

Inside

From the President	2
Letters to the Editor	3
AIC News	4
FAIC News	5
Annual Meeting News	6
Conference Review	8
New Publications	9
Worth Noting	9
Allied Organizations	10
People	14
Washington Watch	16
In Memoriam	16
Health and Safety	16
Grants and Fellowships	27
Specialty Groups	20
Courses, Conferences, and Seminars	26
Positions, Internships, and Fellowships	32

Last Chance for an Advance Rate!

Register before March
15 to secure lower
rates for AIC's Annual
Meeting in Richmond,
VA. Mail in the
registration form on
page 7 today!

Lasers Have Come of Age in the Disciplines of Objects and Architectural Conservation

Conservators and conservation scientists have considered, investigated, and experimented with lasers as a way to harness light energy to perform delicate surface treatments. While the use of lasers to clean paintings, textiles, and works on paper is still being studied, laser use has been integrated as one part of comprehensive treatment plans for major sculpture conservation projects across Europe and the United States. With over 35 years of research and practice, it is now clear that the use of lasers in the conservation of stone, and to a lesser extent metal, is no longer an experimental technique, but rather a well-established treatment. In addition, lasers-based techniques are becoming important in the areas of analysis and imaging of works of art.

Lasers work to clean via a number of processes. The laser produces a collimated beam of light with one wavelength (color). This light impinges on the surface of the object and causes heating of the surface dirt, chemical bond breaking, and evaporation of the surface water that lifts the surface dirt. If the surface reflects more of the light than it absorbs, which is often the case with stone and metals, then the process will be somewhat self limiting as only the dirt will absorb the laser light. In this case, only the dirt will experience the heating and chemical bond breaking. Somewhat analogous to solvents that can be more polar or less polar, a laser may induce more heating or more chemical bond breaking depending on the wavelength that it produces.

The first experiments involving the use of lasers to clean stone were conducted by John Asmus in 1971 as part of his work to document art in Venice after the 1966 floods. For the next 15 years, laser use was studied as a method for cleaning pollution from damaged stone sculpture. The first integrated use of lasers, in a comprehensive treatment program, dates to the late 1980s. Today, through the large number of publications from conferences such as the bi-annual "Lasers in Art Conservation" (LACONA) and the SPIE "Lasers in Metrology and Art Conservation" (more recently titled "Optics for Arts, Architecture and Archaeology"), one can gain a broad understanding of the issues involved in the use of lasers to remove sulfur rich black crusts and graffiti from stone and elements of architecture as well as public art. A mounting body of research and treatment experience points to the fact that the use of lasers will continue to play an important role in objects and architectural conservation.

The concerted efforts of researchers at a number of conservation laboratories and scientific research laboratories, has resulted in the choice of the solid state Nd:YAG laser tool for most projects. Although other types of lasers have been used in the treatment of paintings and objects made of organic materials, the Nd:YAG is almost always the choice of objects conservators involved in large scale projects. This laser is comparatively inexpensive, robust, compact, and clean, and has the ability to offer a number of options, such as several wavelengths, pulse lengths, and beam delivery systems. For treatment, use of the laser light source can be enhanced by the addition of water and/or solvents applied to the surface prior to the application of a laser beam. The laser is always used in the pulsed mode, with short bursts of emitted light, although the pulse length is sometimes varied. The light wavelength, or color, is usually at 1064 nanometers (in the infrared), but can be frequency doubled to 532 nm

continued on page 12

AIC NEWS

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ADVERTISING

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

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

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

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Eryl P. Wentworth, Managing Editor
Sloan Carroll, Production Editor
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From the President

This is my last *From the President* column and it is a little hard to believe that my term as president of AIC is nearly over. I have truly enjoyed this experience and thank all of you for your comments, service, and the constructive criticism too. I recently went through the 10 or so Board Binders that had accumulated during the last four years of my Board tenure. I was struck by the broad diversity of interesting issues, observations, and challenges that have come along. I have learned a great deal about our profession, the management and development of a professional society, the complexity of financial responsibility, and our participation with aligned professions.

AIC is a wonderful organization; our membership and meeting attendance are growing; our publications and website are better and our journal is with JSTOR; our professional courses continue to expand; and we offer more grants, more member services, and more awards. I am very proud of our outstanding staff, our tireless board, and the great work of our committees and specialty groups. But mostly I am truly impressed with the great work that our members are doing on a regular basis. Less standard but notable are the AIC conservators that continue to be involved with emergency response, Iraqi cultural resource preservation, response to concerns related to the Hague Convention, and the many far reaching professional outreach activities.

I am grateful for all that this special opportunity of service has given me. When asked as a candidate to the Board in 2003 to comment on how I would challenge the membership to be more involved in the organization I wrote a response for which I received some positive comments, so I thought I would include some excerpts here, as it remains my opinion.

"I believe that the skill and competence that is expected as a reward of professionalism does not come from passive expectation but rather from active contribution. Participation on committees, attendance at meetings, and the delivery of presentations are the obligations of professionalism, but they are what make things interesting because they provide one with perspective, interaction, achievement and criticism. Involvement within the AIC sharpens our awareness of issues, promotes discussions among us, and illuminates our professional role regarding the preservation of cultural property. Professional involvement is what defines our role within society as a whole. How conservators perceive the various technical, legal, cultural, ethical, and political issues that relate to the preservation of our cultural heritage is what both unites us and divides us. The AIC serves to educate its members, promote the discipline, and sustain the profession. It follows that respect for, participation in, and maintenance of the profession should be our fundamental expectations of membership. Conservation is about the promotion and protection of cultural heritage and its success is based in large part on our membership organization. The promotion and protection of conservators is a necessary goal of the AIC. With greater public awareness regarding the significance and cost of cultural heritage there are changing needs and demands for those involved in preservation (certification is an example). AIC is our forum for initiating concepts and sharing open dialog on such issues. The study and discussion of sensitive issues is good for the profession."

The bottom line? Get involved and enjoy the fun, intellectual stimulation, and camaraderie of AIC. See you in Richmond!

—Nancy Odegaard, AIC President
Arizona State Museum, Preservation Division
odegaard@u.arizona.edu

Letter to the Editor

After years of anticipation it is a pleasure to learn that the Smithsonian's renovated and enhanced American Art Museum and National Portrait Gallery have re-opened. Nevertheless I was taken aback by the recent notice about the Lunder Conservation Center, and its literal interpretation of transparency (See "New Visible Conservation Center" *AIC News* September 2006). My discomfort stems from the lack of public comment within our discipline about the trend toward visible conservation labs.

I know the problem art conservation faces in institutions where external funding for all operations has become desirable or necessary: if good conservation is invisible, then providing a site where people can see it carried out offers potential donors something tangible to which their name may be attached. I am familiar with the attitude that objects in a public museum belong to the public and access, including access to their treatment, should be a right of all visitors. I understand the didactic opportunities that may arise when making conservation visible: we can teach the public about our discipline, and advocate for it, by showing them what we do. And I know how much time the alternative—lab tours or public question-and-answer sessions—can take from a conservator's workday.

But are these sufficient reasons to make all our working days a public event? Why is a visible workroom acceptable in a publicly-funded institution where researchers who work with human subjects must stringently prove that those subjects are not exploited? If visible labs require such enhancements as interpretive panels and videotaped interviews, does watching people carry out unfamiliar procedures on objects obscured from view truly enhance visitor understanding? What makes these sites different from the native villages that were so often a feature of late nineteenth and early twentieth century world's fairs? Will we in time see visible conservation as a moral lapse in the way that we now view those earlier examples of people living their lives on display for the amusement of others?

—Sarah Lowengard
New York, NY

Response from Lunder Center Conservators

The Lunder Conservation Center, housed in the Donald W. Reynolds Center for American Art and Portraiture, consists of well-equipped laboratories for the treatment of paintings, objects, paper, and frames in the collections of the Smithsonian American Art Museum and the National Portrait Gallery. The preventive care, examination, and treatment of the collections are our primary responsibility. However, with the labs now visible to the public, our work takes on a new didactic purpose. The rarity of this working situation has resulted in curiosity on the part of our professional colleagues, and we'd like to take this opportunity to describe our experience thus far.

The issue of privacy is very important to us and we will continue to advocate for this need. However, since the museums are open from 11:30 a.m. to 7:00 p.m., there is a window of opportunity in the morning to perform those treatments that require complete privacy and concentration. In addition, some of us have areas that can be screened out and most of our offices have some privacy.

In the Lunder Center, there are elements in place that both enhance the educational experience for the public and minimize distractions to the conservation staff. A programs coordinator was hired to act as an interpreter and facilitator of public experience. This individual, an experienced educator who confers regularly with the conservators, leads tours, responds to an ever-increasing variety of public inquiries, and develops conservation-related educational programs. Lunder Center conservators participate in these activities based on our availability and specialization.

Outside the labs there are interactive kiosks and didactic displays that describe activities in the lab and provide information about the profession, enriching the public's experience as they view conservation work. The comments from the public that are reported to us, or that we hear directly, have been very complimentary. The public is intrigued by the mixture of art and science that they observe. We believe that allowing the public to view our labs,

with their specialized equipment, reinforces the fundamental point that professional conservation requires extensive training and expertise.

Visible conservation in the Lunder Center is part of an evolving effort to educate our visitors about conservation while enhancing their viewing experience in the museums. We have been in the labs for approximately six months now and continue to assess this experiment in visibility, both among ourselves and in open discussions with the directors and chief curators of both museums. At this point, we conservators do not have a unanimous perspective on the experience, but on balance we feel the advantages of this new educational endeavor outweigh the disadvantages.

—Ann Creager, Rosemary Fallon, Helen Ingalls, Catherine Maynor, Lou Molnar, Stefano Scafetta, and Hugh Shockey
Lunder Center Conservators

Response from the National Museum of American Art

The Lunder Conservation Center, five labs and studios that are shared by staff from both the Smithsonian American Art Museum and the National Portrait Gallery, is the result of many years of careful planning and thoughtful consideration of how to make a "behind-the-scenes" facility visible and at the same time meaningful to the public. In the early stages of planning for the Center, the museums sought input from our own conservators, and consulted with conservation professionals at other cultural and educational institutions across the United States. These invaluable conversations helped the museums refine the plans and interpretive materials for the Center. These experts have championed the Center for providing a welcome spotlight on the essential role that conservators play in preserving our shared cultural heritage.

The Lunder Conservation Center is a destination for both the professional community, and for the general public who are becoming increasingly aware that caring for our national treasures is a collective responsibility.

—Claire Larkin, Special Projects Director
Smithsonian Institution
National Museum of American Art Museum

Letter to the Editor

Susan Barger's fine article regarding the history of Conservators in Private Practice (CIPP) filled me with pride and satisfaction. Satisfaction that despite my unyielding personality, or maybe because of it, I have been able to make positive contributions to the profession. Pride that others, in both CIPP and PMG, have carried the torch with much more finesse than I was able to muster.

It is important to note that AIC has become a much more sophisticated and effective organization in the years between the formation of CIPP and today. During the years that I founded both PMG and CIPP, the leadership was much less yielding. At a fateful AIC business meeting in Cincinnati I was forced to step down rather than see the principles that were forged in my New York City apartment be done away with unwittingly. These difficult days called for determination and vision, as do all things that are worth pursuing.

It is important to me that we not only preserve our history, but know it. Our history informs us and guides our actions. The mistakes of the past, even mine, are part of the growth of the organization.

—Jose Orraca
Sharon, CT

AIC News

Membership Renewal Contest Winners

Congratulations to the 2007 membership renewal contest winners! Anyone who renewed their 2007 membership by December 15, 2006 was entered into a contest to win either the grand prize of free registration and two nights hotel accommodation at this year's annual meeting in Richmond, VA or one of fifteen \$20 gift certificates. The grand prize winner is James Wermuth. Recipients of the gift certificates are: Alison Hopper Bishop, Roberto Rosa, Mark Aronson, Evelyn Frangakis, Ann Heywood, Abby A. Shaw, Anne Kingery, Lara Kaplan, Peggy Van Witt, Gregory W. Gromadzki, Vicki Cassman, Tara Parmenter, Gina McKay Lodge, Jessica M. Fletcher, and Tara King.

Innovative Way to Reduce Publication Overstock

The Photographic Materials Group (PMG) recently devised a creative way to reduce its publications overstock while providing education and outreach to institutions around the world.

Like other Specialty Group publications, a large inventory of PMG's *Topics in Photographic Preservation* was stored at the AIC office. Last year, Specialty Groups were asked to reduce the overstock in preparation for AIC's eventual move to a new building. Like other Specialty Group publications, a large inventory of PMG's *Topics in Photographic Preservation* was stored at the AIC office. For the last few years, PMG has had a program of dispersing complete sets of *Topics* for free to PMG-member students and Fellows upon request. Building on the success of this program, PMG decided to distribute free sets to institutions that might not otherwise be able to purchase them.

Institutions were nominated by PMG members. The PMG membership voted to allocate up to \$2,000 to cover the cost of shipping the publication to as many requested institutions as possible. The AIC office generously supplied the labor for packing and mailing the sets, which included an introductory letter from PMG Chair Marc Harnly. Ultimately, sets of *Topics* were distributed to 38 institutions in 18 countries. The nominated institutions primarily consisted of universities, national museums, and archives, such as the Slovak National Archives, the Cinemateca Brasileira, and the Tokyo Polytechnic University. Emphasis was placed on institutions with a teaching mandate and conservators on staff. Fortunately, what began as a problem with inventory overstock ended with a successful outreach opportunity to our colleagues around the globe.

—Brenda Bernier
PMG Publications Coordinator
(617) 495-8596
brenda_bernier@harvard.edu

AIC/FAIC Office Relocation

The demolition clause in the current lease has been put in effect, requiring us to leave our offices at 1717 K Street by the end of September, since the building housing AIC offices will be torn down. We are working with realtors at

Jones Lang LaSalle to find new spaces in Washington's central business district. Additional information will be provided when available. Please contact Eryl Wentworth if you have questions about the upcoming relocation.

Digital Photographic Documentation Task Force

In recent years, the use of digital photography has grown from being practiced by only a small handful of specialists to the dominant tool used in conservation documentation. During the Issues Session of the Annual Meeting in Minneapolis (2005), AIC members expressed a desire for the Electronic Media Group (EMG) to develop guidelines for digital photographic documentation. In October 2006, EMG presented a proposal to the AIC Board to form a Digital Photographic Documentation Task Force.

In January 2007, the AIC Board gave official approval and a budget allocation to this Task Force. The purpose of the Task Force is to provide guidance to the AIC membership on the use of digital cameras and other equipment used in photographic documentation of works of art and other cultural property. The Task Force will focus largely on the photographic aspects of documentation (i.e. image acquisition, output, and storage). It will develop "minimum" and "best practice" guidelines for the AIC membership and may recommend revisions to the Commentaries to the Guidelines for Practice, as needed.

These guidelines will encourage high standards, while taking into consideration the need for affordable solutions. This work will aid conservators in private practice and those in institutional labs and regional centers who are transitioning from film-based documentation to digital formats.

There will be three levels of involvement in the Task Force: Core members, Corresponding members and Advisory Group members. The six Core members will develop the guidelines and procedures for digital photographic documentation. AIC Board-approved Core members include:

Franziska Frey, PhD
Associate Professor, McGhee Professor,

Update Your Contact Information Online!

Visit the Members page at www.aic-faic.org to submit changes to your contact information so the AIC office has your most up-to-date email and mailing addresses on file to better ensure that you receive all your publications and member benefits.

Attention Voting AIC Members!

Recently you were sent an email with a link and instructions on how to vote in this year's AIC election. If you haven't cast your vote already, please do so by March 19. You can visit www.aic-faic.org to submit an online ballot. Please take the time to vote—AIC is your association and your voice matters.

School of Print Media, College of Imaging Arts and Sciences, Rochester Institute of Technology, Rochester, NY

Dawn Heller

Conservator in Private Practice, Philadelphia, PA, Supplemental Faculty, University of Delaware Program in Art Conservation, Delaware, DE

Dan Kushel

SUNY Distinguished Teaching Professor, Technical Examination and Documentation, Art Conservation Department, State University of New York, College at Buffalo, NY

Timothy Vitale

Conservator in Private Practice, Emeryville, CA

Jeffrey Warda

Assistant Conservator, Paper, Solomon R. Guggenheim Museum, New York, NY

Gawain Weaver

Andrew W. Mellon Fellow, Advanced Residency Program in Photograph Conservation, George Eastman House, Rochester, NY

The Task Force will turn to a larger group of Corresponding members for expertise in areas such as imaging science and information technology. Corresponding members will include practicing conservators from different specialty groups and will represent the needs of conservators in private practice, institutions with large and small budgets, and regional centers.

