the nominating committee, Debra Seldon, at (914) 941-8121 or ddunt@aol.com. We wish to thank several of our members who have kindly agreed to run for our elections:

Susan Barger for vice-chair, Janet Hessling for secretary, Jill Whitten for director, and Rachael-Ray Cleveland for Nominating Committee. Remember that CIPP board members are reimbursed for the early-bird registration fee to the AIC Annual Meeting.

CIPP LISTSERVE: Our list serve is a resource for all our members. If you would like to subscribe to this service, please contact our list manager and webmaster, Peter Verheyen, at verheyen@philobiblon.com. Be sure to send your e-mail from the address from which you intend to post messages, as the list is automated. It will only recognize the exact address with which a member is subscribed.

TELECONFERENCE: The next CIPP teleconference will be held March 14. If you would like to add anything for the board to discuss, please contact me via phone or e-mail. We welcome input from our members!

—Catherine Rogers, CIPP Chair, P.O. Box 1408, Charleston, S.C.
29402; (843) 853-2953; cgrogers@charleston.net



Electronic Media

2004 ANNUAL MEETING:

The Electronic Media Group offers a broad range of events and sessions during the 2004 annual meeting in Portland. Plan on attending the special EMG session: The Electronic Media Group was awarded a grant

from the National Center for Preservation Technology and Training for our program on Sunday, June 13, and Monday, June 14. The 1½ day session focuses on the following themes: Recent digital preservation activities that are demonstrating progress; preserving electronic art and other interactive, experiential environments; the conservation of electronic objects. The program will provide a forum for the rigorous examination of current approaches in the practice of electronic media conservation. Highlights of the program will include some of the first uses of the technique called “emulation in the preservation of electronic works,” once believed lost due to technology obsolescence; the development of standards of care for electronic media works; and collecting, documenting, and caring for electronic equipment as cultural artifacts and as tools of artists and other innovators.

Panel discussions following the presentations will address the following questions: What are the similarities and differences among the various strategies presented? Are the strategies practical over the long term? Are methods for preserving individual works scalable to larger collections? How can the success of a particular method be gauged? What can the conservation community learn from its peers in these endeavors? What can the conservation community contribute to the efforts of other communities involved in

Specialty Groups

preserving electronic media?

This meeting is planned in collaboration with Independent Media Arts Preservation (IMAP). IMAP is a service, education, and advocacy consortium organized in 1999 to ensure the preservation of independent electronic media for cultural and educational use by future generations. EMG will work closely with IMAP to disseminate the ideas presented at the meeting discussions to IMAP's membership, representing a broad sector of the nonprofit media arts community throughout the U.S. For more information on IMAP, see www.imappreserve.org.

The lineup of participating speakers and scheduling details are being finalized. All program information, including abstracts and a detailed schedule, will be posted on the EMG website as soon as they are available. See <http://aic.stanford.edu/conspc/emg/upcoming.html>.

LUNCHEON SPEAKER: EMG will co-host a speaker's luncheon in Portland. Red Wassenich, professor and reference librarian at Austin Community College in Austin, Texas, will make a presentation titled "Incorporating Information Literacy into Conservation: Searching beyond Google." The other specialty groups hosting this event with EMG are BPG, PMG, and CIPP. This is a ticketed event scheduled to take place on Saturday, June 12, 2004.

EMG BUSINESS MEETING, DINNER, AND BREW TASTING: The EMG business meeting will take place at a dinner and brew tasting at the BridgePort Brewing Company on Sunday, June 13, from 6–10 p.m. It is a craft brewery that has specialized in handcrafted brews for the past 20 years. The BridgePort Brewing Co., located in the Pearl district—an area of art galleries, warehouses and restaurants—is housed in a building that is on the National Register of Historic Places. It is a 15-minute walk from the hotel or a free trolley ride.

2004 WORKSHOP AT THE ANNUAL MEETING: The EMG is pleased to sponsor the workshop, "Digital Photography 101," on Wednesday, June 9, from 9:30 a.m.–5:30 p.m. Yosi Pozeilov of the LACMA Conservation Department is the instructor.

NOMINATIONS: YOUR CHANCE TO PARTICIPATE: In the spring of 2004, the EMG will hold elections for all EMG board positions: chair, program chair, secretary/treasurer, assistant program chair, and webmaster. Please send nominations to Sarah Stauderman, Paul Messier, or Tim Vitale, members of the Nominating Committee. Duties for each of the positions are listed on the EMG website under "Electronic Media Group Mission Statement and Rules of Order."

EMG MAILING: Look for an EMG mailing in March.

—Elizabeth Kaiser Schulte, Chair EMG



Objects

NOMINATIONS: OSG is soliciting candidates to run for OSG program chair and OSG secretary/treasurer for the 2004–2005 term. The OSG program chair is a three-year commitment (June 2004–June 2007). The elected program chair automatically becomes the group chair for the 2005–2006 term, and emeritus chair for the 2006–2007 term. The program chair will be responsible for organizing all aspects of the OSG session at the 2005 Annual Meeting. The group chair coordinates directly with the Board specialty group liaison and the AIC office. S/he writes the OSG column for the AIC newsletter, coordinates activities of action committees, runs the annual business meeting, and acts as general spokesperson for the OSG. The emeritus chair serves the other officers in an advisory role and provides an organizational memory for the group. The emeritus chair may continue to manage special projects begun during her/his term or undertake new initiatives at the request of the group chair.

The OSG secretary/treasurer is a two-year commitment (June 2004–June 2006). The secretary/treasurer is responsible for maintaining a written record of the meetings and activities of the OSG. S/he reviews the quarterly financial statements of the OSG provided by the AIC office and prepares the final report. The secretary/treasurer advises the group chair on matters concerning the OSG budget.

If you are interested in submitting your candidacy to serve the OSG for either of these two positions, please contact Nominating Committee members: Ellen Chase, (202) 633-0365, ellen.chase@asia.si.edu, or Amy Fernandez at (804) 353-7674, Anandez@aol.com. Please let us know of your interest by March 15.

—David Harvey, OSG Chair, (303) 300-5257,
Top10denverdave@aol.com



Paintings

2004 ANNUAL MEETING: Based on the list of papers to be presented to the PSG in Portland, this year's meeting is going to be outstanding. Specific talks will cover topics as diverse as caring for color field paintings at the Hirshhorn, dry cleaning acrylic emulsion paintings, the use of lasers to treat fire damaged paintings, aqueous cleaning systems using stock solutions and a database, Vermont's painted theatre curtain project and much, much more. As you may have already heard, Gamblin Artists Colors Co. is hosting an open house for PSG on June 11. This evening

Specialty Groups

reception will include a tour of the factory and paint-making demonstration. Space is limited so plan accordingly. If you need to contact the PSG program chair, Elyse Klein, her e-mail address is elyse@ulcc.org, or c/o Union League Club, 65 W. Jackson Blvd, Chicago, Ill. 60604.

