

AIC NEWS

American Institute for Conservation of Historic & Artistic Works

July 2003

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31st AIC Annual Meeting

ELIZABETH F. "PENNY" JONES

Awards, speakers, workshops, tours, receptions—these were the highlights of the 31st AIC Annual Meeting, experienced by the more than 900 members in attendance. The most spectacular event was the Opening Reception at the Library of Congress in the historic Jefferson Building, complete with Marianne Marti playing the bagpipes. The Librarian of Congress, Dr. James Billington, gave a warm welcome to AIC and focused on the importance of conservation (see his remarks on page 8). The General Session, with Paul Himmelstein as program chair, was themed "The History, Philosophy, and Ethics of Conservation."

The Exhibit Hall, with 58 booths, was a hub of activity for the two days it was open.

The table top displays and the posters added to the educational opportunities at the meeting. A dozen exhibitors have already signed up for the 2004 Annual Meeting in Portland, Oregon.

Tours and workshops were well attended and ran the gamut from visits to the Maryland Archaeological Conservation Laboratory and the Washington Monument to workshops on spot testing, and contract preparation. A beautiful evening at Hillwood Museum and Gardens was a highlight of the meeting.

Thank you to Linda Edquist and the Washington Conservation Guild for their help with the meeting, and to our supporters who are listed on page 11. A meeting of this magnitude takes the cooperation and hard work of volunteers, the staff, and the board. Everyone's cooperation was appreciated.



The opening reception at the Library of Congress attracted a record number of attendees.

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AIC NEWS

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**Deadline for September Editorial Submissions:
August 1, 2003**

We reserve the right to edit for brevity and clarity.

Advertising

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Internships and Fellowships, Position Available, and Classified Ads is: \$.95 per word for members and \$2 per word for nonmembers; the minimum charge is \$50. The cost of advertising in Supplier's Corner is \$150 for 100 words. The cost of display ads is: 1/6 page \$200; 1/3 page \$335; 1/2 page \$415; 2/3 page \$470; full page \$650. Deadlines for advertising copy are February 10, April 10, June 10, August 10, October 10, and December 10.

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

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| | |
|----------------------------|--|
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Annual Meeting News



President's Letter June 16, 2003

This is my first letter as president of the AIC. I am taking over a healthy and vital organization, and I thank Jerry Podany and Pam Young and all the AIC-FAIC Board and office staff for their hard work. I am very pleased to be able to talk to you through *AIC News*. I look forward to your feed-

back. Don't forget, this is your organization!

I thought the Annual Meeting was particularly good this year. There is always too much to do and too many sessions to attend. When one throws in the necessary Board work, the time crunch becomes staggering. Sometimes, every minute of a 16-hour day is full. On the other hand, these days can be extremely productive and interesting. Some members stay away from the Annual Meeting because they feel it is not relevant to their work; I encourage them to come back and see how relevant and interesting the meeting can be.

I loved the Exhibit Hall and Poster Sessions. Both looked extremely professional and were packed with good information. Poster Sessions are a valuable tool for communicating information at our meetings. I hope they will continue.

The Issues Session also turned out to be useful and informative. Splitting the session into individual groups gave us the opportunity to talk more intimately about the issues. Jerry and I circulated among the groups, and the sampling of interested discussion was very reaffirming. If you were unable to attend the business meeting, you'll still receive the minutes, but they may not convey the excitement of the meeting. I urge you to attend next year in Portland, Oregon.

The spirit of interest and collegiality that pervaded the entire Annual Meeting was most keenly felt in the specialty group sessions. It's nice to be with a group of your peers, sharing common language and goals, and having collegial discussions. We have to search for a balance between general interest and specialty groups; this year the balance seemed to be pretty good.

I particularly enjoyed the First-Time Attendees Breakfast. This was the second time the event was held. Many thanks to Metal Edge, Inc. who sponsored it; I hope it will become a regular feature.