Corresponding and Advisory Group members will be asked to review the guidelines and procedures set forth by the Task Force. This review will help to ensure that the Task Force develops realistic guidelines that will serve the AIC membership. Involvement in the Advisory Group will be sought from each specialty group of AIC.

The first meeting of the Task Force was scheduled for February 25, 2007. The George Eastman House, Rochester, NY generously hosted this meeting. A second meeting of the Task Force is tentatively scheduled for August 2007. The Task Force is expected to complete the project by the end of 2007.

We will announce more information about the work of this Task Force in the coming months. If you are interested in participating or would like additional information, please contact Jeffrey Warda at jwarda@guggenheim.org or Gawain Weaver at gawain.weaver@gmail.com.

—Jeffrey Warda, EMG Chair
(212) 423-3759
jwarda@guggenheim.org

FAIC News

2006 Oral History Project Update

Since 1974 when Rutherford John Gettens spoke at the AIC meeting in Cooperstown and suggested beginning a history project, and George Stout, Mrs. Gettens, Mr. and Mrs. Richard D. Buck, Tom Chase, and Joyce Hill Stoner participated in the first taped interview in 1975 at the Mexico City AIC meeting, there have been 197 additional taped interviews by more than 90 interviewers. A set of fourteen new interviews were carried out in 2006, six by Rebecca Rushfield. Rebecca interviewed Barbara Appelbaum, George Bisacca, Paul Himmelstein, Dorothy Mahon, Jean Portell, and Lynda Zycherman. Other 2006 interviews included Lee Aks by Sharra Grow, Henrik Bjerre by Loa Ludvigsen, Christy Cunningham-Adams by Amber Kerr-Allison, Rosamond Harley by Leslie Carlyle, Mark Leonard and Pieter Meyers by Kristin deGhetaldi, Andrew Petryn by Patricia Garland, and Margaret Watherston by Dawn Rogala. The released transcripts, housed at the Winterthur Museum, Library, and Archives, will be available to interested scholars through the FAIC as part of the growing collection of almost 200 interviews. (Permission to publish any material from the FAIC interviews should be requested separately).

Another set of fifteen special interviews of pioneers who helped with the Florence Flood rescue efforts were carried out in November 2006, at the 40th anniversary symposium, "Conservation Legacies of l'Alluvione" sponsored by the The Conservation Center of the Institute of Fine Arts, New York University and Villa la Pietra, New York University. Four Winterthur/University of Delaware graduate students (including Amber and Kristin, listed above, joined by Lauren Cox and Katie Payne), Rebecca Rushfield, and Joyce Hill Stoner gave up their coffee breaks and lunch hours amid the conference to tape the memories of



Joyce Hill Stoner interviews Andrea Rothe as part of FAIC's Oral History Project.

conservators, scientists, and “mud angels” who had been part of the emergency activities four decades ago. The interviewees included: Nicolette Bingham, Mette Bjarnhof, Henrik Bjerre, Natalie Brooke, Anthony Cains, Dorothy Cumpsty, Alan Farancz, Lucilla Kingsbury, Peter Mallory, Patrick Mattheisen, Joe Nkrumah, Anne Pelikan, Kirsten Piacenti, Andrea Rothe, and Erling Skaug. The NYU sponsors are planning a publication.

As the file of interviews grows, collaboration for an international collection is in progress with the IIC and the ICOM-CC Working Group on History. If you would like a complete list of interviewees or would like to contribute by carrying out an interview, please contact Joyce Hill Stoner at jhstoner@udel.edu or jstoner@winterthur.org for an interview packet.

FAIC Awards George Stout Grants

Seventeen FAIC George Stout Grants were awarded to conservation students to help support their attendance at the AIC Annual Meeting in Richmond, Virginia. Many of the recipients will be presenting papers or posters. The George Stout Memorial Fund is supported by contributions from AIC Specialty Groups and individuals, as well as endowment earnings. A total of \$9,000 was awarded this year to the following AIC members:

Tish Brewer, Brenna Campbell, Rebecca Capua, Mei Chun Chen, Dianna Clise, Catherine Coueignoux, Jennifer DiJoseph, Anne Gunnison, Grace Jan, Yeonjoo Kim, Anya McDavis-Conway, Rachel Penniman, Marie G. Rizkalla, Arianna Lea Shackle, Samantha Sheesley, Lauren Varga, and Annie Wilker.

Student needs for travel support to professional meetings are great. Awards could be made to only half of the eligible applicants this year. To support FAIC scholarships, please contact the AIC office or use the donation form found under “FAIC” on the AIC/FAIC website.

—Eric Pourchot
epourchot@aic-faic.org

Annual Meeting

Detecting Fakes And Catching Forgers

It is a fortunate time for AIC’s Annual Meeting to explore the topic of fakes and fabrications, because the world of art and artifact is increasingly rife with controversy surrounding the creation of forgeries and the misattribution of property. Art crime is now a growing concern, due in part to record auction prices. The FBI’s Art Crime Team—dedicated to the investigation and recovery of stolen or misattributed property—has recovered over 850 items of cultural property valued at over \$65 million since its inception in 2004. Recent research findings by Harvard’s Straus Center for Conservation have raised doubts over the authenticity of several paintings attributed to Jackson Pollock. Additionally, new technology, such as sonic tomography used to create a unique fingerprint for distinguishing works, has started to play an increasingly important role in the detection and prevention of fakes.

With lectures and discussions led by top scholars and experts from around the world, AIC’s general and specialty group sessions will cover important issues such as how the marketplace, museums, and courts define fakes, forgeries, and fabrications; how connoisseurs, art historians, and scientists discriminate authentic works; when deceptive manufacture or misattribution crosses the line to criminal fraud; how law enforcement apprehends and prosecutes criminal perpetrators; and much more. Visit www.aic-faic.org to register today.

Richmond, Virginia: Have Fun

When not attending a workshop or specialty group session at this year’s Annual Meeting, it is easy to spend an afternoon soaking up Richmond’s 400-year history. There are so many sites and attractions within a short walk or car ride from the downtown Marriott and Convention Center! Visits to places such as the Virginia Architecture Center, Virginia Holocaust Museum, Chimborazo Medical Museum, Edgar Allen Poe Museum, The Tobacco Museum, or

Call for Angels 2007

The 2007 AIC Angels project will take place on Monday, April 16, 2007 at the Marshall House Museum, 818 E Marshall Street in Richmond. The house is owned by APVA Preservation Virginia (www.apva.org/marshall) and is approximately six blocks from the conference hotel.

John Marshall, Chief Justice of the United States between 1801 and 1835, built his home from 1788–1790 and lived there until his death in 1835. On the National and Virginia historic registers, it is a temple-front, four-room plan house with an Adamesque interior and has undergone remarkably few changes since Marshall’s ownership. It reflects much of its original appearance, combining Federal characteristics such as Flemish-bond brickwork, a Roman temple pediment, and Neo-classical motifs along with Georgian elements such as rubbed brick lintels, an English-bond brick water table, and paneled interior walls and wainscoting.

The collections consist primarily of decorative arts and domestic artifacts that reflect the lifestyle of the Federal period and help to tell the story of the home life of the Great Chief Justice and his family.

This site was selected by local Angels coordinators, Pamela Young and Holly Herro, because of the diversity of the collections and the opportunity for service. The following projects have been identified as needing the services of this year’s Angels:

- *Silver*: cleaning and possible lacquering
- *Prints*: re-frame various prints, silhouettes, and samplers
- *Books*: create book supports for exhibit purposes
- *Paintings*: refurbish paintings storage area and replace backing boards
- *Looking glass*: analysis and attach backing

A more detailed description of the projects will follow in a later posting on the Conservation DistList and AIC website. Please contact Pamela Young at pyoung@cwg.org or Holly Herro at hollyh@gwm.sc.edu to be part of this exciting event.

continued on page 8

FAIC Donations

FAIC and AIC would like to thank all of those who made a contribution to help support the activities of AIC. Every contribution makes a difference in helping us support our members through educational opportunities and much more.

Christa Gaehde Fund:

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Barbara Ramsay
Bettina Raphael
Nancie Ravenel
Beth Richwine

Maria Sullivan
Joseph Swider
Hanna Szczepanowska
F. Christopher Tahk
Fonda Thomsen
Carolyn Tomkiewicz
Joyce Townsend
Thomas Turner
Catharine Valentour
Nicolas Veloz
Nina Vinogradskaya
Marie von Moller
James von Ruster
Lee Wah
Donna Walcovy
Stephanie Watkins
John Watson
Phoebe Weil
Deborah Wender
Rosamond Westmoreland
Lynn Wicks
Ralph Wiegandt
Mitzi (Mary G.) Willis
Christine Wiseman
Julie Wolfe
Anne Woodhouse
Jim Wright
Barbara Young
Helmut Zitzwitz

continued from page 6

one of the numerous Richmond-area Civil War sites—battlefields, prisons, hospitals, and the White House of the Confederacy—all provide evidence to how intricately linked this modern city is with its past.

Of course, Richmond is not just about history. Take the time to stop by the Carytown shopping district to visit funky boutiques and antique shops or to catch a \$2 movie at the Byrd Theater. Have dinner and drinks at one of the neighborhood restaurants that dot nearly every street corner of the Fan or wander into one of the many art galleries that line Broad Street. And don't let the cobblestone alleys of Shockoe Bottom fool you—cutting-edge music and entertainment heat up each night in this lively downtown district.

The program for this year's annual meeting is sure to captivate the interest of our membership, and we are certain that our host city will do the same. For more information on what to do in Richmond, visit www.richmond.com.

2008 AIC Call for Papers

Conservators are collaborators. The breadth of knowledge required in conservation compels conservators to collaborate with subject matter specialists, scientists, craftsman, artists, and a host of other professionals. The 2008 Annual Meeting General Session will explore the world of conservation collaboration—past, present, and future.

The possibilities are endless, and could include topics such as involving communities in conservation decision making, adapting equipment or techniques from industry or another profession, discovering artist intent, working with futurists to better develop a concept of long-term thinking, or discussing global warming implications for conservation, among many others.

Share your experiences, projects, or thoughts by submitting a paper for presentation. AIC members interested in presenting papers during the General Session of the 2008 AIC Annual Meeting in Denver, Colorado, should email an abstract of no more than 500 words by Friday, July 20, to Sloan Carroll, on behalf of the General Session Committee, at scarroll@aic-faic.org or send it via post to:

AIC General Session Committee
c/o Sloan Carroll
1717 K Street, NW, Suite 200
Washington, DC 20036-5346

Conference Review

AIC Workshop: Inpainting Glaze Spalls on Architectural Terra Cotta and Tiles

The three-day inpainting workshop held November 10–12, 2006 at the Neighborhood Preservation Center in New York City included ten American participants, one Spanish participant, and three instructors. The instructors, Judy Jacob of the National Park Service, Vicki Parry of the Metropolitan Museum of Art Sherman Fairchild Center for Objects Conservation, and Susan Tunick of Friends of Terra Cotta, designed a well-rounded and practical program geared toward the hands-on conservator, though plenty of specification-writing content was included as well.

During the three-day workshop, we received an initial overview of the history of terra cotta from Susan Tunick with slides of original drawings, specifications, manufacturing, and historic buildings. Also included were field conditions illustrating a range of terra cotta pathologies that would induce the need for inpainting glaze spalls. As a follow-up to this overview, Judy Jacob introduced a range of contemporary materials available to be used for inpainting including a list of suppliers, matrix of products, and their method of application for us to experi-

ment with. Products included fill materials ranging from natural hydraulic lime to epoxy and a selection of paints that included emulsions of polyurethane, silicon, epoxy, and acrylic as well as potassium silicates.

We were provided with our own tiles for experimentation and then were guided through the intricacies of mixing and applying the materials application. Vicki Parry's knowledge of color was shared with us both in lecture form and during our in-class exercises. The exercises consisted of applying the fills and glazes while working in groups to mix the different materials. After each day's exercises we would share our opinions about the products' workability, color stability (wet versus dry), and compatibility with the substrate. Actual building tiles and architectural ornaments were provided for full-scale application of the products as well.

The Neighborhood Preservation Center proved to be an excellent choice of location for the course as we were able to work with our samples and the artifacts in the Center's garden for natural light. Judy, Vicki, and Susan were valuable critics in helping us each to achieve color matches that were often "shades of gray" apart from a true match.

Susan Tunick took the group on an insider's tour of the Greenwich Village to view its rich architectural heritage, much of which was commissioned by German immigrants, culminating at the Cooper Union building with its surprise terra cotta components. The tour concluded with a case

Participants receive instruction at the AIC inpainting on terra cotta and tiles workshop held in New York City November 10–12, 2006.



study of a series of terra cotta murals at the Third Street Music School, which required much of the knowledge imparted during the class for a complete understanding. A discussion at the end of the class focused on how we each would consider approaching the conservation problems posed. The participants, experienced conservators, raised excellent technical and philosophical issues during workshop discussion periods and the instructors were discerning moderators.

The course class materials were comprehensive and thorough. In short, the course was well considered, organized, presented, and received. I personally look forward to participating in many more.

—Kate Burns Ottavino, AIC Professional Associate, ALA Associate

New Publications

Architectural Conservation: Issues and Developments, edited by Vincent Shacklock (144 pages, illustrated, ISBN: 978-1-873394-77-9) published by Donhead. A special issue of the *Journal of Architectural Conservation*, Vol. 12, No. 3, Nov. 2006, presents an assessment of the current state of conservation in the UK. For introduction, abstract, and ordering see www.donhead.com.

The Conservation of Decorated Surfaces on Earthen Architecture, edited by Leslie Rainer and Angelyn Bass Rivera (220 pages, illustrated, ISBN: 0-89236-850-0) published by Getty Publications. These symposium proceedings include papers that examine the conservation of decorated surfaces on earthen architecture with four different themes: archaeological sites, museum practice, historic buildings, and living traditions. See www.getty.edu/conservation/publications.

Conservation of Gotland Sandstone: Overview of Present Conditions, Evaluation Methods, by Malin Myrin (266 pages, illustrated, ISBN: 91-7346-568-2). Dissertation published as part of *Göteborg Studies in Conservation*, Vol. 19, addresses the effectiveness and durability of methods and materials used for conservation of Gotland sandstone. Published and distributed by Acta Universitatis Gothoburgensis, Box 22,

SE-405 30 Göteborg, Sweden.

Environmental Deterioration of Materials, edited by A. Moncmanova. (336 pages, ISBN: 978-1-84564-032-3) and published in WIT Press's *Advances in Architecture* series, vol. 21. The book deals with the fundamental principles underlying environmental degradation of widely-used and economically important construction materials such as metal, stone, brick, concrete, timber, cast iron, steel, copper alloys, and aluminum. For full content details see www.witpressusa.com/acatalog/0323.html.

Heritage Values in Site Management: Four Case Studies, edited by Marta de la Torre (180 pages, illustrated, ISBN: 978-0-892367-59-7) published by Getty Publications. The book presents the analysis of four historic sites and discusses their creation and management. See www.getty.edu/conservation/publications.

Monitoring for Gaseous Pollutants in Museum Environments by Cecily M. Grzywacz (160 pages, color illustrated, ISBN: 978-0-892368-51-8) published by Getty Publications. The book discusses environmental monitoring for common gaseous pollutants, with emphasis on passive sampling, planning and conducting of an air quality monitoring program, and interpretation of results and mitigation considerations. See www.getty.edu/conservation/publications.

The editors of the *Journal of the American Institute for Conservation* are always looking for book reviewers to assess these and other titles that have been published in recent years. Please contact Harriet Stratis, book editor, hstratis@artic.edu, or Michele Derrick, editor-in-chief, MDerrick@mfa.org for more information.

Worth Noting

Lebanese War Damage

UNESCO is undertaking a survey of Lebanese archaeological sites to assess the damage to the country's heritage following the recent conflict. The head of the UNESCO mission said that the most severe damage had been seen at the World Heritage Sites of Byblos and Tyre. At Tyre some of the finest examples of imperial Roman architecture in the world have been damaged, while at

Byblos, Venetian and crusader remains have become oil-stained as a result of spillage from a nearby bombed depot.