CALL FOR TIPS AND POINTERS: Did you know that it is actually possible to clean paintings with laser pointers? In the ever-popular PSG tips session luncheon, we will be joining forces with the Textiles Specialty Group. We still have room for a few good tips to add to this program. Ask yourself, do you have any interesting tools, materials, or techniques you would like to share? This new joint tips session should prove to be really interesting, especially if you participate. Contact me with your favorite tips or other old tricks: mlewis@chrysler.org.

2003 POSTPRINTS: Thanks to all of our colleagues who turned in papers and studio tips from the last PSG meeting. To the rest of you heroic, overworked souls, end the torment. Turn them in now. Our PSG publications chair, Helen Mar Parkin, is compiling this information and will be sending it off to press as soon as she has the last few holdouts. If you need to contact her, her e-mail address is Steve_How@msn.com.

PSG CATALOG: VARNISH CHAPTER CORRECTION: If you don't have a copy of the varnish chapter, you need one. If you do have one and don't use it, you need to. Having said that, our respected colleague Gustav Berger has brought it to our attention that there is a correction that needs to be made on page 265. The following is a revised copy of Mr. Berger's technique of varnishing paintings on metal, which is being printed and will be distributed to the PSG. The key issue of concern is this: vinyl acetate resins applied *directly* to metal surfaces will likely cause corrosion:

"Berger describes his technique of treating paintings on metal. After cleaning, all exposed metal surfaces are first coated with microcrystalline wax in UVS Retouch Varnish. This precludes any direct contact with vinyl acetate which would be corrosive. Note that gentle heating can facilitate the coating of the metal. Once dry, the losses are filled with gesso and inpainted with dry pigments in PVA medium. A thin spray coat of PVA isolating varnish is applied overall and allowed to dry overnight. UVS Retouch Varnish is then applied overall and allowed to dry. Inpainting is continued as necessary with dry pigments in PVA medium. The layer of UVS Retouch is reduced by rubbing with finger pressure in a circular motion, perhaps with the addition of a bit of pumice to get it started, until the retouch fractures off the higher points of the surface and remains only in the recesses. As PVA does not fracture, the isolating varnish and inpainting remain intact. The varnish dust is removed by dry brushing and wiping. The process of applying an isolating coat of PVA and after drying, applying another coat of retouch—which is then reduced after drying as above—can be repeated until the surface is sufficiently leveled and

ready for its final coating of varnish."

A SPECIAL LIST SERVE DEVOTED TO PAINTING CONSERVATION: Think of the possibilities! It would be like another Renaissance. If this is something that excites you so much that you would like to become involved in its creation, stop reading and contact me immediately.

PAINTING TEAR REPAIR WORKSHOP: APRIL 22–24, GETTY MUSEUM, LOS ANGELES: Professor Heiber of Germany, who pioneered the technique of reweaving of canvas, will be leading this innovative workshop. His technique involves minimal intervention and in many cases prevents the need for lining a painting. His method addresses only the areas of damage and therefore preserves the qualities of the original painting. The philosophy of his approach will be presented through slide lectures as well as specific techniques in laboratory sessions (space is limited). Contact Eric Pourchot at AIC for more information.

If you have announcements, news, suppliers, websites, or other information that you would like to share with your fellow PSG members, don't hesitate to contact me.

—Mark Lewis, Chrysler Museum of Art, 245 W. Olney Rd., Norfolk, Va. 23510-1587; (757) 664-6215, mlewis@chrysler.org



Photographic Materials

2004 ANNUAL MEETING: The PMG session will take place during two half day sessions; the afternoon of Saturday, June 12, followed by the morning of Sunday, June 13. The hope is that splitting the program over two half-days will accommodate travel schedules by allowing greater flexibility in setting flight arrival/departure times in Portland, rather than the typical session that starts early and ends late. The program for this session is complete, and by the time you are reading this, it should be posted on the PMG website. The program includes treatment-oriented talks by Brenda Bernier and Karen Pavelka. Research-based presentations include Doug Munson's examination of LVT technology as a digital-to-film preservation medium and Dusan Stulik and Paul Messier's discussion of the use of quantitative XRF to characterize baryta coatings of 20th-century photographs. In addition, Stephanie Ogeneski will present the new PMG website, highlighting existing content and discussing future directions for the site. These talks will be complemented by presentations and a panel discussion on the theme, "What is a Photograph?" This session is intended to be an examination of the cumulative impact of imaging technology, the contemporary art market, institutional collecting practices, and other trends that affect the medium of photography. Presenters for this topic included two invited guests: Denise Bethel (senior vice president and

Specialty Groups

director, photographs department, Sotheby's) and Douglas Nickel (director, The Center for Creative Photography), as well as PMG stalwarts, Grant Romer, and Henry Wilhelm. We look forward to seeing everyone in Portland, but for questions please contact Paul Messier, PMG program chair, at (617) 782-7110, or pm@paulmessier.com.

TOPICS: A total of 17 articles have been accepted for publication in *Topics in Photographic Preservation*, vol. 10. This has been a long process, but the quality of the articles is high, and some of the papers will most likely become references in the future. *Topics 10* will be arriving in the mail in the near future. For further information, or to submit abstracts for consideration for publication in future issues of *Topics*, please contact PMG Publications Coordinator Brenda Bernier at brenda.bernier@nara.gov, or by phone at (302) 837-3093.

FROM THE CHAIR: When I was asked to serve as chair of PMG I realized that this would be an interesting and potentially exciting time, not just in the history of photography, but also in the history and future of the conservation of photographs. I believe that the program described above reflects the breadth and importance of this transitional period. Another factor in all of this is the increasing role that information technology has in the conservation profession, and I made the resurrection of the PMG website one of my specific goals. Now we are finally poised to have this happen, and it is imperative that the PMG membership begins to use the site, and at least as important, contribute to the site. The website has the potential to become the electronic repository of the history of photograph conservation and the ever-evolving "present," serving as a resource of the technical research in the field as well as the development and refinement of treatment techniques. Furthermore, it will reflect the thinking and skills of our colleagues in the field worldwide, rather than the narrow perspective of only a few individuals. These are indeed interesting times.

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



RATS

2004 ANNUAL MEETING:

We are looking forward to a very exciting conference. In addition to eleven talks and three posters, we will be having a discussion at lunch on related topics. Please do sign up for the RATS lunch! It should be a great time for everyone to meet and have lively conversations. Please see the RATS website for more information (<http://aic.stanford.edu/con-spec/rats/schedule.html>).

FEEDBACK WANTED: We would like to have your

input on the following questions to help guide the future directions of the group.

- 1) What suggestions do you have to make RATS more useful to you?
- 2) What topics would you find interesting for future AIC meetings?

We would appreciate hearing from you by the end of March. Our contact information is below. Thank you very much!

Another question that we will be posing to RATS members is whether we want to have, in some years, another meeting for RATS apart from the Annual Meeting. One way to do this could be to work with the Eastern Analytical Symposium and the New York Conservation Foundation. We will be sending you a mailing that would go over the different possibilities for this. We will need to vote on this at the AIC meeting.

DIST LIST: By now you should have received information about the distribution list. If you have not, please contact John Hirx (JHirx@lacma.org) or myself. Thank you!