The AATA Reception (Hosted by the Getty for Art and Archaeology Technical Abstracts, the abstract publication for conservation, now online) was just wonderful! I know that all of the active abstractors were invited. Become an abstractor and come next year! AATA Online was actually launched just a year ago at the AIC Annual Meeting in

Miami; this reception made me feel that it's proceeding under full steam.

My final thoughts are on FAIC and fundraising. As you all know, we are about to enter into a major fundraising campaign for an endowment for professional development. Planning for the fundraising campaign is underway, and you'll hear more later. One thing is clear, however: we need more participation from the individual members to support the fundraising efforts of FAIC. Granting agencies and foundations look quite specifically at how many members give to support their organization. At the moment, the percentage of our members that give to support FAIC is a pitiful 9%. Don't wait for the next campaign, or for individual mailings or phone calls; they will come, but I encourage you to sit down and send a check to FAIC now. While large donations are welcome, even small donations will help bring up the percentage of members who give. Do it now! It will help our organization serve you better.

—Tom Chase, AIC President

AIC Awards—2003

Between our lovely buffet dinner and dessert at the banquet of the 31st Annual Meeting, AIC awards were presented. This year's awards were announced in eight categories. It is a glorious moment for the AIC to take time once a year to acknowledge and show our appreciation to colleagues and related institutions for great accomplishments in the conservation and preservation of our cultural heritage. The following awards were presented:

Honorary AIC Membership Award to Nobuko Kajitani and Marigene Butler

Nobuko Kajitani is a textile conservator at the Museum of Modern Art. Nobuko, educated in Tokyo, has trained—formally at the Institute of Fine Arts, New York University, and informally, countless students—has written numerous seminal publications, consulted widely, and presented papers and workshops all over the world. She conceived and launched the Antonio Ratti Textile Center and the Textile Conservation Center at the MET in 1995. <36 years?>

Marigene Butler is a paintings conservator from Philadelphia. Marigene's contributions as a teacher, conservator, advocate, and volunteer earned her an Honorary Membership in AIC. She served for 19 years as the head of conservation at the Philadelphia Museum of Art and was also associated with the Fogg Art Museum, the Art Institute of Chicago, and Oberlin College.

University Products Award to Joyce Hill Stoner

The University Products Award for Distinguished Achievement in the conservation of cultural property is a very special one for AIC as it is sponsored and funded not

from our own resources, but by a company that provides a vital function to so many conservators. John Dunphy, head of marketing for University Products, joined us for the banquet and awards presentations. Dr. Joyce Hill Stoner has taught for the Winterthur/University of Delaware Program in Art Conservation for 27 years and also served as director of the program and chair of the Art Conservation Department at Delaware. She sponsored the establishment of the first doctoral program in Art Conservation Research in North America and she completed her own Ph.D. in art history as well. Few people have demonstrated the level of professional and personal sacrifice for the advancement of conservation in this country. Joyce is in the middle of her fourth decade of full-time involvement in conservation training, practice, and advocacy. In addition to the hundreds of students Joyce has supported, she has championed conservation through her continuous work as managing editor of Art and Archaeology Technical Abstracts for 17 years, as the founder of the FAIC oral history project; as the instigator of the free monthly conservation clinic at Winterthur; as the author of more than 60 publications; as a member of the Wyeth Endowment Boards; and even in her theatrical performances, including recent ones on the *Life of Henry Francis duPont* and *Whistler Through the Eyes of his Women*. Joyce received the Gettens Award in 1991 and she has continued to address new needs of our profession by serving on the Board of Directors of the College Art Association, the AIC Qualifications Task Force, and expert panels at the Getty Conservation Institute. Borrowing from Joyce's own technique, a poem was recited in her honor:

Joyce, You inspire and create
 You made us all participate
 Teacher, administrator, art historian, conservator
 How is it possible that you keep doing more and more?
 Your record of accomplishments is sublime
 We honor and celebrate you this time



Joyce Hill Stoner accepts the University Products Award from Shelly Sturman.