Vacuum Cleaner Update

Nilfisk-Advance America now packages its HEPA filtered vacuum cleaner with an attached variable speed control unit as a "museum package." This vacuum cleaner package with a variable speed control unit is similar to what has been used in the conservation field for many years, but now includes a redesigned macro-filter, and all the parts needed for museum work. This vacuum cleaner is also available in several models including the GM 80CR (for "clean" rooms) and the GM 80I (for industrial use). Their "home" or "family" vacuum cleaner has been redesigned, with a less powerful motor and a canister that will not accept a variable speed control unit. As before, the GM series and other specialty vacuum cleaners are directly available through Nilfisk-Advance, but the "Family Vacuum" is only available through distributors. Information about product specifications can be acquired through contact with Nilfisk-Advance, directly.

Nilfisk-Advance America, Inc.
300 Technology Drive
Malvern, PA 19355
Toll-free: (800) NILFISK
www.pa.nilfisk-advance.com

Conservation Survey 2006 Report of the Collections Council of Australia

The Collections Council of Australia published its study of human and financial resources in Australian conservation and preservation on October 24, 2006. The report, which presents information for 2003–2008, is available at www.collectionscouncil.com.au.

A simplified finding of *Conservation Survey 2006* is that there is a demonstrated shortage of suitable conservation and preservation workers in the Australian collections sector. In its recommendations, the Collections Council urges collections sector organizations to work together to achieve integrated systems of education and training, in addition to workforce planning in conservation/preservation and stresses that it is important to mobilize now to take advantage of

current social policy agendas, ranging from the skills shortages campaign to the national roll-out of broadband internet access.

It is felt strongly that raising the online profile of conservation/preservation is likely to lead to better resourcing for the care of collections, as more people inside and outside the collections sector become aware of the vibrancy of the field.

Also, The Collections Council is preparing to embark on a project to characterize the condition of each facility that houses collections in Australia. The connections that will be made through this process with collections enthusiasts are a rich potential source for expanding the membership base of professional organizations. It is possible for professional organizations to structure their membership requirements to cater to the needs of both fully-trained professionals and also interested members of the public. In order to take advantage of the many opportunities currently arising for the field of conservation/preservation in particular, and the collections sector in general, it is important to expand the resource base. This kind of expansion can be aided by government grants, but must essentially come from motivated and well-organized professional and peak-body organizations in the collections sector.

Allied Organizations

HERITAGE PRESERVATION



MayDay: Disaster Response Preparation

Hurricanes

Katrina, Rita, and Wilma provided a wake-up call, reminding us of the importance of disaster preparedness. Ironically, the Heritage Health Index, released soon after the hurricanes, reported that few institutions have disaster plans, and for some of those that do, the plan is out of date.

On May 1st, set aside some time to do at least one thing to get more prepared to respond to a disaster, or help those who need to develop a disaster plan.

Here are some simple ideas:

- If you have a disaster plan, make sure it's up to date.
- If you don't have a plan, commit to creating one by making a timeline for its development.
- Review and update key documents (including collections inventories and site, building, room, and storage plans); make copies to be sent off site.
- Conduct a building evacuation drill, evaluate the results, and discuss ways to improve on your staff's performance.
- Update your staff contact information and create a wallet-size version of your emergency contact roster, e.g., Pocket Response Plan™ (PReP™) at www.statearchivists.org
- Assess risks to your collection.
- Identify and prioritize important collection materials.
- Eliminate hazards such as storage in hallways, blocked fire exits, or improper storage of paints, solvents, etc.
- Do annual maintenance and checks—test your alarm system(s), fire extinguishers, etc.
- Make a plan to install any needed safety systems.
- Plan to train and drill an in-house disaster team.
- Provide staff with easily accessible disaster response information, e.g. <http://www.heritageemergency.org>
- List and plan to secure disaster response supplies for documentation, personal safety, clean-up, and salvage.
- Identify off-site storage options for your collections.
- Find a "buddy" institution to work with in case of a disaster.
- Get to know your local firefighters and police—invite them to come tour your institution and give pointers on safety and preparedness.
- Develop a timeline for writing a continuity of operations plan.
- Plan to take a course in risk assessment or disaster planning.

For more suggested activities and resource materials, visit www.heritagepreservation.org.

National Effort Launched to Rescue Public Murals, Project Seeks Recommendations of Murals to Save

Rescue Public Murals, a national project to save public murals in the United States, has launched an initiative to collect information on important outdoor murals that are deteriorating in communities nationwide.

Based at Heritage Preservation, the project will bring public attention to U.S. murals, document their unique artistic and historic contributions, and secure the expertise and support to save them. The project recently received significant funding from the Getty Foundation, as well as from the National Endowment for the Arts, the Booth Heritage Foundation, and the Wyeth Foundation for American Art.

Individuals and communities are invited to submit information about public murals, particularly those that appear to be in poor condition, at www.RescuePublicMurals.org. These recommendations will help Rescue Public Murals form local committees that will work with Heritage Preservation and professional conservators to assess the condition of highly endangered murals and raise awareness and funding for their preservation.

This year, Rescue Public Murals will select ten deteriorating murals for in-depth assessments involving a conservator, the artist who created the mural, and community supporters. The assessments will result in recommendations for conservation, maintenance, and fundraising. Heritage Preservation also has started planning for a comprehensive database of U.S. murals.

Rescue Public Murals will be modeled on Save Outdoor Sculpture (SOS!), an award-winning program of Heritage Preservation that inventoried 32,000 works of outdoor sculpture nationwide and resulted in more than \$8 million being spent on saving outdoor sculpture. "SOS! taught us that documenting public art is a vital step in ensuring its proper, long-term care. ... We look forward to having the same success with public murals," says Heritage Preservation's President Lawrence L. Reger.

An advisory committee that includes AIC members Mark Golden, Leslie Rainer, and Joyce Hill Stoner,

along with others, will advise Heritage Preservation on Rescue Public Murals. Co-chairing the committee are Timothy W. Drescher, a mural scholar and former co-editor of *Community Murals* magazine, and Will Shank, an AIC member and past head of conservation at the San Francisco Museum of Modern Art.

UNESCO

The 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and its 1954 and 1999 Protocols

The 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict (hereafter referred to as “the Convention”) is the first international agreement of universal vocation focused exclusively on the protection of tangible cultural heritage in the event of armed conflict. Its scope covers cultural property of great importance such as historical monuments, archaeological sites, works of art, manu-

scripts, books, and other objects of artistic, historical or archaeological interest as well as scientific or important collections of artifacts or archives (cf. Article 1 of the Convention). All such property is generally protected under the Convention, regardless of its origin or ownership. To enjoy general protection, State Parties are not required to register or place the property in an official inventory.

The Convention may be summarized by two crucial notions—safeguarding of and respect for cultural property.

The first notion, the safeguarding of cultural property (cf. Article 3 of the Convention), consists of taking measures in peacetime for the safeguarding of cultural property situated within the territory of a State concerned with the foreseeable effects of an armed conflict. The Convention does not enumerate on such measures and leaves them to the discretion of the relevant authorities of the country concerned. This omission has been remedied by Article 5 of the Second Protocol (1999) providing, for example, the preparation of inventories, the planning of emergency measures for

protection against fire or structural collapse, the preparation for the removal of movable cultural property or the provision for adequate in situ protection of such property, and the designation of competent authorities responsible for the property’s safeguarding.

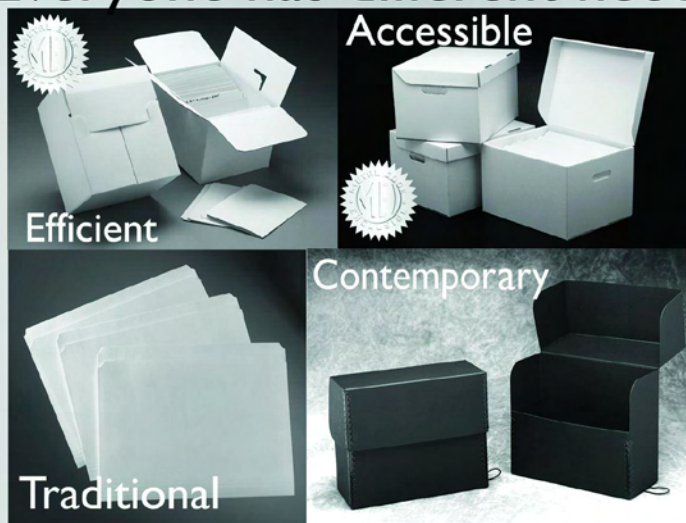
One of the safeguarding measures may consist of the marking of generally protected immovable cultural property with the distinctive emblem (“the Blue Shield”) of the Convention (cf. Articles 6, 16 and 17 of the Convention). This is not an obligation but a possibility left to the full discretion of States Parties. To paraphrase William Shakespeare, the decision “to mark or not to mark” depends on such factors as the quantity of cultural objects, the distances between such objects, and the potential military objectives in the country concerned. There are both advantages to marking (e. g. visibility of cultural property) and disadvantages (e. g. making the property known to a potential enemy). Sadly, the war in former Yugoslavia has provided examples of how marked cultural property can be intentionally targeted.

Continued on page 15

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continued from page 1

(in the green light range). The laser must always be used with wavelength appropriate safety glasses and care should be taken by users to avoid inhaling the cleaning byproducts during treatment (Vergès-Belmin 2003).

Most research on the use of lasers in conservation has concentrated on the treatment of architectural stone sculpture, with a focus on understanding and evaluating surface characteristics after cleaning with this tool has been completed. For example, researchers have noted that laser treatment does not seem to disturb the gypsum layer—an alteration product that results from sulfur rich pollutants. In comparison, these delicate layers are often lost when stone is cleaned using other traditional techniques such as water wash, bead blasting, or chemical poulticing, primarily because the gypsum surface is fairly soft and water soluble.

Some researchers have noted that the laser-cleaned surfaces may appear yellowed. The causes for this yellowing have been rigorously investigated and are clearly due in part to the remaining gypsum and laminar gypsum/stone surface normally removed during more traditional cleaning campaigns. Surfaces after laser cleaning may also appear very slightly more roughened than those found after all the gypsum is removed by chemical or water clean-



Figure 1. Prophet statue from the Cathedral of Cremona before laser treatment

ing. Also, the original surface may have a yellow tint due to surface enrichment of iron and other metals that are left behind when the stone matrix is changed to gypsum and then eroded away over time. A yellowed appearance may also be attributed to a very thin layer of surface dirt that may be left behind by the laser cleaning treatment (Vergès-Belmin and Dignard 2003). A concluding treatment of a gentle water poultice has been shown to remove the yellow color, and allows conservators to make final decisions about surface appearance (Cooper n.d.).

Other researchers have investigated the use of a longer pulse length laser to achieve a whiter surface (Salimbeni et al. 2003). These lasers appear to leave a surface with less yellow tone, probably by removing another very small fraction of the gypsum/dirt surface. Results for this type of cleaning can be found in the early work at Cremona in Northern Italy. Although there are hundreds of examples of lasers having been used to clean architectural stone, the work at Cremona is useful because it offers some unique opportunities to study the long-term effects of laser cleaning. After almost 20 years of normal aging in an outdoor environment, conservators and researchers can compare the condition of laser cleaned stone with other conservation treatments because these treatments were used simultaneously on different sculptural elements.

The Cathedral of Cremona is one of the many remaining landmarks of 14th-century architecture in northern Italy. In addition to its many Renaissance features, the Cathedral incorporates some sculptural elements from the previous Cathedral thought to have been created in the 11th century. Among these elements are four sculpture of prophets which adorn the portico overlooking the city's main Piazza (fig. 1). The life-sized sculptures are carved in Istria limestone.

In the summer of 1989, the lower two of these sculptures were cleaned using a long pulsed Nd:YAG laser operating at 1064 nm. The remaining two upper sculptures were cleaned using traditional methods including chemical poultice and micro sand blasting.

Sidebar 1. Results of tests

conducted ten years after the laser-cleaning of Cremona sculptures

In this case the Istria limestone statues were partially protected by the portico, but were generally open to normal weathering conditions.

Laser-cleaned sample exhibits a smooth and still polished surface, without evidence of newly formed deposits.

The spectrophotometric analysis shows the presence of a low concentration of calcium oxalate corresponding to the residual patina.

The SEM imaging of this surface appears coherent and homogeneous, with same spots representing an early state of corrosion.

Small quantities of gypsum are incorporated in the patina, but do not seem to be cause of further corrosion.

The good quality of the surface has apparently reduced the formation of new deposits.

No damage caused by laser cleaning is detectable, indicating that the laser procedure had been safely applied.

There may have been some degradation to date because the protective layer of corrosion was removed.

About ten years after the cleaning, analysis was conducted by Renzo Salimbeni, Roberto Pini, and Salvatore Siano from Institute of Quantum Electronics, in Florence, Italy.

Subsequently, the same set of statues was reexamined, inspected, and photographed in the summer of 2004. The laser-cleaned surface appears to be in good condition and is withstanding the weathering and effects of time as well or better than the chemically treated sculpture (figs. 2 and 3). It is difficult to find a clear indication of significant yellowing of the laser-cleaned surface.

Extensive research has also been conducted regarding the use of lasers to clean metal surfaces. Perhaps the most notable of the metal cleaning treatments in recent years is the cleaning of the “Door of Paradise” by Lorenzo Ghiberti. The doors consist of a number of square bronze panel inserts that were gold leafed after being cast. The doors are among the icons of Renaissance art and replicas will be placed into the Baptistery of

the Cathedral of S. Maria del Fiore in Florence following the treatment so that the originals can be displayed in an indoor museum environment. The conservation treatment of the Door of Paradise was deemed particularly difficult due to the presence of deposits of copper corrosion both below and on top of the gold leaf. For treatment, the IFAC-CNR (Consiglio Nazionale delle Ricerche also known as Institute for Applied Physics “Nello Carrara” Italian National Research Council) of Florence combined laser cleaning with localized poultices of Rochelle salts and the use of a fine needle to mechanically clean the surface. This approach eliminated the need to remove the panels from their supports in the door. Laser cleaning was deemed to leave a more stable cleaned surface than was achieved when the panels were cleaned with Rochelle salts alone. In this example, the inclusion of lasers in a comprehensive treatment program enabled high quality conservation while reducing risky handling of the works.

In addition to the numerous examples of the well understood conservation treatments on stone and metal, a survey of the literature yields information on a wide number of promising tests for many types of materials. (Sidebar 2) Lasers are usually chosen for a variety of reasons including their ability to achieve results without the drawbacks of other techniques and because they can be used remotely. Additionally, laser light cleaning can complement traditional treatments, providing the conservator with yet another sensitive and flexible tool. As more research continues, we expect to see laser use as a commonplace tool in the cleaning of materials such as ivory, terra cotta, textiles, parchment, paper, and glass.

Other major foci of laser research in objects conservation are diagnostic and documentation uses. Techniques such as laser-induced breakdown spectroscopy (LIBS), Raman Spectroscopy, laser tomography, and laser-induced fluorescence are all changing the way we conduct

Sidebar 2. Materials that are being researched as good candidates for laser cleaning treatments

Ivory: Ivory is not easily cleaned as it is very porous and tends to wick up solvents that tend to dry up and damage the ivory. Extensive research has shown that careful application of laser light in the visible wavelength may be an effective treatment for soiled ivory and may allow for the conservation of subtle surface decorations such as stains applied by the artist. A successful treatment was conducted on a very frail Coptic ivory at the Museums of Merseyside in Liverpool.

Madden, O. et al. 2003. “Removal of dye-based inks stains from ivory: evaluation of cleaning results based on wavelength dependency and laser type” LACONA IV—Journal of Cultural Heritage 1. 98–105, and author communication with John Larson

Paintings: Extensive research has been done using eximers and Er:YAG lasers (which have important advantages in different wavelengths) to clean paintings. The best results seem to be obtained on works that have very little impasto. Still, in certain instances, especially when overpainting, dirt, or varnishes are not easily removed using traditional techniques, lasers may be helpful in an integrated treatment approach.

McGlinchey, C. et al. 2005 “Evaluation of lasers for the removal of overpainting from a 20th C minimalist painting” LACONA V Lasers in the Conservation of Artworks. 209–216

Teule, R. et al. 2003. “Controlled UV laser cleaning of painted artworks: a systematic effects study on egg tempera paint samples.” Journal of Cultural Heritage 1. 209–215

DeCruz, A. et al. 2005 “ErYAG laser applications on Marble and limestone sculpture with polychrome and patina surfaces” LACONA V Lasers in the Conservation of Artworks. 113–124

Parchment: A large amount of research has been done on parchment which implies that parchment can be successfully cleaned using lasers. The parchment appears to be robust with regards to laser light and the very high degree of spatial control that can be obtained using a laser allows for cleaning around delicate lettering and illumination on parchment.