Officer Contact Info: Alison Murray, (613) 533-6166, Fax: (613) 533-6889, am26@post.queensu.ca; Ellen Chase, (202) 633-0365, ellen.chase@asia.si.edu; and Joseph Swider, joseph.swider@asia.si.edu

—Alison Murray, am26@post.queensu.ca



Textiles

2004 ANNUAL MEETING:

The Annual Meeting is coming up quickly. The TSG session will be Sunday, June 13, and our business meeting will be held after the session at 4 p.m. This year we will also be hosting a joint luncheon/tips session on Saturday, June 12, with PSG—look for the session on the registration form and sign up! Anyone who would like to present a "tip" should contact Elyse Klein, PSG program chair: elyse@ulcc.org or (312) 692-2351. It should be a very stimulating session and I hope a lot of you will be able to contribute.

Kathleen Kiefer has planned the TSG dinner for Friday night, June 11. We'll be feasting on fine Pan-Asian cuisine at a local restaurant that has a great reputation. TSG student members can attend the dinner at no cost (contact Kathleen and she'll explain how to write this on your registration form: kkiefer@winterthur.org or (302) 888-4714). Kathleen has been doing a great job as program chair this year and she is also the liaison to the Comité Nacional de Conservación Textil in Chile. Yadin Larochette, a third-year student at Winterthur, is serving as co-liaison and helping Kathleen with communication in Spanish with the CNCT representatives.

Specialty Groups

VOLUME 13 POSTPRINTS: Robin Hanson reports that the *Postprints*, vol. 13, is coming along nicely. Thanks to Robin, Bonnie Halvorson, and Julie Randolph for all of the hard work they put in on this project.

Portland will be a great place for a meeting, and I hope to see many of you there!

—Deborah Bede, *Textile Specialty Group Chair*; (603) 938-2310;
stillwaterstudio@conknet.com



Wooden Artifacts

2004 ANNUAL MEETING: The WAG program for the upcoming conference in Portland promises to be very interesting. Jeff Moore, our esteemed program chair, has put together an outstanding mix of papers and tips covering a wide range of topics. Along with interesting work being done in areas such as upholstery, surface cleaning, structural conservation, and project management, others

will present new research. Robert Mussey will discuss his recent research on technological advances in woodworking machinery and technology from Federal Boston. A new imitation tortoise shell designed for use in Boulle restoration work will be presented by Don Williams. Arlen Heginbotham will provide the necessary fix of science with his paper on the use of antibody staining as a tool for specific protein identification. Arlen, along with his partner in crime Leslie Rainer, will also present a diversionary introduction to the mid-day business meeting. We all eagerly await their tip entitled, "Conservation du Fromage."

NOMINATIONS: WAG will be electing a new program chair at the business meeting in Portland. Please send nominations to Jeff Moore at cjmoore@newportmansions.org or (401) 846-0783.

—Joe Godla, *Society for the Preservation of New England Antiquities*, 151 Essex St., Haverhill, Mass. 01832;
(978) 521-4788, ext. 711; jgodla@spnea.org



Photo by Larry Geddis

Mark your calendars and
join us in the
City of Roses!
AIC 32nd Annual
Meeting
Portland, Oregon
June 9–14, 2004



Photo by POVA



Photo by David Falconer

Images courtesy Portland Oregon Visitors Association

Courses, Conferences, and Seminars

CALL FOR PAPERS

June 6–11. 9th ICOM-CC Wet Organic Archaeological Materials Conference.

Copenhagen, Denmark—Contact: www.nalmus.dk/sw1677.asp

September 10–16, 2005. ICOM-CC 14th Triennial Meeting.

The Hague, The Netherlands—Contact: www.icom-cc.icom.museum; ICOM-CC Secretariat, secretariat@icom-cc.org

GENERAL

March 18–20. “The Fourth National Forum on Historic Preservation Practice: A Critical Look at Cultural Landscapes and Historic Preservation.”

Baltimore, MD—Contact: www.goucher.edu/culturallandscapeforum; (800) 697-4646

March 18–20. 7th US/ICOMOS International Symposium, “Conservation and Management of Cultural Landscapes, Cultural Itineraries and Heritage Areas.” Co-sponsored by the National Park Service National Center for Preservation Technology and Training (NCPTT).

Natchitoches, LA—Contact NCPTT, (318) 356-7444; www.ncptt.nps.gov

March 26–28. “New Methods in Cleaning Fine and Decorative Paint Surfaces,” with Richard Wolbers; 7th annual meeting of the Southeast Regional Conservation Association. Supported in part by FAIC.

West Palm Beach, FL—Contact: Kate Singley, SERCA Treasurer; singley@mindspring.com

March 27. Materials Analysis for Conservators. Presented by the New England Conservation Association and co-sponsored by AIC.

Worcester, MA—Contact: Jon Brandon, East Point Conservation Studio, 14 Maine Street, Box 5, Brunswick, ME 04011; (207) 721-0088; jonbrandon@prexar.com

March 29–April 1. “6th Infrared and Raman Users Group (IRUG6) International Conference.”

Florence, Italy—Contact: Marcello Picollo, IFAC-CNR, via Panciatichi 64, 50127 Firenze, Italy; +39 05554235273; Fax: +39 055410893; m.picollo@ifac.cnr.it; www.irug.org

April 7–8. “Conservation of Monuments in the Mediterranean Basin: International Symposium.”

Lisbon, Portugal—Contact: Prof. Luis Aires-Barros, Secretariat of the Symposium, Laboratorio de Mineralogia e Petrologia, Instituto Superior Tecnico, Av. Rovisco Pais, P-1049-001 Lisboa, Portugal; +351 21 840 0806; Fax: +351 21 840 0806; monubasin2004@mega.ist.utl.pt; <http://mega.ist.utl.pt/monubasin2004>

April 19–21 and October 4–6. ASTM Committee D22 on Sampling and Analysis of Atmospheres

Salt Lake City, UT—Contact: George Luciw, ASTM; (610) 832-9710; gluciw@astm.org

April 19–25. The American Battlefield Protection Program’s 7th National Conference on Battlefield Preservation.

Nashville, TN—Contact: www2.cdr.nps.gov/abpp/conference04.htm

May 5–11. “Lynton Laser Usage Workshop” (before, during and after AAM conference)

New Orleans—Contact: Helen Anderson, (504) 827-2593, helen@desarams.com

May 11–16. The Society for the Preservation of Natural History, “Museum SOS: Strategies for Emergency Response & Salvage.”

New York—Contact: spnhc2004@amnh.org or www.spnhc.org

May 25–30. The 30th Annual Conference and Workshop of the Canadian Association for the Conservation of Cultural Property (CAC), “Unusual Materials, Unconventional Treatments.”

Quebec City, Quebec, Canada—Contact: Chantal Bernicky, Communications Chair; 1825 Semple, Quebec, QC G1N 4B7, Canada; (418) 643-7001, ext. 262; Fax: (418) 646-5419; chantal.bernicky@mcc.gouv.qc.ca

June 9–14. The 32nd Annual AIC Meeting.

Portland, OR—Contact: Mary Seng, Meetings & Marketing Manager; AIC, 1717 K Street, NW, Suite 200, Washington, D.C. 20006; (202) 452-9545, ext. 16; Fax: (202) 452-9328; mseng@aic-faic.org

June 24–25. “Section Française de l’Institut International de Conservation (SFIIC): Journées d’études (11es) – Retables in Situ: Conservation et Restauration.”

Lille, France—Contact: Secretariat de la SFIIC, 29 Rue de Paris, F-77420 Champs-Sur-Marne, France; +33 01 6037 7797; Fax: +33 01 6037 7799; sfiic@lrnh.fr; www.sfiic.asso.fr

Courses, Conferences, and Seminars

June 27–July 2. “Deterioration and Conservation of Stone: International Congress(10th).”

Stockholm, Sweden—Contact: Klingspor Rotstein Marie, Congress Charmain, ICOMOS Sweden, Stockholm Convention Bureau/STONE 2004, Box 6911, S-SE-102 39 Stockholm, Sweden; Fax: +46 8 5465 1599; stone2004@stocon.se; www.stocon.se/stone2004

June 28–July 3. “Conservation of Ancient Sites on the Silk Road: Second International Conference on the Conservation of Grotto Sites.”

Mogao Grottoes, Dunhuang, Gansu Province, China—Contact: www.getty.edu/conservation

July 8–9. “Conservation 2004: Working with the Project Culture.”

Liverpool, UK—Contact: conservation2004@ukic.org.uk; www.ukic.org.uk

ARCHITECTURE

May 8–9. “Building With Stone: Granite & Marble for Architectural Exteriors & Monuments.”

Cambridge, MA—Contact: Susan E. Schur, Hon. AIA, Conference Co-Chair, Technology & Conservation, 76 Highland Avenue, Somerville, MA 02143; (617) 623-4488; Fax: (617) 623-2253

May 8–11. “Architectural Paint Research in Building Conservation: Understanding Decorative Paint with a View to Informed Conservation.”

Copenhagen, Denmark—Contact: www.natmus.dk/sw1672.asp

May 20–21. “Hydrophobe IV: Water Repellent Treatments of Buildings Materials.”

Ghent, Belgium—Contact: Dr. Eddy De Witte; KIK/IRPA Laboratories, Jubelpark1, B-1000 Brussels, Belgium; +32 02 739 6841; Fax: +32 02 732 0364; hydrophobe4@kikirpa.be; www.kikirpa.bewww2/hydrophobe

June 27–July 2. 10th International Congress on Deterioration and Conservation of Stone.

Stockholm, Sweden—Contact: www.stocon.se/stone2004

July 4–7. 13th International Conference on Brick and Block Masonry.

Amsterdam, The Netherlands—Contact: www.13-IBMaC.bwk.tue.nl

September 29–October 2. “Import Export: Postwar Modernism in an Expanding World.”

Columbia University, New York, NY—Contact: www.docomomo.us.org

BOOK AND PAPER

April 1–3. “AICCM: Third Symposium for the Conservation of Paper, Books and Photographic Materials.”

Australia—Contact: Rose Peel, Art Gallery of New South Wales, Art Gallery Road, Sydney 2000; +61 2 9225 1773; Fax: +61 2 9221 6226; rosep@ag.nsw.gov.au

May 19–22. “Mastering Inpainting for Works on Paper.” In partnership with the Fine Arts Museums of San Francisco.

San Francisco, CA—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K Street, NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at http://aic.stanford.edu

June 4–7. “Beyond Paper: Combination of Materials in Art Technology and Conservation.”

Dresden, Germany—Contact: Verband der Restauratoren e.V. (VDR), Fachgruppe Grafik, Archiv-und Bibliotheksut, c/o 102, D-48151 Munster, Germany; +49 251 5914009; Fax: +49 251 591269; b.geller@lwl.org

July 29–August 1. “Values and Decisionmaking in Special Collections Conservation.” In partnership with The Wilson Library Collections, University of North Carolina at Chapel Hill

Chapel Hill, NC—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at http://aic.stanford.edu

October 20–23. “Contemporary Machine-Made Papermaking.”

Williamstown, MA—Special Professional Development scholarships may be available. Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K Street, NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at http://aic.stanford.edu

Spring 2005. “Mounting and Housing Art on Paper for Storage and Display: History, Science and Present-day Practice.”

London, UK—Contact: jrayner@thebritishmuseum.ac.uk

Courses, Conferences, and Seminars

ELECTRONIC MEDIA

June 24–26. “Preserving the Audio Visual Heritage – Transition and Access” Joint Technical Symposium.

Toronto, Canada—Contact: AMIA, (323) 463–1500; info@jts2004.org; www.jts2004.org

OBJECTS

March 25–27. “United by Variety: Applied Arts and Ethnographic Objects in Conservation.”

Mannheim, Germany—Contact: Dipl. Rest. Anke Weidner, textasia@gmx.net; Dipl. Rest. Stephanie Luerksen, luerksen@gmx.de

May 4. “Cemetery Monument Conservation Seminar.” Conducted by the National Center for Preservation Technology and Training (NCPTT)

Washington, D.C.—Contact: (318) 356–7444; www.ncptt.nps.gov

October 4–8. “Metal 2004: Triennial Metals Conservation Conference: Metals Working Group of ICOM Committee for Conservation.”

Canberra, Australia—Contact: David Hallam, d.hallam@nma.gov.au, Senior Conservator (Technology and Research), National Museum of Australia, GPO Box 1901, Canberra, Australia; +61 2 6208 5153; Fax: +61 2 6208 5299; www.nma.gov.au/exhibitions_and_events/special_events2

PAINTINGS

March 18–20. “AICCM Paintings Symposium: Perception – The Preservation of Paintings and Their Meanings.”

Australia—Contact: Michael Varcoe-Cocks, +61 3 8620 2104,

michael.varcoe-cocks@ngv.vic.gov.au; Erica Burgess, +61 3 6211 4146, erica.burgess@tmag.tas.gov.au

April 22–24. “Tear Repair of Paintings.”

In partnership with The J. Paul Getty Museum.

Los Angeles, CA—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K Street, NW, Suite 200, Washington, DC 20006; (202) 452–9545, ext. 12; Fax: (202) 452–9328; epourchot@aic-faic.org; registration forms at <http://aic.stanford.edu>

PHOTOGRAPHIC MATERIALS

March 22–26. “Damaged and Deteriorated Photographic Print Materials: Compensation for Loss.”

Los Angeles, CA—Contact: Marc Harnly, (310) 440–6583, Mharnly@getty.edu; Debbie Hess Norris, (302) 831–3696, dhnnorris@udel.edu; Nora Kennedy (212) 650–2168, nora.kennedy@metmuseum.org

April 1–3. “AICCM: Third Symposium for the Conservation of Paper, Books and Photographic Materials.”

Australia—Contact: Rose Peel, Art Gallery of New South Wales, Art Gallery Road, Sydney 2000; +61 2 9225 1773; Fax: +61 2 9221 6226; rosep@ag.nsw.gov.au

TEXTILES

July 26–30. “Aqueous Methods for Cleaning Historic Textiles.” In partnership with the Winterthur Museum.