Kautek, W. et al. 2003 “Diagnostics of parchment laser cleaning in the near-ultraviolet and near-infrared wavelength range.” LACONA IV—Journal of Cultural Heritage 1. 179–184

Glass: Research implies that the non-contact laser approach can be a good means of cleaning of delicate glass. The laser can remove deposits and hazing that is too well adhered to remove safely using a scalpel.

Römic, H. et al. 2003. “Laser cleaning of stained glass window— Final results of a research project” LACONA IV— Journal of Cultural Heritage 1. 112–117

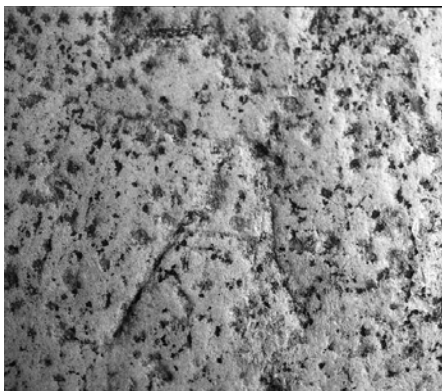


Figure 2. Laser cleaned Istria limestone 15 years after treatment



Figure 3. Treated prophets 15 years later. The top statue is cleaned using chemical and bead blasting techniques while the bottom is cleaned using a long pulsed Nd:YAG laser.

analysis in conservation research. In particular Raman spectroscopy, which is a technique that is complementary to FTIR, has demonstrated new potential in the past few years. One of the great advantages of these techniques is that they do not require traditional sampling as the laser either removes nothing or ablates a very small (usually imperceptible amount) of the art object. Further, these techniques do not require direct contact.

Laser scanning has changed the realm of possible documentation techniques available to conservators and scholars. Three dimensional laser scanning allows for non-contact photo archiving and even replication of objects. These techniques can eliminate the need for replication through casting and can enable study and his-

torical recreation (Fowles et al. 2003). Laser scanning is even being proposed as a tool to digitally recreate whole sites as a means of providing tourists access to art/archaeological sites while eliminating actual foot traffic.

Lasers have become an important tool for the conservation and documentation of works of art. The laser is a well-understood and effective tool for certain cleaning applications, particularly cleaning of stone and metals. Further, there are a number of laser systems designed specifically for the conservator that are portable and have convenient handheld beam delivery wands. Laser based techniques are also able to yield information concerning the chemical makeup of works of art and to improve documentation techniques for three dimensional works. It is likely that the use of lasers will continue to grow in the field. Those interested in continuing to follow that progress will want to keep track of the LACONA conferences. The next conference will be held in Madrid, Spain in September 2007 (www.lacona7.es). We look forward to seeing some of you there.

—Meg Abraham
Independent conservation scientist
2222 Laurel Canyon Blvd
Los Angeles, CA 90046
(323) 656-0154
Megabraham60@yahoo.com

Further Information:

A few of the laboratories most involved in laser research for cleaning of stone, metal, and related materials include the Opeificio delle Pietre Dure di Firenze, Laboratoire de Recherche des Monuments Historiques (LRMH), Lasercebtter FH Münster (Steinfurt), National Museum and Galleries on Merseyside (Liverpool), Foundation for Research and Technology Hellas (F.O.R.T.H.), and the Instituto di Fisica Applicata—Florence.

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Cooper, M. "The application of laser cleaning in the conservation of twelve limestone relief panels on St. George's Hall" in LACONA VI—at press.

Fowles, P. S. et al. 2003. "The laser recording and virtual restoration of a wooden sculpture of Budda" in LACONA IV—*Journal of Cultural Heritage* 1. 367–371.

Salimbeni, R., R. Pini, and S. Siano. 2003. "A variable pulse width Nd:YAG laser for conservation" in LACONA IV—*Journal of Cultural Heritage* 1. 72–76.

Vergès-Belmin, V., et al. 2003. "A review of health hazards linked to the use of laser for stone cleaning" in LACONA IV—*Journal of Cultural Heritage* 1. 33–37.

Vergès-Belmin, V. and C. Dignard. 2003. "Laser yellowing: myth or reality?" in LACONA IV—*Journal of Cultural Heritage* 1. 238–244.

People

Valeria Orlandini, formerly acting paper conservator (2002–2006) at McKay Lodge Fine Arts Conservation Laboratory, Inc. in Oberlin, Ohio is currently working in the Conservation Division at the Library of Congress. She can be reached at (202) 707-2713 or vaor@loc.gov.

Have you changed jobs?
Opened your own private practice? Won an award? Please consider submitting a notice to *AIC News's People* column to inform your friends and colleagues. Information should be submitted to scarroll@aic-faic.org.

The second notion of the Convention, respect for cultural property, consists of the obligation to refrain from using cultural property (to include its immediate surroundings or appliances for its protection) for purposes likely to lead to its destruction or damage in the event of armed conflict. This obligation is complemented by a corresponding obligation of the attacker to refrain from any act of hostility directed against such property (cf. Article 4(1) of the Convention). These two obligations embody the basic premise that cultural property shall be spared unless used for military purposes. However, the Hague Convention provides a waiver from those obligations based on military necessity.

The obligation to respect cultural property also includes measures aimed at prohibiting, preventing, or stopping any form of theft, pillage, misappropriation, or vandalism against such property (cf. Article 4(3) of the Convention) as well as the prohibition of reprisals against cultural property (cf. Article 4(4) of the Convention). There is no waiver of imperative military necessity from these obligations.

Because the implementation of the Convention depends largely on the cooperation of the military, the Convention contains a number of obligations in the military field. These include introducing the relevant provisions in peacetime to ensure the compliance of military regulations or instructions; fostering a spirit of respect for cultural property and cultures of other nations; and creating, in peacetime, the relevant military services responsible for securing respect for cultural property and cooperation with their civilian counterparts in charge of the safeguarding of cultural property (cf. Article 7 of the Convention).

In the case of a conflict not of an international character occurring within the territory of one of the Parties to the Convention, each party to the conflict is bound to apply, as a minimum, its provisions relating to respect for cultural property (cf. Article 19(1) of the Convention).

Parties to the Convention are required, within the framework of their ordinary criminal jurisdiction, to prosecute and to punish persons (regardless of their nationality) who violate its provisions or order such violations (cf. Article 28 of the Convention). To complement this provision, the Second Protocol added

a specific chapter on issues such as serious violations, jurisdictional issues, extradition, or mutual legal assistance.

The Convention was adopted together with a Protocol that prohibits the export of cultural property from an occupied territory and requires the return, if exported, of such property to the originating territory. The Protocol also expressly forbids the appropriation of cultural property as war reparations due to the clear recognition of the special value of cultural objects.

Currently, 116 States are party to the Convention, 93 of which are also party to the 1954 Protocol. The United States participated actively in the 1954 Hague Intergovernmental Conference, which elaborated and adopted the Convention and its 1954 Protocol. It signed the Final Act of the Conference and the Convention on May 14, 1954. On January 6, 1999, President Clinton asked the U.S. Senate for advice and ratification of the Hague Convention, and for accession to the 1954 Protocol. In his letter regarding ratification, the President stated the following:

“United States military policy and the conduct of operations are entirely consistent with the Convention’s provisions. In large measure, the practices required by the Convention to protect cultural property were based upon the practices of U.S. military forces during World War II.

...
I believe that ratification of the Convention and accession to the Protocol will underscore our long commitment, as well as our practice in combat, to protect the world’s cultural resources.”

It should be pointed out that the end of the Cold War and the disappearance of bipolarity resulted in the renewed activity of a number of armed conflicts in the world, in particular in the former Socialist Federal Republic of Yugoslavia and the Soviet Union. Such conflicts have demonstrated a blatant disregard for the law of armed conflict and a loss of respect for human life and cultural heritage. They have also demonstrated certain deficiencies in the implementation of the Convention. For this reason, in 1991

the Secretariat together with a number of States party to the Convention initiated a review of the Convention. The review’s purpose was to elaborate a new supplementary legal instrument to fill in existing gaps concerning, for example, the control system of the Convention, the reinforcement of penal aspects of the protection of cultural property, and the lack of an institutional body to monitor the implementation of the Convention. The eight-year process of review resulted in the adoption of the Second Protocol to the Hague Convention by the March 1999 Hague Diplomatic Conference.

In comparison with the original Convention, the Second Protocol is considerably advanced concerning cultural heritage because, among other things:

- (1) it creates a new category of enhanced protection for cultural heritage of the greatest importance for humanity, which is protected by relevant national legislation and is not used for military purposes;
- (2) it elaborates sanctions for serious violations against cultural property; and
- (3) it defines conditions under which individual criminal responsibility applies.

The most important advance is the establishment of a twelve-member Committee for the Protection of Cultural Property in the Event of Armed Conflict, which has the power to implement the Second Protocol and de facto the Hague Convention, in respect of those States which will be party to both instruments.

To conclude, it should be noted that this Second Protocol is supplementary to, and in no way replaces, the Convention and the 1954 Protocol. States party to the Convention that join the Second Protocol will have access to a two-tiered system of protection. The original Hague Convention is still open for ratification, accession, and succession, and will continue to provide a basic level of protection for its States Parties, including those not willing or not able to become party to the Second Protocol. The Second Protocol will grant a more sophisticated and higher-level of protection for those Parties wishing to

obtain it. Finally, it is necessary to point out that only a State that is party to the Convention may become party to the Second Protocol.

The Convention, together with its two Protocols, is administered by the United Nations Educational, Scientific and Cultural Organization (UNESCO), headquartered in Paris.

—Jan Hladik
Programme Specialist, International Standards
Section, Division of Cultural Heritage
UNESCO
(33.1) 45.68.37.93
j.hladik@unesco.org

Washington Watch

National Heritage Area Act of 2006

The National Heritage Areas Act of 2006 passed both houses of congress and was signed into law by President Bush on October 12, 2006. Senator Thomas (R-WY) introduced this bill (s. 203) in January 2005. The Act established ten new National Heritage Areas. These areas include the Northern Rio Grande National Heritage Area, the Arabia Mountain National Heritage Area, the Mormon Pioneer National Heritage Area, and the Chaplain Valley National Heritage Partnership. The remaining sections of the Act allow for studies to be conducted at specific locations throughout the United States to determine their eligibility for status as National Heritage Areas.

Information provided by Bruce Craig, director of NCH.

In Memoriam

William P. Crusius (1927–2006)

William Crusius, paper and book conservator and master book binder of over 50 years, passed away in Hazel Crest, Illinois on December 20, 2006 at the age of 79.

Bill began his career in conservation over 50 years ago at R.R. Donnelley and Sons in Chicago, Illinois. Over the course of 33 years at R.R. Donnelley, he learned the dual crafts of paper and book conservation and master bookbinding. In addition to

the study of chemistry and drafting, Bill trained with Tim Barrett, William Anthony, and Bernard Middleton, among others. The 1982 closing of the Extra Bindery by R.R. Donnelley and Sons began a new era in Bill's life when he and his coworker turned partner, Robert Weinberg, opened Graphic Conservation Company as the premiere private paper conservation lab in Chicago. In 1987 Bill, together with three partners, created Midwest Freeze-Dry, Ltd., a firm devoted to treating water damaged library and archival materials. From the beginning, Bill was committed to high quality museum standard conservation. Bill was a Fellow of the AIC since 1982 and an active member of the Chicago Area Conservation Group.

A specialist in the conservation of works of art on paper, Bill was highly dedicated to his many devoted clients, and many of these relationships lasted over 25 years. He also was committed to training future generations of paper conservators. Over the years, with patience and good humor, Bill was instrumental in teaching numerous interns and conservators, who now practice throughout the United States. For several years, Bill taught classes at the Campbell Center for Historic Preservation in Mount Carroll, IL. Those who trained with him knew him to be kind, generous, detail-oriented, patriotic, and a lover of puns. His crossword puzzle prowess was famous as well as his strong will to drive the distance for a good taco.

In addition to enjoying his work as a conservator, Bill was happily married for 55 years to his dear wife Jane. Together they raised their four loving children, nine grandchildren and three great grandchildren. He was dedicated to his family and lovingly reminisced of growing up in Chicago with his parents and beloved brother. An avid fisherman, Bill spent his summer vacations with his family every year in Green Lake, Wisconsin. He was also a skilled gardener, wood carver, and aficionado of spicy foods.

Bill will be missed and fondly remembered by all who knew him.

—Christina Marusich
cm@graphicconservation.com

Health and Safety

Check Your First Aid Supplies

Remember those first aid kits you have stationed on the lab walls or sitting on a shelf in a closet? Have you checked them recently? Make it a habit to start each new year off on a safe note by ensuring that basic first aid supplies are readily available in your laboratory!

If no one has been designated to oversee the contents and placement of first aid kits in your lab, then why not take it upon yourself to ensure the safety of your co-workers and yourself? Perhaps a monthly rotation schedule of safety point-persons would help to keep everyone aware of the need to continually put safety first.

Customize the supply kit to coincide with specific equipment and treatments common to your work space. Also be sure to check the freezer for ice packs, and the eye wash stations to make sure they are working properly and are compliant with OSHA regulations. In case disaster strikes, be sure that emergency supplies are available for the staff, including fast foods such as protein bars, nuts, dried fruit, etc. that are packed with protein and carbohydrates (stored in sealed containers) and bottled water.

The Health & Safety table will again be available in the Exhibit Hall at AIC's 35th Annual Meeting in Richmond, VA on April 18 and 19, 2007 from 10:00 a.m. to 5:30 p.m. Stop by to talk with us about lab safety and pick up one of our First Aid Kit brochures developed by fellow Health & Safety committee member, Mary Ballard.

First aid kit suggested basic supplies include:

- several pairs of fresh latex-free gloves
- latex-free band-aids in several sizes
- sterile gauze pads
- non-stick wound dressing
- rolls of sterile gauze
- adhesive tape
- antibacterial ointment
- alcohol pads
- antiseptic towelettes
- antimicrobial hand wipes
- elastic bandages

- a pair of safety goggles
- a few disposable mouth/nose covers
- scissors
- tweezers
- a breathing barrier

Stock up on supplies as needed. Play it safe. Be prepared.

Grants and Fellowships

IMLS Responds to Federal Formula Grants for Museums

Last fall AASLH took the lead on asking members of Congress to write IMLS and ask that the agency explore the feasibility of formula grants for museums to parallel the federal formula grants that IMLS currently provides to states for libraries. IMLS received letters from several members of Congress and in mid-December announced that the agency will undertake an effort to explore the feasibility of formula grants to the states for support of museum services. IMLS has employed an outstanding strategist and policy advisor, Celeste Colgan, to take on this important project that will include a review of relevant funding models and working with community leaders, museum professionals, and educators across the country to convene local hearings to investigate the public's need for museum services and the potential for meeting those needs through federal grants to states. A report will be published in December 2007.

This is, indeed, good news for the Federal Formula Grant Coalition. However, with a yearlong study the Coalition cannot and will not wait for the report before moving forward with this important effort. During the first half of 2007 the Coalition will begin making its case to members of Congress and implementing strategies for gaining support for the initiative with IMLS's reauthorization in 2009. The Coalition believes the feasibility study commissioned by IMLS will verify what we all know—museums need more money from the federal government and state governments in order to sustain themselves into the future.

AASLH is pleased to act as administrator for the Federal Formula Grant Coalition. Members of the Coalition can be found on the AASLH website at www.aaslh.org. If you live in a state or region whose museum association has not signed on as a member of the Coalition or if your museum is represented by a national organization that is not a Coalition member, let them know you support the initiative and ask that they support it by becoming a member of the Federal Formula Grant Coalition.

Working together can secure a brighter financial future for America's museums. Please help by asking all associations to join in on the effort.

AASLH Offers Alderson Internship Grant Program

AASLH is offering its smaller institutional members the opportunity to apply for the Alderson Internship Grant Program. Recognizing the demand for students to gain "real world" experience and for our members to get qualified interns into their institutions, AASLH will offer this internship opportunity (up to \$3,000) to one of its members to hire a summer intern.

The host institutions must provide information on what they expect their intern to do and match funds at a 1:3 level (that is \$1 for every \$3 that AASLH provides). To be eligible, a historical society must be an institutional member of AASLH with an annual budget under \$500,000. For more information visit www.aaslh.org.

We the People Challenge Grants

NEH has announced the fourth year of its *We the People* Challenge Grants program. The program invites proposals for challenge grants designed to help institutions and organizations secure long-term improvements in and support for humanities activities that explore significant themes and events in American history, thereby advancing knowledge of how the founding principles of the United States have

shaped American history and culture for more than two hundred years. The Endowment particularly welcomes proposals for programming at America's historic places (historic sites, neighborhoods, communities, or larger geographical regions) as well as applications that address this theme through the use of digital technologies.

Grants of up to 1,000,000 in federal funds are possible. Visit the NEH website www.neh.org for more information.

Grant and Fellowship deadlines are now online. Please visit www.aic-faic.org to view up-to-date listings.

New Club Quarters Now Open

Club Quarters, Trafalgar Square, London, is a historic landmark and has grand, newly-restored public rooms including a luxury, digital café along with spectacular space for the restaurant and bar.

AIC members received discounted rates at all Club Quarter locations across the country and abroad. Visit www.clubquarters.com for more information or to make a reservation.

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SPECIALTY GROUPS



ARCHITECTURE

2007 Annual Meeting: You may have missed the early bird rate, but it is not too late to register for the AIC Annual Meeting in Richmond, VA at the advance rate. When you register, don't forget to sign up for the ASG dinner and business meeting. The dinner on April 19 is open to all, but tickets must be purchased in advance. Lunch will be provided at the ASG business meeting on April 20. It is free for ASG members, but please register in advance so that the correct number of meals and handouts can be prepared.

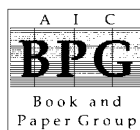
Election of ASG Officers: Thanks to Eryl Wentworth and Ruth Seyler in the AIC office and James Cocks and Dorothy Krotzer, the ASG is now wrapping up its first election of officers using electronic balloting. The primary goal in switching to electronic balloting is to increase member participation in the ASG elections. If you did not receive an e-mail with instructions on voting for ASG officers, please contact Dorothy Krotzer, Chair of the ASG Nominating Committee. Please also contact Dorothy if you have comments on this year's voting process and suggestions for improving the voting process in future elections.

Thanks are also due to all of the candidates who agreed to run for ASG officer positions. The incoming program chair and secretary/treasurer will be announced at the ASG business meeting in Richmond, VA on April 20.

If you have information relating to the ASG that you would like to have included in the next issue of

AIC News, or questions on the information included in this article, please contact me at the telephone number or e-mail address listed below.

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



BOOK AND PAPER

AIC 2007 Annual Meeting: It is not too late to register for the 2007 AIC Annual meeting in Richmond, VA. A schedule of the speakers for the Book and Paper Sessions can be found on the BPG website at <http://aic.stanford.edu/sg/bpg>. Program Chair Jennifer Koerner has organized a terrific schedule of speakers touching on subjects that will appeal to the wide range of interests of BPG members. In addition, the schedule on the website lists the talks in the RATS session, many of which directly relate to book and paper issues.

Assistant Program Chair Alexis Hagadorn, working with the RATS group, has planned a lovely reception for us on Thursday, April 19, from 6–8 p.m. at the Library of Virginia. BPG is extremely grateful to the Library of Virginia which, as our reception sponsor, has waived its standard facility rental fee for us. Don't forget to register for a ticket for the reception on your AIC registration brochure!

Finally, don't forget that the Library Collections Conservation Discussion Group is also holding a session as part of the Electronic Media Group (EMG) on Wednesday, April 18 entitled "Digitization in Libraries."

Budget Surplus: After soliciting ideas from the membership and discus-

sion among the BPG officers and committee chairs, I would like to propose that the following expenses be added to the budget for 2008:

- \$4,000 towards the conference publication of "Printed on Paper: The Techniques, History and Conservation of Printed Media." BPG is a co-sponsor of this meeting and, as such, should make a financial contribution. This contribution will assure that a high-quality publication of the conference proceedings will be available even to those who can't attend the conference.
- Increase budget for travel for the BPG Executive Council (Chair, Treasurer/Secretary, Program Chair, and Vice Program Chair) from \$1,000 to \$2,000. This amount has not been updated since it was incorporated into the budget in 1995.
- Increase BPG contributions to the Stout and Professional Development Funds from \$750 each to \$1,000 each.

These expenditures, along with the increase in last year's budget of \$3,000 towards publication of the BPG Annual, will be sufficient to lower our budget surplus to the level recommended by the AIC auditor. There is still time for comment on this proposal before the BPG business meeting; please send your comments to me at ejacobson@ushmm.org. We will be voting on this budget proposal at the BPG business meeting on Wednesday, April 18 during the AIC annual meeting. As a reminder, the business meeting is open to all members of BPG, however you will need a ticket if you would like the lunch. I look forward to seeing you at the meeting in April.

—Emily Jacobson, BPG Chair
(202) 488-0477
ejacobson@ushmm.org



CIPP

Annual Meeting: The April annual meeting is fast approaching. If you have not yet registered or found accommodations now is the time! The CIPP program will be a luncheon on Wednesday, April 18th. Entitled "When Questions Arise about Age, Attribution or Authenticity: Managing Risk for Conservators in Private Practice" both Jessica Darraby, Attorney at Law, and author of *Art, Artifact & Architecture Law* and James Martin, Principal, Orion Analytical, LLC will present. Ms. Darraby is founder of an art law firm based in Los Angeles with offices in New York City and represents a national and international clientele in the arts and architecture, with affiliate counsel around the country, offering clients a full range of art-related services. She testifies and serves as an expert on forged artworks, frauds, fakes, valuation, and professional appraisal practices. James Martin is the organizer of this year's general session and is the founder of Orion Analytical, a materials analysis and consulting firm, where he studies the structure and composition of materials ranging from paints on Egyptian artifacts to fabric softener packaging, and consults internationally as an expert on authenticity studies, insurance claims, and criminal and civil proceedings.

CIPP will also hold our annual dinner and business meeting on Thursday, April 19 from 6:00–8:00 p.m. All CIPP members, or potential members are invited to meet at the Europa Mediterranean Cafe and Tapas Bar, 1409 E Cary Street, Richmond. A cash bar and carefully selected tapas buffet will provide an excellent opportunity for informally discussing life in private practice. Please take this opportunity to acquaint yourself with CIPP. A short business meeting will follow. Tickets may be purchased from the AIC office and a limited number of tick-

ets will be available at the registration desk in Richmond.

CIPP Website: Jan Hessling, CIPP Secretary and webmaster, has recently posted all CIPP publications on our members-only section of the website. Please contact Jan Hessling or Jill Whitten to get the log in information if you are a new member.

Certification: Nancy Pollak, the CIPP liaison to the Certification Working Group writes, "anyone who has been through a certification program, or knows someone who has and is willing to share their experiences, please contact me." This group would like to make some progress and would love to hear from you. Please contact:

Nancy Pollak
Art Care Associates
Post Office Box 4141
Frederick, MD 21705
(301) 845-1010
nrpollak@aol.com

The CIPP board looks forward to seeing you or meeting you in Richmond!

—Jill Whitten, CIPP Chair
(713) 426-0191
whitten@artconservators.com



ELECTRONIC MEDIA

2007 Annual Meeting: The EMG session at the Annual Meeting in Richmond will take place on Wednesday, April 18. We will begin with our business meeting and lunch from 12:00–2:00 p.m., held at the hotel/conference location. EMG is celebrating its 10th Anniversary, so please make plans to attend (\$18 ticket required). We will distribute more details as the date approaches.

The afternoon session is from 2:00–5:30 p.m. on Wednesday, April 18.

Please note a change in the 2007 Program Brochure that was mailed to you. Instead of a presentation on digital forensics, the afternoon session will begin with a panel discussion on digitization in libraries. This discussion is a collaboration with EMG and the Library Collections Conservation Discussion Group (LCCDG) of BPG. The discussion will be moderated by Steve Puglia, Christine McCarthy, and Sarah Reidell.

The program will also include talks on education of electronic media conservators, Nam June Paik's "Electronic Superhighway," and international standards in the care and handling of magnetic tape. Thanks to Sarah Stauderman, Program Chair, for putting together a great program.

Rules of Order Changes: The EMG Board has proposed amendments to the EMG Rules of Order to change the term of office for Program Chair and Assistant Program Chair to one-year terms. This will allow the Assistant Program Chair to become the Program Chair, making this a two-year commitment to the Board. We also propose to stagger the elections to provide continuity between Board cycles.

Finally, the amendments include language to allow for electronic voting of the membership. A vote on the Rules of Order change will be sent to the EMG membership by mail ballot in February. Please look for your ballot in the mail and remember to vote.

Nominations: Once the membership votes on the Rules of Order change, the EMG Nominating Committee will present candidates for Assistant Program Chair and Secretary/Treasurer. We expect this to be an electronic vote of the membership and the results will be announced at our business meeting in Richmond.

The Nominating Committee includes Timothy Vitale, Andrew Robb, Kate Murray, and Will Real (ex officio). If you are interested in either of these positions on the board, or would like to nominate someone, please contact Timothy Vitale at tjvitale@ix.netcom.com, Kate Murray at kmurray@umd.edu, or



any of the other members of the Nominating Committee.

Digital Photographic Documentation Task Force

Update: The AIC Board has given official approval and budget allocation to the Digital Photographic Documentation Task Force, with a first meeting scheduled for February 25th in Rochester, NY. Please see pages 4–5 in this newsletter for further information. You can also contact Jeffrey Warda at jwarda@guggenheim.org or Gawain Weaver at gawain.weaver@gmail.com.

EMG Listserv: The EMG Listserv subscription instructions have changed. If you are an EMG member and would like to subscribe, complete the form at <https://mailman.stanford.edu/mailman/listinfo/emg-membership>. This page also provides complete information about posting to the list and accessing the list archive. If you have any questions about the listserv, contact Alice Johnston, EMG Secretary/Treasurer and list administrator at emg-membership-owner@lists.stanford.edu.

—Jeffrey Warda, EMG Chair
(212) 423-3759
jwarda@guggenheim.org



OBJECTS

Annual Meeting: The OSG will be holding its first dinner event this year, at the Capital Ale House in Richmond on Thursday, April 19th. Tickets are \$30 and space is limited, so please register in advance. The 2007 business meeting will be held there following dinner, so do come by even if you eat elsewhere. We are currently putting together the agenda now—send any items you have to me or to Jennifer Bosworth.

Kress Travel Grant: OSG was awarded a Kress travel grant to bring Kathy Tubb, Lecturer in Cultural

Heritage Studies at the Institute of Archaeology, from London to speak at the archaeological session. Kathy plans to speak on the subject of “Negotiating Encounters with Suspect Artifacts.”

Committee update: After much effort, the Outreach Committee has established a link within the OSG web page. The space will be used to post examples of innovative networking and publicity efforts by OSG members. Check it out soon at <http://aic.stanford.edu/sg/osg/info.htm#news>. And many thanks to Emily Williams and Rachel Perkins Arenstein for making it happen!

Publications update: Hooray! The 04 and 05 Postprint volumes have been edited, converted to PDF and are awaiting a CD publisher. Editing of the 06 volume is well underway and may even be finished by the annual meeting. Sincere thanks go to Paul Messier and Sloan Carroll, who provided invaluable technical assistance on the 04/05 volumes, to Chris Del Re, for editing the 06 papers, and to Ginny Greene, our OSG “Postprint Queen.”

More website developments are also in the works. Gerri Strickler and Julie Wolfe will be working with Vanessa Muros, OSG web liaison, to put all the tips presented at the last two annual meetings on the OSG website as well. Keep an eye out!

Reminder: The Objects Specialty Group (OSG) is soliciting candidates to run for OSG Program Chair 2007–2008 term. If you are interested in submitting your candidacy or would like to nominate someone to serve the OSG, please contact Nominating Committee Member Sheila Payaqui at (304) 535-2961 or spayaqui@hotmail.com. Position descriptions are available on the OSG website.

—Katie Holbrow, OSG Chair
(413) 458-5741
khobrow@williamstownart.org



PAINTINGS

2007 Annual Meeting: Here on this snowy March day in Cleveland, I’m very much looking forward to spring and to seeing PSG members in April in Richmond, VA. If you would like more information about the talks, the PSG abstracts are online on the AIC website under “Annual Meeting.” And please sign up for the Tips Luncheon on Friday, April 20. Golden Artists’ Colors is subsidizing the speakers’ lunches, and there will be a drawing for door prizes.

Don’t forget to contact Program Chair Tiarna Doherty if you would like to give a tip! It doesn’t take much time to prepare a tip, and you will be providing helpful information to your colleagues.

Also plan to attend the PSG business meeting on Friday afternoon from 4:30–5:30 p.m. This year AIC Board member Meg Craft will attend to answer any questions we might have for the board. Early in April, I will post the business meeting agenda on the PSG list serve (and we will, of course, hand it out as usual at the meeting itself.) If there are any issues you would like to see addressed, just send me an e-mail.

PSG Catalog: The Stretcher and Strainer Chapter has been completed! A round of applause and three cheers are in order for the editorial board, the current director Carol Christensen, and previous director Sarah Fisher for all their hard work. The chapter is now being professionally copy edited, and Carol and the board have submitted a grant proposal to the Kress Foundation to fund the cost of publication. We should know by April 1 if the grant has been approved.

PSG webpage and AIC website: PSG Secretary/Treasurer Christina O’Connell along with Barbara Heller, Erica James, and Erin Kelly are working on new text for our webpage (which has not been updated in a number of years.)



A draft of the new text will be submitted for approval by the membership at the business meeting in Richmond. Also Helen Mar Parkin, PSG Publication Chair, and Chris Stavroudis, PSG list serve "Mom," are representing the PSG in discussions concerning AIC's upcoming website redesign. If you have any suggestions for improving the website, you can send either of them an e-mail.

Digital Photography

Documentation: A topic of concern to many of us is the use of digital photography as conservation documentation. As noted by Electronic Media Group Chair Jeffrey Warda on pages 4–5, the EMG proposal for a Digital Photographic Documentation Task Force to the AIC Board has been approved. By the time that you receive this newsletter, the task force will have conducted its first meeting in their efforts to develop guidelines for making the transition from traditional film to digital documentation less confusing to the conservation community.

Student Project on Digital

Documentation: Adam Novak, a graduate student in the Winterthur program, is working on an independent study entitled, "Guidelines for Conservators: Documentation Images Captured with a Digital Camera." Adam has received advice from a number of experts including Jeffrey Warda and Paul Messier, and his work is directed specifically at conservators in private practice and those who work in institutions without IT departments. He hopes to have the paper printed by the University of Delaware this spring and also released online for wider dissemination.

More Opportunities to

Become More Involved with AIC:

Please consider volunteering to be a JAIC book reviewer or to peer review an article by contacting Michelle Derrick, JAIC editor-in-chief. Also don't forget that shorter communications (as well as longer articles) are always welcomed for submission to JAIC.

—Wendy Partridge, PSG Chair
(216) 658-8700
wpartridge@ica-artconservation.org



PHOTOGRAPHIC MATERIALS

2007 Annual Meeting: Plans have been finalized for the PMG luncheon and business meeting at the 2007 AIC Annual Meeting in Richmond, VA on Friday, April 20, 12:00–2:00 p.m. At the lunch, Grant B. Romer, Director of the Advanced Residency Program at the George Eastman House, will deliver the presentation "Fauxtography" relating to the annual meeting theme of "Fakes, Forgeries, and Fabrications."

Publications News: *Coatings on Photographs* is selling extremely well. All indications point to a complete recovery of costs expended by the PMG to produce this book, which is an amazing accomplishment. Big thanks go to Connie McCabe and PMG Publications Manager Brenda Bernier for the major marketing efforts they have made on behalf of the book and PMG. We all also recognize the production support of *Coatings on Photographs* was generously provided by funds from the Andrew W. Mellon Foundation and the Samuel H. Kress Foundation. In addition, publication news includes the work to scan all past volumes of *Topics in Photographic Preservation* with the eventual goal of making them available online and on disc.

New PMG Officers Elected:

The new slate of PMG officers for 2007 was elected at the recent PMG business meeting in Rochester. The officers-elect are Chair, Adrienne Lundgren alun@loc.gov, Program Chair, Lyzanne Gann fgannpmg@airpost.net, and Secretary/Treasurer, Erin Murphy emurphy519@yahoo.com. Our congratulations and appreciation goes out to Adrienne, Lyzanne, and Erin.

They will officially assume their responsibilities at the business meeting in Richmond.