Winterthur, DE—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K Street, NW, Suite 200,

Washington, DC 20006; (202) 452–9545, ext. 12; Fax: (202) 452–9328; epourchot@aic-faic.org; registration forms at <http://aic.stanford.edu>

July 13–15. “Scientific Analysis of Ancient and Historic Textiles: Informing Preservation, Display and Interpretation.”

University of Southampton, UK—Contact: www.soton.ac.uk/~contx; contx@soton.ac.uk

WOODEN ARTIFACTS

March 19–22. “European Marquetry Techniques for Conservators.”

New York, New York—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K Street, NW, Suite 200, Washington, DC 20006; (202) 452–9545, ext. 12; Fax: (202) 452–9328; epourchot@aic-faic.org; registration forms at <http://aic.stanford.edu>

COURSE OFFERINGS

The American Academy of Bookbinding Courses

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

Balaam Art Courses

Workshop on fibre identification (March 12–14); Workshop on use of tinted fillings restoration porcelain (April 22–24); Heritage biocare (July 13–17); Chemistry for paper conservators (August 3–7); Workshop on the identification and preservation of photograph collections (August 17–27); Workshop in conservation of tiles and tile pictures (October 6–9); History and use of medieval pigments and inks (October 19–23); Documentation of textile objects (November 12–13)

Courses, Conferences, and Seminars

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

Campbell Center for Historic Preservation Studies, 2004 Course Schedule

Historic Preservation: Gilding I (Sept. 29–Oct. 2); Gilding II (Oct. 4–6); Historic Cemeteries, Preservation (Sept. 8–11); Historic Flat Plaster, Preservation (July 19–21); Historic Structure Reports & Preservation Maintenance (July 15–17); Ornamental Plaster, Preservation (July 22–24); Stabilization & Maintenance of Historic Structures (July 20–24); Masonry Testing & Analysis (July 28–31); Traditional Historic Masonry (May 12–15); Section 106 of the Historic Preservation Act (Aug. 5–7) Collections Care Core Curriculum: Section I: Environmental Monitoring & Control (June 16–19); Section II: Materials, Examination & Documentation (June 21–26); Basketry & Other Woven Plant Materials (Aug. 11–14); Book Collections (Sept. 20–23); Book Repair Workshop (Sept. 30–Oct. 3); Clocks (Sept. 8–10); Collections Management in Storage (Sept. 27–Oct. 1); Computer Software for Collections Management (Oct. 4–6); Emergency Preparedness, Response & Recovery (July 7–10); Exhibit Design for the Small Museum (July 28–31); Funding Collections Care: Grant Writing (June 30–July 2); Furniture (July 7–10); Furniture, Cleaning & Preserving Finishes (Sept. 8–11); Glass, Care of Stained and Leaded (Oct. 6–9); Leather & Fur (Aug. 17–20); Matting Workshop (Sept. 20–23); Mount Making Workshop (Aug. 4–7); NAGPRA & ARPA: Applications & Requirements (Aug. 9–10); Oversize Paper Artifacts (Sept. 27–29); Packing & Shipping Workshop (June 16–19); Paintings

(June 28–29); Photographic Collections I (Aug. 12–14); Photographic Collections II (Aug. 16–18); Photographic Documentation & Digital Imaging (July 12–15); Photographs, Introduction (June 30–July 1); Rigging and Moving of Large Artifacts (July 26–30); Textiles I (Aug. 2–5); Works of Art on Paper (July 12–15) Conservation Refresher Courses: Enzymes and their Target Uses (Aug. 2–6); Pulp Repairs of Paper (Aug. 30–Sept. 2); Mycology (Oct. 13–16); Pigment Identification Techniques (Sept. 27–30); Spot Testing (Oct. 12–16) Mt. Carroll, IL—Contact: Campbell Center, campbellcenter@internetni.com; www.campbellcenter.org

Centre for Photographic Conservation Courses

In-House Training Course and Lecture Programs. United Kingdom—Contact: Angela Moor, +44 020–8690 3678; Fax: +44 020–8314 1940; xfa59@dial.pipex.com; www.cpc.moor.dial.pipex.com

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

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

International Academic Projects, Courses

Laser Cleaning in Conservation (March 8–9), Liverpool, UK; Conservation of Glass (March 22–26), Zellwood, FL; Making Resin Replicas of Museum Objects (May 31–June 4), Dianalund, Denmark; Laser Cleaning in Conservation (May 17–18), Liverpool, UK; Making High Quality Electroform Replicas (June 7–11), Denmark; Drawing Archaeological Finds (June 21–25), Salisbury, UK; Digital Cameras and Digital Photography (June 22), London, UK; Examination of the Cross Sections of Paint Layers (June

30–July 2), London, UK; Practical Insect Pest Management in Museums (June 16–17), Birmingham, UK; Cross Sections of Paint Layers – study days (July 5–6), London, UK; Pigments and the Polarising Microscope (July 5–9), Somerset, UK; Packing and Transport of Museum Objects (July 6–7), London, UK; Conservation and Preservation of Photographs (July 6–8), London, UK; Identification of Paper Workshop (July 8–9), London, UK; Advanced Microscopy of Pigments (July 12–16), London, UK; Identification of Plant Fibres (July 19–21), Durham, UK; Mounting of Museum Objects (July 22–24), Manchester, UK; New Methods of Cleaning Painted Surfaces (July 19–23), Aberdeen, Scotland; The Preservation of Medieval Books (July 26–Aug. 30), Italy; Conservation and Care of Ecclesiastical Textiles (Oct. 4–8), Rhodes, Greece; Chemistry for Conservators, correspondence course (months) Contact: Alice Thompson, Assistant Coordinator, International Academic Projects, 6 Fitzroy Square, London W1T 5HJ, United Kingdom; Tel: 44 207 380 0800; Fax: 44 207 380 0500; www.academicprojects.co.uk; info@academicprojects.co.uk

The Laboratory Safety Institute Seminars and Workshops

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

Lascaris Conservation of Works of Art

Courses on Conservation. Halkida, Evia Island, Greece—Contact: Mihail Larentzakis-Lascaris, P.O. Box 172, 34100 Halkida, Greece; Tel/Fax: +30/22210/21981; M_Laskaris@yahoo.gr

Courses, Conferences, and Seminars

Multimodal Hazardous Materials Transportation Training Seminar

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

National Preservation Institute

Historic Structures Reports and Preservation Maintenance: Understanding (March 22–24, San Simeon, CA; July 15–17, Mount Carroll, IL); Using the Secretary of the Interior's Standards for the Rehabilitation (April 16–17, Chicago, IL); Consultation with Indian Tribes on Cultural Resource Issues (April 29–30, Seattle, WA); Photodocumentation of Cultural Resources (May 5–6, Pittsburgh, PA); Integrating Cultural Resources in NEPA Compliance (April 18–19, San Diego, CA; April 25–26, Denver, CO; Sept. 9–10, Honolulu, HI; Nov. 17–18, St. Paul, MN); Identification and Management of Traditional Cultural Places (April 24–25, Santa Fe, NM; Oct. 28–29, Fairbanks, AK; Dec. 1–2, Denver, CO); NAGPRA and ARPA: Applications and Requirements (Aug. 9–10, Mount Carroll, IL, Nov. 8–10, Tempe, AZ); Cemetery Preservation (Sept. 13, Washington, D.C.); Decisionmaking for Cultural and Natural Resources in a Legal Environment (Sept. 21–23, Washington, DC); Historic Landscapes: Planning, Management, and Cultural Landscape (Sept. 27–28, Louisville, KY); Archaeological Curation, Conservation, and Collections Management, (Oct. 4–8, Alexandria, VA); Photodocumentation of Cultural Resources (Oct. 6–8, Anchorage, AK) Consultation with Indian Tribes on Cultural Resource Issues (Oct. 6–7, Denver, CO) Preservation Maintenance: Understanding and Preserving Historic (Nov. 4–5, Washington, DC); Using Federal Law to Protect

Ancestral Sites (Nov. 16–18, Madison, WI)
Contact: Jere Gibber, Executive Director; National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (703) 765-0100; Fax: (703) 768-9350; info@npi.org; www.npi.org

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

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

SOLINET Courses

Integrated Pest Management: Beating the Critter Jitters (March 24), Columbus-Lowndes Public Library, Columbus, OH; Distance Education Class "Developing a Disaster Plan" (Web-Based Training), mandatory follow-up sessions on March 10 & 31, Web-based

Contact: Vanessa Richardson; (800) 999-8558; vrichardson@solinet.net; www.solinet.net

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

Studio Art Centers International (SACI)

Summer term archaeological restoration program with courses in Etruscology and Conservation of Archaeological Objects, (July 1–31). Elba—Contact: Studio Art Centers International, Institute of International Education, 809 United Nations Plaza, New York, NY 10017-3580; (212) 984-5548, Fax: (212) 984-5325; saci@iie.org

Studio Art Centers International (SACI)

Florence—Contact: SACI, 809 United Nations Plaza, New York, NY 10017; (212) 984-5548, Fax: (212) 984-5325; saci@iie.org; www.saci-florence.org

The Victorian Society in America, Summer Schools

The 24th Annual American Summer School (May 28–June 6), Newport, Rhode Island; The 30th Annual London Summer School (July 10–25), London, England
Contact: The Victorian Society in America, 205 South Camac Street, Philadelphia, PA 19107; (215) 545-8340; Fax: (215) 545-8379; info@victoriansociety.org; vasummerschools@att.net

West Dean College Courses

UK—Contact: Patricia Jackson, Building Conservation Masterclasses Coordinator, c/o West Dean College, West Dean, Chichester, West Sussex, PO18 0QZ; Tel: 01243 81894/811301; Fax: 01243 811343; pat.jackson@westdean.org.uk; www.westdean.org.uk

Weymouth College Higher National Diploma in Applied Architectural Stonework

Weymouth, United Kingdom—
www.weymouth.ac.uk

AIC Professional Development is at Work for You!



The AIC logo in the calendar indicates workshops funded or co-sponsored by the new professional development endowment. Most events are hands-on, treatment-oriented workshops ranging from one to five days in length, and are offered at affordable prices. Check the Professional Development section of the AIC website (<http://aic.stanford.edu>) for full details, updates, and registration materials, or call (202) 452-9545, ext. 12.

Positions, Internships, and Fellowships

ANDREA PITTSCH CONSERVATION ASSISTANT CONSERVATOR, WORKS ON PAPER

This permanent position becomes available between April and July; the starting date is flexible. Candidates seeking a long-term tenure will be favored. The challenges and rewards of the position are substantial and will leave plenty of room for individual interests and professional growth.

Located in midtown Manhattan, APC has provided superior paper conservation and consultation services since 1985 to an internationally known clientele of museums, artists' estates, galleries, and corporate and private collections. The treatments undertaken at APC must adhere to the exacting standards of the New York art community, which depends on us to provide the highest level of service.

Treatments are interesting and varied; objects include fine prints, original works of art on paper, historic maps, photographs, and parchment. Approaches range from routine stabilization to complex treatments of idiosyncratic contemporary objects.

Applicants should have a degree in art conservation or equivalent, plus two or more years' experience with paper treatments. The ideal candidate would have additional experience with art on paper and photographic prints. The candidate should be self-motivated, willing to try new methods and materials, think creatively, and desire to be a valued team member.

The job will emphasize hands-on treatment of a wide range of objects. Responsibilities will also include examination, tracking workflow, and interacting with clients. Some experience with computer databases would be helpful. The job will provide experience with technical and creative problem solving, curatorial issues, and administration.

Salary will be commensurate with ability. Please direct inquiries or letter of interest and résumé to Andrea Pittsch at apnyc@rcn.com, or call (212) 594-9676.

THE ART INSTITUTE OF CHICAGO MELLON FELLOWSHIPS IN CONSERVATION

The Art Institute of Chicago is offering an Andrew W. Mellon, advanced training fellowship in painting conservation commencing in the fall of 2004. The fellowship will be for one year, with possible renewal for a second year. The Fellow will participate in a wide range of conservation activities, perform a variety of treatments and carry out a publishable research project.

Candidates must have a Master's degree in conservation and at least 1 year of practical experience beyond graduation. The Fellow will receive an annual salary of \$32,000, with an additional allowance of \$3,200 for travel and research plus benefits including health, dental and vacation.

For consideration, please submit the following: a cover letter summarizing your interest, résumé, official transcripts, and three professional references to:

Shannon McGinnis
The Art Institute of Chicago
MC/AMPC
111 South Michigan Avenue
Chicago, Illinois 60602-6110
EOE

BUFFALO STATE COLLEGE ART CONSERVATION—MELLON CONSERVATION SCIENCE PROFESSOR

The Art Conservation Department, Buffalo State College, invites applications for the newly established Andrew W. Mellon Professorship in Conservation Science. The full-time appointment will be at a professional rank determined by qualifications.

Responsibilities: Teach graduate lecture and laboratory subjects in conservation science and participate in development of science curriculum. Mentor students on scientific aspects of conservation projects. Maintain active research program on

conservation of art and other material culture objects.

Required Qualifications: Ph.D. in a physical science; evidence of high level of commitment to and excellence in teaching at graduate level; effective communication skills.

Preferred Qualifications: Ph.D. in materials science and engineering or chemistry, especially organic chemistry; a solid research and publication record; postgraduate professional experience in science; doctoral and/or postdoctoral experience in conservation science research or research immediately relevant to conservation of art and other objects of material culture; experience carrying out successful research projects in collaboration with other scientists and/or conservators.

Review of applications will begin March 15, 2004 and continue until position is filled. Send letter of application, vita, and 3 references to: Mellon Professorship Search Committee, Art Conservation Department, Buffalo State College, Rockwell Hall 230, 1300 Elmwood Ave., Buffalo, NY 14222-1095. For more information about the college, visit www.buffalostate.edu.

The Art Conservation Department offers internationally recognized graduate programs in art conservation. Buffalo State is the largest comprehensive college in the State University of New York (SUNY) system. The campus is located in the museum district of Buffalo, the second largest city in New York State. The area offers a variety of cultural and recreational activities.