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



RESEARCH AND TECHNICAL STUDIES

2007 Business Meeting: It has been fifteen years since the Research and Technical Studies specialty group was formed so I thought this would be a good time to see if we are living up to the mandate for the formation of the group. The following quote is taken from the AIC Specialty Groups Fact Sheet. "Formed in 1992, the Research and Technical Studies (RATS) group now has 210 members. The purpose of RATS is to promote the advancement of scientific research in the field of conservation and to promote effective interaction of conservators and scientists in furthering the development of conservation practice. Activities include: 1) programs to facilitate exchange of technical information, 2) funding technical reviews and publishing informative monographs, 3) special topic sessions such as workshops and other sessions at AIC annual meetings, and 4) encouraging and sponsoring scientific or technical pre-sessions in all other specialty group sessions at AIC annual meetings."

The latest figures available show that we now have 219 members, so we must be doing something right to keep our members coming back for more. Well, how about the rest? I haven't been a RATS member for all of the past fifteen years but I have attended enough of the specialty sessions to conclude that we seem to be doing a reasonably good job at providing the AIC membership with the participation expected of us when the group was formed. Of course there is always room for improvement. We have co-sponsored one publication, presented special topic sessions, co-chaired presenta-



tions with many of the other specialty groups, and conducted at least one workshop (I only know of one but there have been others). Now we need some ideas to keep us relevant for another fifteen years.

Some enticements have been added to the 2007 RATS business meeting to encourage more members to attend—see the program brochure for details. I will be asking for input from all in attendance for their ideas on how we can expand and/or improve on the services we provide to the AIC membership. If you absolutely cannot attend the meeting, feel free to send me an email with your comments.

Finally, I would like to again encourage those qualified individuals to upgrade your AIC membership to a higher level.

—Paul L. Benson, RATS Chair
(816) 751-1266
pbenson@nelson-atkins.org



TEXTILES

2007 Annual Meeting: In a short period of time we will once again assemble for our annual meeting, held this year in Richmond, VA. Mary Ballard has put forth an exciting program. The TSG schedule is listed on the AIC-TSG web site under “current news.” Also important, a venue for our yearly dinner and cocktails will be held at The Jefferson Hotel, which is about 1/2 mile from the AIC Marriott hotel. Tickets are \$35.00 for dinner.

TSG Spring Mailing: This year’s mailing is important. Participation of our members is essential if we are to obtain decisions, which reflect the true thoughts and values of our community. Please participate in the vote by returning your ballots or attending the TSG business meeting. Issues included are online voting, future TSG officers, postprints on the web, and the new TSG achievement award.

—Ann Frisina, TSG Chair
(651) 259-3385
ann.frisina@mnhs.org



WOODEN ARTIFACTS

Annual Meeting: The WAG Session promises to be very interesting with national and international speakers presenting papers on a variety of authenticity issues, such as ‘brown’ and veneered furniture, painted surfaces, interior woodwork, gilding, and more. Abstracts of the papers can be found on the WAG website. I would like to thank Rian Deurenberg for her outstanding work in organizing the program.

I would encourage everyone to attend the business meeting after the WAG Session on Friday, April 20. There will be several important issues to be voted on and everyone’s vote and voice will make a difference. Most importantly, we will attempt to amend our Rules of Order to allow for on-line voting for WAG officers. If the change is acceptable to the membership, online voting for WAG officers will begin in 2008.

The floor is currently open to nominations for the WAG Officers positions. Both the Chair and Treasurer are two-year terms and the Program Chair is a one-year position. Anyone interested in filling these positions, please contact me ASAP. It is my hope that we can post the proposed slate of officers to our listserve before the Annual Meeting.

Website: Apart from the 2007 abstracts for the WAG session in Richmond, VA, a new addition to the WAG website is a translation of a 1771 treatise, “The Art of Making Various Glues,” by WAG’s own Arlen Heginbotham.

In addition, I am still working with Gordon Hanlon to start a database based on Chris White’s poster on dating screws. Gordon has done an excellent job of editing the poster and gaining institutional support for publishing the photo-

graphs. Once it is loaded on the web, it is our intention to encourage members to submit images of screws that belong to important-dated pieces of furniture. This is an exciting project and I thank all those involved.

French American Partnership (FAP): Would you like to learn something truly new? Last April, WAG, with the support of the University of Delaware, was able to professionally record the four French master craftsmen during their visit. The demonstrations were by Xavier Bonnet on “18th-C French Upholstery Techniques,” Benoît Jenn on “French Chairmaking,” Marie Dubost on “Recutting Gesso,” and Anna Østrup demonstrating “Wax Polishing.” These recordings represent a tremendous harvest of information and the entire set takes seven DVDs. The first three demonstrations are recorded on two DVDs each. The individual demonstrations are also available separately. The DVDs will be on sale soon, and I will post that information to the WAG website and the WAG-distlist as soon as it becomes available.

Furniture in Italy (FII): A group of interested WAG members has formed an informal committee to develop plans for a mid-career education program focusing on Italian furniture. The scope of the project is to build on the highly successful model of FIF I & II by visiting craftsmen, conservators, regional museums, and curators in an attempt to gain a deeper appreciation for Italy’s rich craft tradition, cultural heritage, and conservation practice. The details of this project are still developing and I will pass along more information as it becomes available.

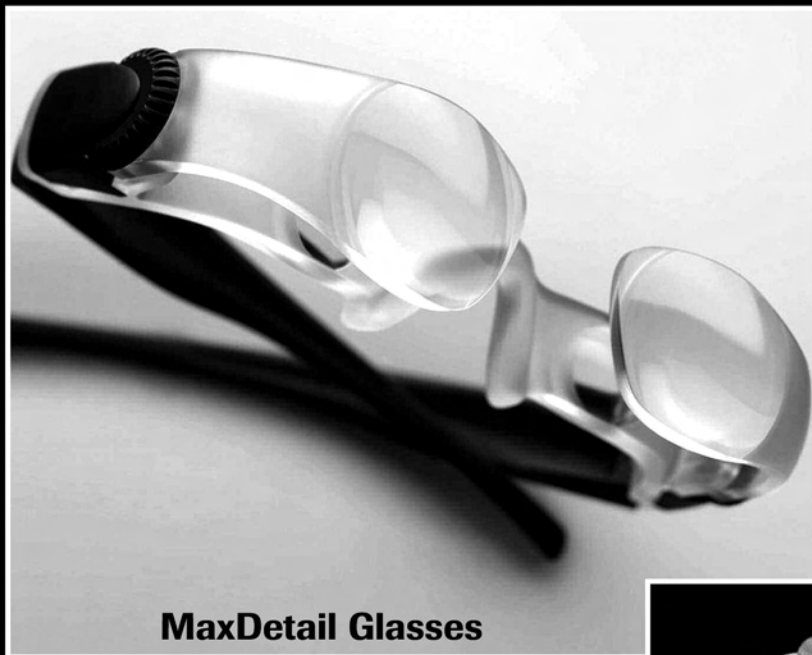
The following are on the FII committee: David G. de Muzio, Flavia Perugini Dunbar, Tad D. Fallon, Holly Salmon, and Joseph Godla, Chair.

I am also pleased to announce that with the generous financial support from the proceeds of the French American Partnership (FAP), foundations willing to fund the FII project are being researched.

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

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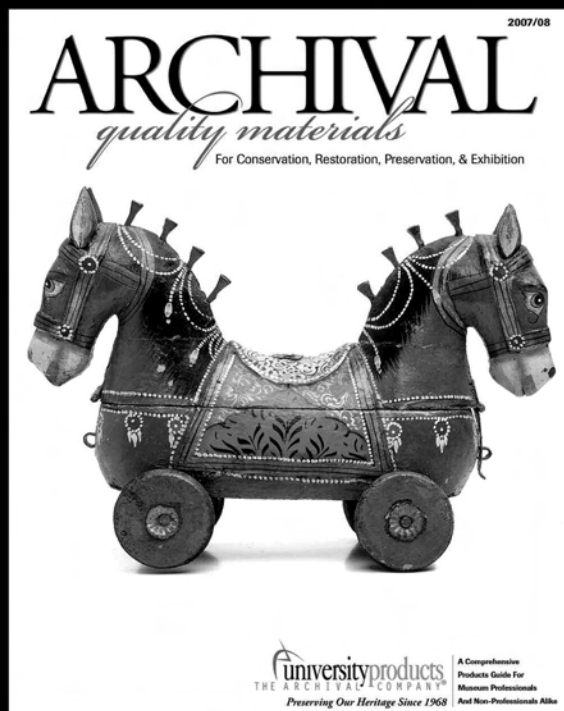
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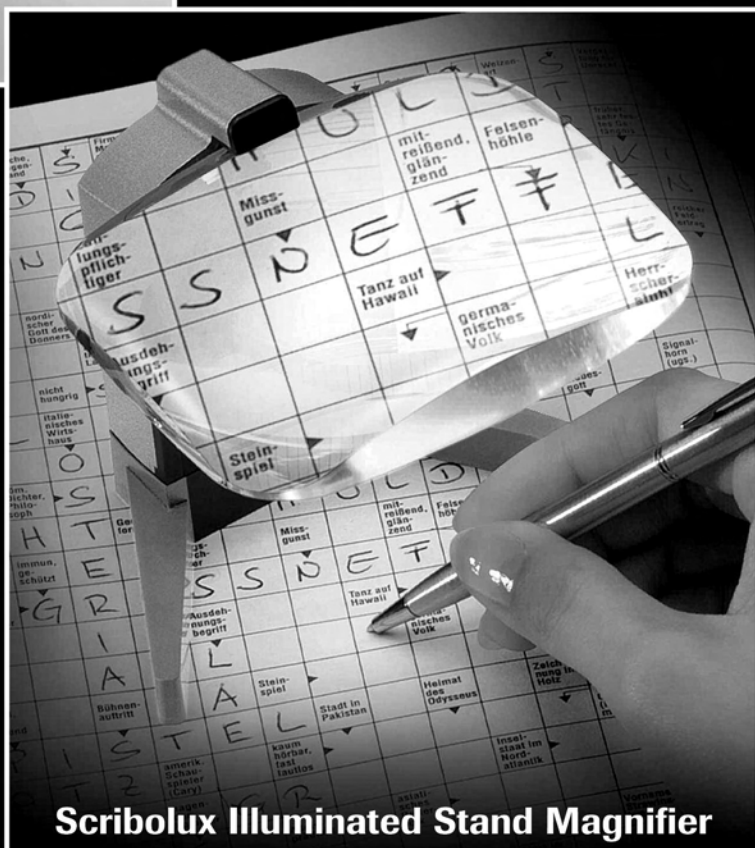
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COURSES, CONFERENCES, AND SEMINARS

CALL FOR PAPERS

September 14–15. Call for papers for the Mass Spectrometry and Chromatography Users' Group (MaSC) Meeting. Submission deadline April 30. Philadelphia, PA—Contact: Ken Sutherland, masc07@philamuseum.org; www.mascgroup.org

Call for papers: "Perspectives in Vernacular Architecture." The Journal of the Vernacular Architecture Forum. Contact: Howard Davis, hdavis@aaa.uoregon.edu; Louis P. Nelson, lnelson@virginia.edu

January 17–19, 2008. Third International Architectural Paint Research Conference. Hosted by the Historic Preservation Department in the School of Architecture at Columbia University. Deadline for submission of papers is March 1, 2007. New York, NY—Contact: Mary Jablonski, Historic Preservation Program, Columbia University, New York—Contact: maj152@columbia.edu www.aprconference.us

AIC April 21–25, 2008. "Collaborations in Conservation." 36th Annual Meeting of the American Institute for Conservation of Historic and Artistic Works. Deadline for submission of papers is July 20. Denver, Colorado—Contact: Sloan Carroll, scarroll@aic-faic.org.

May 27–30, 2008. "The Birth of an Industry—from Forest to Paper during the 19th Century." 29th IPH Congress of International Paper Historians. Deadline for submission of papers is April 30. Stockholm, Sweden—Contact: Jan-Erik Levlin, Flygkaptensgrand 4F, 00200 Helsingfors, Finland; jan-erik.levlin@iki.fi; (011) +358 40 5116049

September 22–26, 2008. "Diversity in Heritage Conservation: Tradition, Innovation and Participation." ICOM-

CC 15th Triennial Meeting. Deadline for abstracts is April 13. New Delhi, India—Contact: + 39 06 58 55 34 10; secretariat@icom-cc.org; <http://icom-cc.icom.museum/TriennialMeetings/>

GENERAL

AIC March 7. "Beyond the Proposal: Researching Potential Funders for Conservation." AIC Online live videoconference, 1–2 p.m. EST. Contact: Eric Pourchot; AIC, (202) 452-9545, ext. 12; epourchot@aic-faic.org; registration forms at www.aic-faic.org.

March 29. World Trade Center Documentation Symposium. The New York State Archives, Documentary Heritage Program. New York, NY—Contact: Ray LaFever rlafever@mail.nysed.gov or Laura Zelasnic lzelasni@mail.nysed.gov; (518) 402-5077

AIC April 16–20. "Fakes, Forgeries and Fabrications." AIC 35th Annual Meeting. Richmond, VA—Info: www.aic-faic.org

AIC April 16–17. "Museum Exhibit Lighting." Pre-session of AIC 35th Annual Meeting. Funded by a grant from the National Endowment for the Humanities. Richmond, VA—Info: www.aic-faic.org

April 30–May 1. "Managing the Intangible: Creating, Storing and Retrieving Digital Surrogates of Historical Materials." The 21st Annual National Archives Preservation Conference. Adelphi, MD—Contact: Richard Schneider, (301) 837-3617; richard.schneider@nara.gov; www.archives.gov/preservation/conferences/2007

AIC May 3–31. "Laboratory Safety for Conservation." AIC Online course.

Contact: Eric Pourchot; AIC, (202) 452-9545, ext. 12; epourchot@aic-faic.org; registration forms at www.aic-faic.org.

AIC May 7–11. "Introduction to the Microscopical Identification of Conservation Materials." Presented by the College of Microscopy, with support from AIC. Westmont, IL—Contact: Tricia Bevill, 630-887-7100; courses@mccrone.com; <http://www.collegeofmicroscopy.com>

May 10–11. The International Conference, Conservation Science 2007. Organized by the Institute of Conservation Science, in collaboration with the Centre for Conservation and Promotion of Cultural Heritage of the Politecnico di Milano and the Department of Food Science, Technology and Microbiology (DiSTAM) of the University of Milan. Politecnico di Milano, Italy—Contact: iconnect@icon.org.uk; www.icon.org.uk

May 13–18. ICOM-CC Interim Meeting, Collegium Maximum, on Upholstery. Presented at the Jagielonski University. Krakow, Poland—Contact: Leather: Andreas Schulze, andreas.schulze@lfd.smi.sachsen.de; Textiles: Mary Ballard, ballardm@scmre.si.edu; Wood, Furniture, and Lacquer: Dr. Hanny Hanna, hnnnc@yahoo.com

AIC May 14–18. "Chemistry for Book Paper, & Textile Conservators." Presented by the Campbell Center for Historic Preservation Studies, with support from AIC. Mount Carroll, IL—Contact: (815) 244-1173; registrations@campbellcenter.org; www.campbellcenter.org

COURSES, CONFERENCES, AND SEMINARS

May 18–20. 33rd Annual Canadian Association for Conservation (CAC) Conference.
St. John's, Newfoundland and Labrador—
Contact: Cathy Mathias, Program Chair, cmathias@mun.ca; <http://www.cac-accr.ca/english/e-CAC-conference.asp>

May 21–26. "Building for the Future: Museums of the 21st Century." 2007 Society for the Preservation of Natural History Collections (SPNHC) Annual Meeting.
St. Paul, MN—Contact: Minnesota Historical Society, (651) 259-3382; Fax: (651) 296-9961; <http://www.smm.org/spnhc/>

May 23–25. Plastics: Looking at the Future and Learning from the Past Conference.
Victoria and Albert Museum, London—
Contact: Brenda Keneghan, b.keneghan@vam.ac.uk; www.vam.ac.uk/activ_events/courses/conferences/index.html

AIC June 25–27. "Assessing the Skin: Characterizing the Source, Methods, and Deterioration of Animal Hides." Funded by a grant from the National Endowment for the Humanities. Special scholarships available. In collaboration with the Winterthur Museum and Winterthur/University of Delaware Program in Art Conservation. Winterthur, DE—Contact: Eric Pourchot; AIC, (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org

AIC July 9–13. "Adhesives for Conservation." Funded by a grant from the National Endowment for the Humanities. Special scholarships available. In collaboration with the Conservation Center of the Institute of Fine Arts, New York University, New York City, NY—Contact: Eric Pourchot; AIC, (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org;

registration forms at www.aic-faic.org

AIC July 23–27. "The Chemical Microscopy of Art and Artifacts." Presented by The Conservation Center, Institute of Fine Arts, NYU, with support from AIC.
New York—Contact: Anuja Butala; (212) 992-5888; anuja.butala@nyu.edu;

August 20–24. ICOM 21st General Conference: Museums and Universal Heritage, Vienna, Austria—Contact: Armine Wehdorn, armine.wehdorn@oenb.co.at or <http://austria.icom.museum/2007/index.html>

September 5–8. "Relevance=The Bottom Line." AASLH 2007 Annual Meeting.
Atlanta, GA—Contact: (615) 320-3203; www.aaslh.org

September 10–15. Third Mass Spectrometry and Chromatography Users' Group (MaSC) Workshop and Meeting. Philadelphia Museum of Art, Winterthur Museum and Country Estate, and Agilent Technologies. Philadelphia, PA, Winterthur, DE, and Little Falls, DE—Contact: Ken Sutherland, masc07@philamuseum.org; www.mascgroup.org

September 24–28. "Preserving Aboriginal Heritage: Technical and Traditional Approaches." The Canadian Conservation Institute's (CCI) 2007 Symposium. Ottawa, Canada—Contact: Carole Dignard, (613) 998-3721, ext. 151; carole_dignard@pch.gc.ca

September 27–29. Fourth Forbes Symposium on Scientific research in the Field of Asian Art, Washington, DC—
Contact: www.asia.si.edu

AIC October 1–4. "Mastering Inpainting." Presented by the Campbell Center for Historic Preservation Studies, with support

AIC "AIC Collections Emergency Response Training." Funded by a grant from the Institute of Museum and Library Services—Contact: Eric Pourchot; AIC, (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org

May 14–18. In collaboration with Southeastern Museums Conference and Charleston Museum. Charleston, SC

October 15–19. In collaboration with the National Park Service Harpers Ferry Conservation. Charleston, WV

November 12–16. In collaboration with Seattle Art Museum. Seattle, WA

from AIC.
Mount Carroll, IL—Contact: (815) 244-1173; registrations@campbellcenter.org; www.campbellcenter.org

October 17–19. "Contemporary Collections." Australian Institute for the Conservation of Cultural Material (AICCM).
Brisbane, Queensland, Australia—
Contact: Davina Bonner, davina.bonner@qm.qld.gov.au; Amanda Pagliarino, amanda.pagliarino@qag.qld.gov.au; Liz Wild, liz.wild@qag.qld.gov.au

November 19–23. Museum Microclimates Conference. Co-organized by the National Museum of Denmark, ICOM-CC and Conservation Centre Vejle.
The National Museum of Denmark, Copenhagen—Contact: musmic@natmus.dk; <http://www.natmus.dk/microclimates>

COURSES, CONFERENCES, AND SEMINARS

BOOK AND PAPER

AIC May 7–11. “The Use of Bleaching Treatments in Paper Conservation.” Funded by a grant from the National Endowment for the Humanities. In collaboration with the Gerald R. Ford Conservation Center. Omaha, NE—Contact: Eric Pourchot; AIC, (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org

AIC September 5–7. “Printed on Paper.” International conference, in collaboration with AIC Book and Paper Group, University of Northumbria, and The Print Council of America, held in Northumbria, United Kingdom—Contact: <http://northumbria.ac.uk/pop>

September 17–21. 11th IADA Congress: 50th Anniversary of IADA (Internationale Arbeitsgemeinschaft der Archive-, Bibliotheks-, und Graphikrestauratoren. Vienna, Austria—Contact: brgit.reissland@icn.nl

AIC October 17–20. “Modern Drawing and Painting Media.” Funded by a grant from the National Endowment for the Humanities. Special scholarships available. In collaboration with the AIC Book and Paper Group and the Morgan Library, New York City, NY—Contact: Eric Pourchot; AIC, (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; registration forms at www.aic-faic.org

ELECTRONIC MEDIA

August 6–31. SOIMA 2007: Safeguarding Sound and Image Collections. Rio de Janeiro, Belo Horizonte and Sao Paulo, Brazil—Contact: www.iccrom.org

OBJECTS

March 19–24. “International Round table Congress on Recent Research into the Nature, Condition and

Conservation of Seals.” Oxford, UK—Contact: CS Woods, The Bodleian Library, Broad Street, Oxford, OX1 3GB UK

March 23–25. “Spring Meeting: The Use and Manipulation of Materials.” ICON Ceramics and Glass Group. Sussex, UK—Contact: roshodges@waitrose.com; www.icon.org.uk

AIC August 6–10. “Conservation of Stained Glass.” Presented by The Conservation Center, Institute of Fine Arts, NYU, with support from AIC. New York—Contact: Anuja Butala; (212) 992-5888; anuja.butala@nyu.edu

September 6–8. “Decorated Surfaces on Ancient Egyptian Objects: Technology, Deterioration and Conservation.” ICON Archaeology Group and the Fitzwilliam Museum, University of Cambridge. Cambridge, UK—Contact: Julie Dawson, jd110@cam.ac.uk; Susi Pancaldo, spancaldo@museumoflondon.org.uk; www.icon.org.uk

September 11–14. “Bigstuff 2007.” Dortmund, Germany—Contact: BigStuff07@bergbaumuseum.de

September 24–25. “Plaster Casts: Making, Collecting and Displaying from Classical Antiquity to the Present.” Oxford, UK—Contact: www.plastercasts.org

PAINTINGS

March 23. Setting the Scene: Traditional Paint Forum Conference. Normansfield Theatre. Teddington, London—Contact: Christine Sitwell, +44 1793 817766; christine.sitwell@nationaltrust.org.uk

April 20. Retouching Conference run jointly by the ICON Paintings Group and British Association of Paintings Conservator-Restorers (BAPCR).

Courtauld Institute of Art, London—Contact: Secretary, BAPCR, P.O. Box 258, Blofield, Norwich, Norfolk NR13 4WY, United Kingdom; secretary@bapcr.org.uk

TEXTILES

November 6–10. 6th North American Textile Conservation Conference (NATCC): “Facing Impermanence.” Washington, DC—Contact: <http://www.textilemuseum.org/natcc/main.htm>

WOODEN ARTIFACTS

May 10–12. 2nd Scandinavian Symposium on Furniture Technology and Design “Marquetry—Past and Present.” Vadstena, Sweden—Contact: www.lie.se/vadstena

May 13–18. ICOM-CC Interim Meeting: Upholstery. Krakow, Poland—Contact: Malgorzata Sawicki, margarets@ag.nsw.gov.au

COURSE OFFERINGS

The American Academy of Bookbinding Courses
Contact: (970) 728-3886; staff@ahhaa.org; www.ahhaa.org

American Association for State and Local History
Basics of Archives (June 4–July 6); Digitizing Historic Collections (March 21–23, April 18–20, July 11–13, August 1–3); Historic House Museums Issues and Operations (April 26–27); Collections Management and Practices (June 28–29); Collections Camp: Military History (July 25–27).
Varied locations—Contact: (615) 320-3203; www.aaslh.org/workshop.htm

The Amsterdam Maastricht Summer University

COURSES, CONFERENCES, AND SEMINARS

Amsterdam, The Netherlands—Contact: +31 20 620 02 25; Fax: +31 20 624 93 68; office@amsu.edu; www.amsu.edu

Balaam Art Courses

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

Camberwell College of Arts

Course on Paper Conservation (April 2–3).
Wilson Road, London—Contact: Mark Sandy, m.sandy@camberwell.arts.ac.uk; www.camberwell.arts.ac.uk/shortcourses

Campbell Center for Historic Preservation Studies

Glass, Care of Stained and Leaded (May 1–4); Basketry, Care of (May 9–12); Exhibit Development & Design, Introduction to (May 21–23); Environmental Monitoring & Control (June 5–8); Mounts for Exhibition, Design and Construction of (June 6–9); Exhibit Design for the Small Museum (June 11–14); Packing and Shipping (June 11–14); Paintings, Care of (June 11–13); Archive, Preservation of (June 18–21); Exhibition Lighting (June 18–20); Leather and Fur, Care of (June 18–21); Emergency Preparedness, Inorganic & Organic Materials: Exam. & Doc. (June 21–23, 25–27); Response & Recovery (July 9–12); Works of Art on Paper I, Care of (July 10–13); Works of Art on Paper II, Care of (July 16–19); Furniture, Care of (July 16–19); Photographic Documentation & Digital Imaging of Museum Collections (July 16–19); Deacidification of Paper (July 23–27); Funding Collections Care: A Grant Writing Workshop (July 26–28); Photographic Collections I, Care of (Aug 6–8); Plastics I, Preservation of (Aug 6–8); Plastics II, Preservation of (Aug 9–11); Computer Software for Collections Management (Aug. 9–11); Photographic Collections III, Care of

(Aug 9–11); Paper Artifacts, Care of (Aug 13–16); Collection Management in Storage (Aug 13–17); Textiles I, Care of (Aug 21–24); Textiles II, Care of (Aug 27–29); Matting, Advanced for Exhibition & Decorative Mounts (Sept. 17–21); Spot Testing (Oct 1–5); Book Collections Maintenance & Repair (Oct 8–11)
Mt. Carroll, IL—Contact: Campbell Center; (815) 244-1173; Fax: (815) 244-1619; registrations@campbellcenter.org; www.campbellcenter.org

Canadian Conservation Institute (CCI)
Permanence of Artists Materials (March); Les Normes en Conservation (Fall); Modern Information Carriers (TBD); Care of Archival Materials (TBD); Eradication of Pests (TBD).
Canada—Contact: cci-icc_edu@pch.gc.ca; 1-866-998-3721 http://www.cci-icc.gc.ca/learning-opportunities/workshops/calendar_e.aspx

Centre for Photographic Conservation Courses

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

Centro del Bel Libro

Ascona, Switzerland—Contact: info@cbl-ascona.ch; <http://www.cbl-ascona.ch>

Conservation Center for Art and Historic Artifacts (CCAHA)

Philadelphia, PA—Contact: (215) 545-0613; <http://www.ccaha.org>

Conservation Center, Institute of Fine Arts, NYU

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

Conservation Technologies (NMGM), Conservation Center

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

Heritage Conservation Network

Conservation Survey in the Monastery of San Giovanni Battista (April 1–14, Italy); Traditional and Colonial Building Conservation in Ghana (June 24–July 7, Accra Ghana); Historic Finishes of the Old West (July 9–13, Montana); Preservation Work at the Kornthal Parsonage (July 15–28, Illinois); Saving the Stark House (September 23–October 6, Ontario, Canada). Contact: (303) 444-0128; info@heritageconservation.net; www.heritageconservation.net

The Historic Preservation Institute: Summer Program in Italy

Contact: Lisa Muccigrosso, lisa.mucci@gmail.com; Willaim Krueger, wk1313@juno.com; Max Cardillo, mcard@uwm.edu; www.sangeministudies.info

Illinois Digitization Institute at the University of Illinois Library at Urbana-Champaign, Online Courses

Contact: Amy Maroso, Project Coordinator, 452 Granier Engineering Library Information Center, 1301 W. Springfield Ave., Urbana, IL 61801; maroso@uiuc.edu; <http://images.library.uiuc.edu/projects/idi>

International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM)

Conservation of Built Heritage (February 1–March 30); Reducing Risks to Collections (June 18–July 6); Safeguarding Sound and Image Collections (August 6–31); Architectural Records, Inventories and Information Systems for Conservation ARIS07 (September 12–October 12). Contact: ICCROM, Via di San Michele 13, I-00153 Rome, Italy; +39 06 585531;

COURSES, CONFERENCES, AND SEMINARS

iccrom@iccrom.org;
collections@iccrom.org; www.iccrom.org

International Academic Projects

Courses in USA: Conservation of Glass (Zellwood, FL, April 23–27); Cross-section Microscopy for Art and Architectural Materials (Winterthur, DE, June 11–15); Courses in Europe: Biodeterioration (London, June 19–20) Chemistry for Conservators (by correspondence, 4 months starting March 1st, September 1st); Conservation and Preservation of Photographs (London, July 3–5); Conservation Ethics for the 21st century (London June 19–20); Giltwood Frame and Object Restoration Workshop (London, July 2–6); Identification of Paper Workshop (London, July 2–3); Identification of Wood in Furniture (London, July 9–13); Indo-Persian Paintings Workshop (London, May 21–25) Introduction to Laser Cleaning in Conservation (Liverpool, March 12–13); Making High Quality Electroform Replicas (Denmark, June 11–15); Making High Quality Resin Replicas of Museum Objects (Denmark, May 28–June 1); Mounting Museum Objects for Exhibition (London, July 17–19); New Methods of Cleaning Painted Surfaces (London, July 16–20); Pigments and the Polarising Microscope (Somerset, UK, July 2–6); Practical Insect Pest Management (Birmingham, April 17–18); Preservation of Medieval Books (Italy, July/August); Storage of Collections/Almanaje de Colecciones (Tenerife, May/June in English/Spanish) details and dates to be decided.

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

The Laboratory Safety Institute Seminars and Workshops

Nationwide—Contact: LSI, (800) 647-1977; Fax: (800) 303-4289;

labsafe@aol.com; www.labsafety.org

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

Malta International Excellence Courses Valletta, Malta—Contact: Joseph Schiro, +356 218076756; joseph.schiro@gov.mt; or Dr. Santino Pascuzzi, +393472621948; pascuzzi@palazzospineli.org

The McCrone Group's College of Microscopy Scanning Electron Microscopy (March 19–23); Infrared Microscopy (May 1–3); Intro. to the Microscopical Identification of Conservation Materials (May 7–11); Polarized Light and Chemical Microscopy (June 11–15). Westmont, IL—Contact: (630) 887-7100; Fax: (630) 887-7417; courses@collegeofmicroscopy.com; www.collegeofmicroscopy.com

McCrone Research Institute Microscopy for Art Conservators (April 23–27). Contact: 2820 South Michigan Avenue, Chicago, IL 60616-3292; (312) 842-7100 (phone); (312) 842-1078 (fax); registrar@mcri.org; http://www.mcri.org

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

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

National Museums Liverpool An Introduction to Laser Cleaning in Conservation (March 12–13, May 14–15,

September 10–11, November 19–20). Contact: Martin Cooper, Conservation Technologies, National Conservation Centre, Liverpool, National Museums Liverpool, Whitechapel, Liverpool L1 6HZ; +44 151 478 4904; Fax: +44 151 478 4810; martin.cooper@liverpoolmuseums.org.uk

National Preservation Institute Identification and Evaluation of Mid-20th-Century Buildings (March 14–15, Baton Rouge, LA); Historic Landscapes (March 20–21, San Francisco, CA); CERCLA and NHPA Coordination for Superfund Sites (April 11–12, San Francisco, CA); Decision making for Cultural and Natural Resources in the Legal Environment (April 24–25, Washington, DC); Digital and Traditional Photography of Cultural Resources (May 2–3, Anchorage, AK); Cemetery Preservation (May 7–8, Greensboro, NC); GIS: Practical Applications for Cultural Resource Projects (May 8–9, Lincoln, NE); NEPA Compliance and Cultural Resources (May 8–9, Minneapolis, MN). Note: Scholarships available for select seminars through the National Endowment for the Arts. Contact: Jere Gibber, Executive Director; National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (703) 765-0100; Fax: (703) 768-9350; info@npi.org; www.npi.org

Northern States Conservation Center Online Courses Collection Protection, Are You Prepared? (March 2007); MS 107: Introduction to Security: Protecting Museums, Collections, Staff and Visitors (September 3–28). Contact: Helen Alten, helen@collectioncare.org; register at MuseumClasses.org

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

COURSES, CONFERENCES, AND SEMINARS

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

Basic Digital Stewardship (Online, March 15); Disaster Preparedness (Panama City, FL, March 13); Basic Collections Care (Atlanta, GA, March 6); Care and Handling of Library Materials (Online, March 9); Grant Writing for Digitization and Preservation Projects (Johnston City, TN, March 15); Basic Exhibit Preparation (Greenville, NC, March 16); Preserving Oral History (Online, March 22); Caring for Scrapbooks (Online, March 17); Metadata for Digitization and Preservation (Online, April 12).