Buffalo State is an affirmative action/equal opportunity employer and encourages applications from women, racial/ethnic minorities, persons with disabilities, and Vietnam-era veterans.

Positions, Internships, and Fellowships

CITY OF EMERYVILLE CONSERVATOR

To complete assessment of and maintenance plan for City's public art collection. View RFP at www.ci.emeryville.ca.us/guide/arts_culture.html. Deadline: March 15.

HARVARD UNIVERSITY ART MUSEUMS MELLON RESEARCH FELLOW, CONSERVATION SCIENCE

Duties and Responsibilities:

The Straus Center for Conservation and Technical Studies is seeking a post-doctoral scientist for a 3-year research fellowship in the field of conservation science. Report to the Senior Conservation Scientist. Work with scientists, conservators, conservation interns, curators and academic art historians on research projects. Utilize a broad range of art and artists' materials collections in the Art Museums and other institutions. Foci will be shared between traditional and modern/contemporary artists' materials and techniques. Organize workshops and symposia to engage others in examining issues related to conservation science research. Document findings. Provide analytical services to the Straus Center conservators and research curators in the study and preservation of the collection. Assist with instrument maintenance and repair as necessary, and in training others to use the instruments.

Required Skills, Education & Experience:

Ph.D. in chemistry/physical science combined with a strong interest in the visual arts is required. The successful candidate will have a high level of scientific achievement and a serious interest in a career as a scientist in the museum field. Experimental research experience and an ability to conduct academic research required. Experience with microscopy of diverse types, particularly fluorescence and

confocal microscopy, including state-of-the art 2D and 3D image analysis, and advanced computational skills required; Strong oral and written communications skills required. Record of publication or presentation preferred. Knowledge of one or more foreign languages preferred.

Additional Information:

The Andrew W. Mellon Foundation funds this 3-year research fellowship. The Straus Center has a long history of multi-disciplinary collaboration between scientists, curators and art historians. The Harvard University Art Museums (HUAM) houses world-renowned art collections and significant study collections of art and artists' materials. Renovated laboratories are equipped with microscopes (polarizing light and reflectance/UV fluorescence), FT-IR, XRD, XRF, X-radiography, GC-MS and UV-vis spectroscopy. Beyond the resources of the Center, Harvard University offers access to specialized analytical equipment and a large scientific community. The HUAM requires a pre-employment reference and background screening.

Application Instructions:

Please apply online via the Harvard University Jobs Website at www.jobs.harvard.edu, Requisition #19085. If you have any questions, please contact the HUAM Human Resources office at (617) 496-5864 or jose_cornier@harvard.edu. Harvard University is an Affirmative Action / Equal Opportunity Employer.

NATIONAL GALLERY OF ART CONSERVATION DIVISION

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

The painting conservation department will host a two-year fellowship, with the option of a third year, commencing in the fall of 2004 and including a \$26,000 stipend. The fellowship will be devoted to conservation examination, maintenance, and treatments of paintings in the twentieth-

eth-century collection and research on contemporary artists' materials. The fellow will be encouraged to produce a publishable paper. Lectures, symposia and informal discussions contribute to the fellowship program, in addition to the significant resources of the Gallery, including the library, the photographic archives and the scientific research department.

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

Interested candidates must submit the following material: transcripts of both undergraduate and graduate courses of academic study (although official transcripts are preferred, unofficial copies are accepted); a curriculum vitae including basic biographical information, current and permanent addresses, and telephone numbers; a short statement of the applicant's interests and intent in applying for the fellowship; offprints of any publications or lectures; two supporting letters of recommendation from conservation professionals familiar with the candidate's work and one letter of personal reference (sent directly to the address below).

The material should be post-marked with a return address no later than April 30, 2004, and sent to: Michael Skalka, Conservation Administrator
National Gallery of Art
2000B South Club Drive
Landover, MD 20785

E-mail address for inquiries only: m-skalka@nga.gov

Formal applications must be post-marked and mailed.

Positions, Internships, and Fellowships

After a preliminary selection, final candidates may be invited for an interview. A portfolio of conservation treatments and research should be presented by the candidate at the interview. All applicants will be notified by May 30, 2004 of the decision of the selection committee.

THE NEW YORK ACADEMY OF MEDICINE INTERNSHIP IN BOOK CONSERVATION

The New York Academy of Medicine offers a 2–3 month internship in its Gladys Brooks Book & Paper Conservation Laboratory with a stipend of \$4,000. The internship is open to graduates of/students in recognized conservation programs or to applicants with equivalent experience and training in book conservation. Candidates should submit a detailed letter of interest, a current résumé, and three professional recommendations. An interview is required (preferably on-site) and candidates should present a portfolio of completed bindings or treatments. Deadline for completed application is April 15th and selection will be made by May 1, 2004. Specific dates and project plan will be arranged with intern selected. The Academy is an Affirmative Action/Equal Opportunity Employer; we are unable to assist with visa or housing. Please send application to: Susan Martin, Gladys Brooks Book & Paper Conservation Laboratory, New York Academy of Medicine, 1216 Fifth Avenue, New York, NY 10029; tel: (212) 822-7364, e-mail: smartin@nyam.org

SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES POST-GRADUATE FELLOWSHIPS

The Society for the Preservation of New England Antiquities (SPNEA) is seeking applications for one and possibly two, one year, post-graduate fellowships in objects

and/or furniture conservation beginning in the fall of 2004. Projects for the year will focus on the treatment of objects from the Codman House, a Georgian House built around 1740. The collections include American and European decorative and fine art collected by the Codmans, including the noted interior designer Ogden Codman, Jr. Treatments will also include material from SPNEA's 35 other historic properties, spread throughout New England. Participation in preventive conservation projects is expected as is occasional travel to SPNEA sites. Candidates must be graduates of a conservation training program or have equivalent experience and be legally entitled to work in the United States. The stipend for both fellowships is in the mid \$20Ks with an additional \$2,000 for travel. The SPNEA lab is located in Haverhill, MA approximately 45 minutes north of Boston. For more information please contact Joe Godla, jgodla@spnea.org or (978) 521-4788, extension 711. Please send a curriculum vitae and letter of interest by March 30 to:

Joe Godla
Conservator
SPNEA
151 Essex Street
Haverhill MA, 01832

TEXTILE PRESERVATION ASSOCIATES, INC. TEXTILE CONSERVATOR/MANAGEMENT

Textile Preservation Associates, Inc., a treatment oriented private practice for exhibition and treatment of flat textiles, primarily flags and painted silk, is seeking applicants for a full time conservator / management position. Responsibilities will include assisting in customer contact, treatment scheduling, training and monitoring technicians, examination, documentation, and treatment of objects, conducting facility and collection surveys, assisting clients on storage and exhibition plans, and

working closely with other staff members and contract conservators to assure quality work.

The candidate should possess an outgoing personality, good communication, leadership and organizational skills, as well as the technical skills and experience needed to develop, perform and supervise conservation treatments. The applicant should hold a degree from a recognized conservation training program or the equivalent with at least five years practical experience beyond the training period. Prior museum experience would be beneficial. The applicant must be willing to travel and relocate to the area (a rural setting approximately 60 miles from the Washington/Baltimore metro area). Salary will be commensurate with experience and training. Excellent benefits are offered and the position is open for immediate occupancy. Send letter of interest with résumé to Fonda Thomsen, Textile Preservation Associates, Inc., P.O. Box 60, Keedysville, MD 21756. Inquiries may be emailed to tpa@fred.net or telephone (301) 432-4160.

VERMONT MUSEUM & GALLERY ALLIANCE PROJECT DIRECTOR

The Vermont Museum & Gallery Alliance (VMGA) is a nonprofit consortium of museums, galleries and historical societies that strengthens the ability of its members to protect and share the state's cultural resources through education, collaboration, and advocacy. We invite applications for Project Director, which is currently a half-time position with the potential to grow dependant on funding. Anticipated start date is September 1, 2004.

The VMGA Project Director is responsible for the administration and oversight of the highly successful Vermont Collections Care Program, which focuses on preventative conservation techniques and solutions for small-town historical societies, muse-

Positions, Internships, and Fellowships

ums and galleries within the state. Grant writing, workshop development and presentation, and on-site training of staff and volunteers are all key components. As well, the Project Director manages VMGA's regrant program, which helps many of these underserved institutions to fund general collections surveys and implementation of survey recommendations.

The successful applicant will be, by training, a conservator with a keen interest in preventative conservation. Two to four years of field experience is preferred. She/he must be comfortable working with museum and historical society volunteers whose knowledge of best practices may be limited. Patience, organizational ability, problem solving, and adeptness at providing practical advice are key skills. This position requires extensive travel, primarily around the State of Vermont.

Interested and qualified applicants are encouraged to email a cover letter and résumé, along with names and contact information of three professional references, to vmga@valley.net or by mail to: Project Director Search, Vermont Museum & Gallery Alliance, c/o Billings Farm & Museum, P.O. Box 489, Woodstock, VT 05091. Please, no phone calls.

VIRGINIA MUSEUM OF FINE ARTS PAUL MELLON ASSISTANT CONSERVATION TECHNICIAN VMFA TECHNICAL SPECIALIST, FACULTY RANK 1

This is a restricted, salary position for up to 10 years, with possible extension.

The Virginia Museum of Fine Arts seeks an assistant conservation technician for the Paul Mellon collection and related collections. The technician will assist with the preservation of the Museum's collection of paintings, works of art on paper, photographs, books and historic and reproduction frames. Other duties include the examination and monitoring of works of art requested for

loan; assisting with conservation research; photographic and written documentation; technical investigations with x-ray, infrared, and ultraviolet equipment; preparing artist and chemical materials; matting and framing for exhibitions; preparing book cradles, and rehousing groups of works of art for storage. The technician will be responsible for project management and interdepartmental coordination, office and laboratory management, administrative support and substantial clerical duties to include typing and filing. The position will require the ability to work a flexible schedule including some evening and/or weekend hours.

Qualifications: A Bachelor of Arts Degree, preferably with course work in art history, studio art, museum studies, graphic design, foreign language, photography, or chemistry. Must also have 3 years of experience working in a Museum Conservation Department or equivalent experience. Must have: experience in handling works of art; experience performing condition assessments; knowledge regarding museum packing/crating and exhibition installation; experience carrying out treatments under supervision; and experience in matting, mounting, and performing minor frame treatments. The candidate should have experience in conducting literature searches for art historical or scientific research. Must be skilled in PC usage, such as word processing, image processing, and spreadsheet entry. Must have experience taking quality color or black & white photography. Other demonstrable abilities include: strong problem solving skills; management of overlapping, complicated projects; ability to work independently; ability to learn new tasks; ability to communicate and interact well with the public, other professionals and departments. A valid drivers' license is required as well as the ability to wear a respirator. An equivalent combination of training and experience indicating

possession of the preceding knowledge and abilities may substitute for the education qualification. A security background check will be required.

Hiring Range: \$23,006–\$34,000. Salary will be determined based on qualifications and experience. Position includes an excellent benefits package.

A Virginia State application for Employment (www.dhrm.state.va.us), cover letter, résumé, and a list of three or more references must be received no later than 5 p.m., March 31, 2004 by the Virginia Museum of Fine Arts, Human Resources, 200 N. Boulevard, Richmond, VA 23220-4007 or by fax (804) 340-1635. The American Association of Museums accredits the Virginia Museum of Fine Arts. EOE/AA.

YALE UNIVERSITY LIBRARY CONSERVATION LABORATORY CONSERVATORS

Yale University Library seeks to fill the following three positions:

Assistant Chief Conservator, continuing, full time position.

Two part-time (20 hours/week) positions available:

Special Collections Book Conservator, 24 month appointment.

Paper Conservator for the Maps Collection, 36 month appointment with the possibility of an extension.

For complete position descriptions, requirements, and application process please see the Yale University Library website:

www.library.yale.edu/lhr/jobs/lpos.html

SUPPLIER'S CORNER

Art-Care

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Join website community:

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- Qualified art service providers
- \$12 monthly membership fee provides
- Directory listing
- Ability to create web page
- Link to existing website
- Opportunity to showcase expertise on Art-Care home page

Clients will contact you directly. Art-Care's purpose is to introduce you to important referral agencies, museums, insurance companies, and collectors in order to expand your business. Art-Care is linked to the Smithsonian site and is growing. Click on www.art-care.com, Art-Care will keep you posted.

Q: Where's a conservator when you need one?

A: Thanks to the Internet, at your fingertips.

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Just click on "Selecting a Conservator"

The AIC Guide to Conservation Services is now online!

Instead of waiting for snail mail you can find help immediately. Log on — and tell your colleagues — today.

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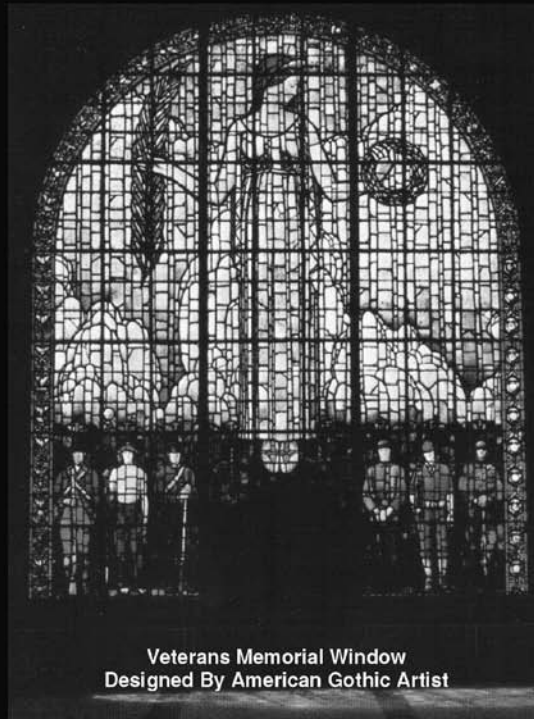
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