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

7879; Vanessa Richardson, (800) 999-8558, vanessa_richardson@solinet.net; www.solinet.net

Textile Conservation Centre (TCC) Winchester School of Arts, UK—Contact: Kathleen McCulloch, +44 23 8059 7141; Fax: +44 23 8059 6901; k.mcculloch@soton.ac.uk; <http://www.textileconservationcentre.soton.ac.uk>

West Dean College

Conservation and Repair of Brick, Terracotta and Flint Masonry (March 19–22); Art and Object Handling (March 26–30); Conservation Skills: Specialized Techniques in Polychromed and Gilded Surfaces (September 11–14); Conservation Skills: Sharpening Edge Tools (November 6–9). Chichester, UK—Contact: Liz Campbell, Administrator, c/o West Dean College, West Dean, Chichester, West Sussex, PO18 0QZ; Tel: +44 1243 818219; liz.campbell@westdean.org.uk; www.westdean.org.uk

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

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The AIC logo in the calendar indicates workshops funded or co-sponsored by the FAIC endowment for professional development. Most events are hands-on, treatment-oriented workshops ranging from one to five days in length, and are offered at affordable prices. Check the Education section of www.aic-faic.org for full details, updates, and registration materials, or call (202) 452-9545, ext. 12.

Please visit the Course, Conferences, and Seminars page on the AIC website at <http://aic.stanford.edu/education/workshops/other.html> for up-to-date listings and contact information.

Also visit <http://aic.stanford.edu/news/onlinejobs.html> for new job opening announcements.

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POSITIONS, INTERNSHIPS, AND FELLOWSHIPS



ASIAN MUSEUM OF ART OF SAN FRANCISCO

Head of Conservation

The museum began recruiting for a Head of Conservation in 2006 but placed the recruitment on temporary hold while pursuing a Mellon Grant to fund conservation efforts. This \$1.5M grant has now been received, allowing for a conservation endowment of \$2.5M.

The Asian Art Museum of San Francisco is seeking an experienced conservator with strong managerial, leadership, and communication skills to supervise and coordinate the staff and operations of the Conservation Laboratory for this world-renowned collection.

Reporting to the Director of Museum Services, the Head of Conservation directs and manages the staff and activities of the Conservation department. As the museum's chief spokesperson on conservation issues, he/she must possess the ability to anticipate the future needs of the institution and to design effective systems for meeting the museum's obligations with regard to the care and preservation of the collection.

The Head of Conservation supervises and performs highly skilled conservation work including examination, research, treatment, documentation, and preparation for exhibition of Asian art objects; determines standards and procedures for the care of Asian artworks within the museum, in exhibitions, and on loan; devises restoration and preservation methods and techniques; consults with curators, scientists, and external conservators; liaises with outside specialists such as painting mounters and framers; and provides

information on conservation matters to museum staff, colleagues, and the public.

The ideal candidate will have a significant record of professional accomplishments that may also include publishing and research. He/she will bring energy, vision, and resourcefulness to this critical position.

For the full job listing and/or to apply online, visit our website: www.asianart.org. EOE

THE NATIONAL CENTER FOR PRESERVATION TECHNOLOGY AND TRAINING

Preservation Scientist

The National Center for Preservation Technology and Training (NCPTT) and Northwestern State University seek a Ph.D. chemist to fill a joint-faculty position for two years, with an annual option for renewal pending availability of funds. Experience in environmental science and/or preservation preferred. The incumbent will teach half time at the University and will perform research at NCPTT. Teaching responsibilities include 9 hours in the fall and 6 hours in the spring on topics of general, organic, or analytical chemistry. Half-time research at NCPTT will focus on deposition of sulfur dioxide to natural and treated stone. We offer the successful candidate a unique opportunity to apply science to the preservation of cultural resources. Interested applicants should submit cover letter, curriculum vitae, and references to: Kevin Ammons, NCPTT, 645 University Parkway, Natchitoches, LA 71497. For more information e-mail: mary_striegel@nps.gov or visit our website at <http://www.ncptt.nps.gov>. AA/EOE.

MIDWEST ART CONSERVATION CENTER (MACC)

Assistant or Associate Paper Conservator

The Midwest Art Conservation Center (housed in the Minneapolis Institute of Arts) is seeking an Assistant or Associate Paper Conservator to work with the Senior Paper Conservator. This is a full-time position with occasional travel. Applicants must have an advanced degree in art conservation with a specialization in paper conservation or comparable training. The successful candidate will be interested in long-term employment with opportunities for advancement. The position calls for treatments on a wide-range of works. The title and responsibilities will be commensurate with experience. MACC provides excellent salaries along with outstanding benefits including full medical, dental, 403b contributions, 4 weeks vacation, AIC membership, and professional development.

MACC is an independent, non-profit, regional center providing comprehensive conservation services in Paper, Objects, Paintings, and Textiles. The staff is collaborative, very collegial and works innovatively with the curatorial and collection professionals of hundreds of Midwest institutions including the largest art museums, libraries and archives, as well as small and mid-sized institutions with unique and varied collections. MACC has newly designed laboratories located within the latest expansion of the Minneapolis Institute of Arts.

Please mail or email your curriculum vitae and two references to:

Colin D. Turner
Executive Director
Midwest Art Conservation
Center
2400 3rd Avenue South
Minneapolis, MN 55404
cturner@preserveart.org

Our staff will be available at the

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

2007 AIC Conference for initial interviews. Please contact us if you will be attending and would like to meet with us.

THE MUSEUM OF MODERN ART

Assistant/Associate Research Scientist

The Museum of Modern Art has an opening for an Assistant/Associate Research Scientist in the conservation department. The successful candidate will have the opportunity to work with members of the conservation department to analyze and conduct basic research on the museum's unparalleled collection of modern and contemporary art. Position includes support for travel and research collaborations. Send curriculum vitae, references, and one-page summary on how your expertise and interests will advance the technical knowledge of media found in the collection. For an introduction to the collection visit <http://moma.org/collection/>. Qualifications: advanced degree in field related to analytical sciences applied to chemistry, physics, environmental, or material science. Send application to James Coddington, Agnes Gund Chief Conservator, The

Museum of Modern Art, 11 West 53rd Street, New York, NY, 10019. Application closing date: June 1, 2007. The Museum of Modern Art is an equal opportunity employer and considers all candidates for employment regardless of race, color, sex, age, national origin, creed, disability, marital status, sexual orientation, or political affiliation.

SAN FRANCISCO MUSEUM OF MODERN ART

Fellowship in Contemporary Art

The Conservation Department at the San Francisco Museum of Modern Art is pleased to offer a two-year, advanced Fellowship in the conservation of contemporary art. The Fellowship will begin in late Fall 2007. The Fellow will participate in a museum experience, focusing on 20th and 21st century art, that includes the conservation disciplines of paper, paintings, objects, and photographs as well as the Museum's on-going preservation efforts for electronic media. In keeping with the nature of contemporary art, the Fellowship is designed to initiate collaboration between conservation disciplines. Honoring discipli-

nary expertise, the Fellow will be supervised by the staff conservator affiliated with her/his specialty.

Due to fundamental philosophical shifts that accompanied the making of art after 1945, contemporary art often requires problem solving, which diverges from traditionally prescribed conservation measures. In addition to performing technical examination and treatment on works in the museum's collection, the Fellowship will give focus to the non-traditional methods that are employed in creating, and caring for, contemporary works of art. The Fellowship will also include activities such as exhibition planning, installation and collection research. Since information about artists' materials, processes and intentions may be among the most important contributions conservators of contemporary art can make toward future care of collections, effective methods for documenting these factors will be explored. The Fellow will undertake research and/or a specific project related to contemporary art and will be encouraged to present a paper or publish the findings.

The applicant should have a graduate degree from a recognized training program (or equivalent experience) and one to two years of post-graduate experience. A special-

ASSOCIATE RESEARCH SCIENTIST

The Metropolitan Museum of Art

The Department of Scientific Research at **The Metropolitan Museum of Art**, one of the world's finest museums, is seeking to hire a specialist in environmental research and preventive conservation to join a staff of nine other scientists conducting analytical and research work in art conservation, technical art history, and archaeometry.

The incumbent will have responsibility for testing display and storage materials (including developing new testing methods), monitoring the museum environment (including measuring pollutants present in galleries and storage areas), and in general evaluating and studying the effect of environmental conditions on the preservation of the collections. The incumbent is expected to work in close collaboration with conservators, departmental collections managers, and building engineers to advise on installation, exhibition, and storage conditions, as well as on construction projects, to ensure the best possible preservation outcome for artwork.

REQUIREMENTS include general chemistry lab experience as well as experience in environmental chemistry, air quality monitoring, corrosion science, or preventive conservation. Previous museum experience is preferred. M.Sc. in Chemistry, or Graduate Degree in Preventive Conservation, or equivalent training and experience is essential.

Salary depends upon the applicant's background and experience.

This position is full-time with full museum benefits.

Send letter of application and curriculum vitae to:

E-mail: employoppty@metmuseum.org

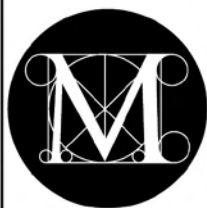
Human Resources Dept, Mailbox MW-ARS

The Metropolitan Museum of Art

1000 Fifth Avenue, New York, New York 10028-0198

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**The Metropolitan
Museum of Art**

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

ization in painting, objects, paper, or photographs conservation is required. The applicant should have enough experience to be able to work with a degree of independence in the studio. The ability to collaborate creatively with other conservators and museum staff members is essential.

Stipend: \$30,000 plus benefits with \$2,000 for research and travel to conferences. For more details, contact SFMOMA Conservation Department at (415) 357-4054. All applications and supporting documents must be received by April 27th, 2007. Candidates should submit curriculum vitae, including undergraduate and graduate education, and relevant experience; a statement (no more than one page) as to the candidate's reason for applying, and two letters of support to: Elise S. Haas Conservation Department, San Francisco Museum of Modern Art, 151 3rd Street, San Francisco, CA 94103.

CONSERVATION CENTER, LOS ANGELES COUNTY MUSEUM OF ART

Camilla Chandler Frost Summer Internship Program 2007/2008

The Los Angeles County Museum of Art Conservation Center is offering two internships for summer study in the following sections: Objects Conservation, Conservation Research, and Textile Conservation.

Description: The Camilla Chandler Frost Conservation Internship Program Endowment provides funding for travel from a conservation student's school and a stipend while working at the Los Angeles County Museum of Art. This year's stipend is \$320 per week (\$2,560 for eight weeks, \$3,200 ten weeks, or \$3,840 twelve weeks). The stipend is intended to pay for food and lodging. A travel allowance of \$1,000 is provided to reimburse the student for round trip travel from the graduate school location to Los Angeles and to offset relocation

expenses (as appropriate).

Internship Opportunities:

Objects Related Projects:

Projects will be tailored to the student's skill level to enable the student to gain experience with basic objects conservation procedures in a large museum setting. Possible projects include the treatment of an outdoor, water feature by Alexander Calder that has painted paddles upon which hard water deposits form. Removal of these deposits is an ongoing challenge for which a solution is sought. This student project could include the development of a poultice that would soften the deposits for easy, in situ removal.

Conservation Research Projects:

The conservation science laboratory is currently undertaking a number of research projects involving the examination, documentation, and analysis of works of art. These projects should appeal to students interested in obtaining experience on a number of instruments routinely used in conservation research.

Textile Related Projects:

LACMA's Costume and Textile Department is in the process of acquiring an exceptional collection of European costume and accessories dating from 1720-1915. The collection consists of 250 men's, women's and children's costume as well as 300 accessories. The Textile Conservation Lab will be examining each piece to assess its present condition and what course of treatment will be necessary, if any. A costume and textiles conservation intern is needed to work under the supervision of the senior textile conservator to prepare incoming condition reports and write brief recommendations for a course of treatment and a prognosis for each object. This information will assist the curatorial staff in making their final selections for a major exhibition of the collection to open in fall 2009.

If you have any questions regarding the projects, please do not hesitate to contact either John Hirx, Conservator (jhirx@lacma.org), Frank Preusser (fpreusser@lacma.org), or Catherine McLean

(cmclean@lacma.org), respectively.

Term: The internship will run from eight to twelve weeks, depending upon the agreement between the student, section head and the Director of Conservation.

Eligibility: To be eligible for the C.C. Frost Summer Internship Program, a candidate must be enrolled full time in a recognized graduate school conservation program or an advanced undergraduate chemistry major and successfully complete the museum's employment application and background check performed by LACMA's Human Resources Department. The Conservation Center received very few J-1 Visas annually; therefore international students should be aware of this limitation.

Application Procedure: Interested candidates should submit the following materials in English: curriculum vitae, a letter of interest in the particular project and two supporting letters from conservation/university professionals or teachers familiar with the student's work.

Materials should be postmarked no later than March 15, 2007 and sent to:

Mark Gilberg, Director of
Conservation
Conservation Center, Los Angeles
County Museum of Art
5905 Wilshire Boulevard
Los Angeles, CA 90036

The decision for the Summer of 2007 will be made by April 1, 2007. Successful applicants will be notified by telephone and mail.

CONSERVATION CENTER, LOS ANGELES COUNTY MUSEUM OF ART

Andrew W. Mellon Conservation Fellowship 2007-2008

The Conservation Center at the Los Angeles County Museum of Art will award a total of three Andrew W. Mellon Fellowships in the Conservation Center. The five conservation sections—Paintings, Textiles,

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

Paper, Objects and Conservation Research—each invite applicants. The fellowships, which are full time positions for one year, include a stipend of \$28,080 (\$2,340 per month) plus benefits. A \$2,000 travel allowance for study/research will be allocated at the discretion of the section head and the Director of Conservation.

The fellowship will focus on the study, examination and treatment of works of art in the collections of the Los Angeles County Museum of Art. Successful candidates will gain considerable experience working on works of art in well equipped, production-oriented conservation laboratories. Conservation involvement in rotating permanent collections, special exhibitions and movement of collections due to construction activities will enhance training opportunities. Research projects are encouraged. Participation in informal lectures, symposia, workshops and the like, will contribute to the fellowship program as well as the opportunity to visit and collaborate with nearby cultural institutions. The deadline for applications is March 15, 2007 and successful candidates will be notified by April 1, 2007.

Fellowship positions will be available beginning Fall 2007.

ELIGIBILITY: Candidates will be considered who have graduated from a recognized conservation training program, with the appropriate specializations, or who have similar training or experience. For the Conservation Research section, a Master's degree in chemistry or materials science or equivalent training and experience is required.

APPLICATION PROCEDURE: Interested candidates must submit the following material:

- 1) A curriculum vitae including basic biographical information, current and permanent addresses and telephone numbers, education, experience and interests.
- 2) Letters of recommendation from three professional references.
- 3) A short statement of the candidate's interest and intent in applying for the fellowship.

The above material should be

sent to:

Mr. Adam Kaplan
Human Resources
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Los Angeles, CA 90036

cc: Mark Gilberg
Director, Conservation Center
Los Angeles County Museum of Art
5905 Wilshire Blvd
Los Angeles, CA 90036

Los Angeles County Museum of Art is an Equal Opportunity Employer

THE MENIL COLLECTION Paintings Conservator

The Menil Collection is seeking a paintings conservator to assist the chief conservator with treatment related to the preservation of paintings and painted objects in the museum's care. The assistant paintings conservator will oversee artwork approved for loan, including assessment, treatment, condition reports, and related travel; participate in museum-wide preservation activities including gallery monitoring and maintenance; conduct research on the materials and techniques of artists represented in the collection; supervise departmental volunteers and interns; and assist in the organization, maintenance, and purchase of lab equipment.

A Master's Degree from a recognized art conservation program with a specialization in paintings is required, along with substantial practical experience and the ability to undertake innovative treatments. Demonstrated experience in the treatment of modern and contemporary art is preferable. The successful candidate will have excellent verbal and writing skills. Strong interpersonal and organizational skills and the ability to plan and schedule independent work are essential. The assistant paintings conservator will report to the chief conservator.

Considered one of the most important privately assembled collections of the twentieth century, The Menil Collection houses approximately 17,000 paintings, sculptures, and prints, drawings, photographs, and rare books. Masterpieces from antiquity, Byzantium and the medieval period, the cultures of Africa, Oceania, and the American Pacific Northwest, and the twentieth century, including significant surrealist holdings, are particularly well represented.

Salary and benefits are competitive and commensurate with experience. Please send a curriculum vitae, three letters of recommendation, and a letter of intent to: Human Resources, The Menil Collection, 1511 Branard Street, Houston, Texas 77006 or fax it to 713-525-9476. Application materials may also be emailed to smaloch@menil.org. EOE

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