Sheldon & Caroline Keck Award to Margaret Holben Ellis



Peggy Ellis and Shelly Sturman celebrate Peggy's award during the AIC banquet.

There is no doubt that Peggy Ellis, embodies the ideals that the Sheldon & Caroline Keck Award was established to honor and promote "a sustained record of excellence in the education and training of conservation professionals." After receiving her M.A. and Certificate in Conservation from the Institute of Fine Arts at NYU, Peggy began her career as a conservator of prints and drawings at the Metropolitan Museum and within a few years began teaching at the Conservation Center. It didn't take long before she was made chairman of the Center, and although most recently Peggy became director of the Thaw Conservation Center of the Morgan Library in New York, she still retains her professorship at the Institute. Peggy was the recipient of the Gettens Award in recognition of her outstanding service to the AIC in 1997 and the Rome Prize in 1994. During her tenure as chair of the Conservation Center, Peggy raised more than \$11 million, in particular for student aid; she introduced the formal study of ethnographic and archaeological conservation to the program; and wrote several publications. The words of one of Peggy's students best summarize her award-winning personality: "What can I say except thank you for all you've given the Conservation Center and its students. You've taught us all so much, most especially by your own professional and personal example. From porous pointed pens to Prada purses, no one does it better!"

Rutherford John Gettens Merit Award to Chandra Reedy

The Gettens award recognizes outstanding service to AIC. Chandra Reedy has served as Editor-in-Chief of the *Journal of the American Institute for Conservation* (JAIC) since 1994. During Chandra's tenure, the JAIC won a national award and continues to be one of the most respected journals in the conservation arena. Organization, discipline, and thoughtfulness and thoroughness have been the hallmarks of Chandra's editorship of JAIC. She served on the Publications Committee as an ex-officio member and has taught workshops at the Annual Meeting. Chandra served on the AIC/FAIC Board of Directors as Committee Liaison from



It's all smiles as JAIC Editor-in-Chief accepts the Gettens Award from AIC Executive Director Penny Jones.

1990–94. At the University of Delaware Chandra is the director of the Program in Art Conservation Research and is a professor of museum studies. In addition, she is a senior staff member of the Center for Historic Architecture and Design. She holds a Ph.D. from the University of California, Los Angeles, in anthropology. In 1999 Chandra received a Samuel H. Kress Conservation Fellowship from the FAIC to prepare a manuscript on “Thin Section Petrography of Cultural Materials,” which will be a practical textbook on petrography and will include a CD. The award was presented by Penny Jones, AIC Executive Director, who certainly is in the right position to recognize outstanding service to AIC.

Distinguished Award for Advancement of the Field of Conservation to American Academy in Rome

This award is reserved for institutions, foundations, and granting agencies in recognition of their vital support of conservators. It has been presented only once, in 1996, when it was shared by three institutions: The Andrew W. Mellon Foundation, the Samuel H. Kress Foundation, and the Getty Grant Program. This year the American Academy in Rome was honored for its support of professional development of conservators. The American Academy was founded in 1894 and its central purpose is its Rome Prize Fellowship Program. Among the many award categories for the Rome Prize, two 6-month fellowships in Historic Preservation and Conservation are offered annually. A number of AIC members have been recipients of this most prestigious fellowship and we know that the Rome Prize has definitely made a difference in their careers. Adele Chatfield-Taylor, president of the Academy, wrote, “In a year full of challenges for many institutions, this wonderful



William Hart accepts The Distinguished Award for Advancement of the Field of Conservation from Shelly Sturman, on behalf of The American Academy in Rome.

news will inspire many and help us carry out our mission with even more determination.” One of the Academy’s trustees, William Hart, who is also chairman of the board of the National Trust for Historic Preservation, was present to accept the award.

Special Recognition Award to the Washington Conservation Guild (WCG)

This is an extra award presented this year to honor and show our appreciation to the Washington Conservation Guild for outstanding service and achievement in all aspects of promoting conservation and professional development for the benefit of conservators, museums, and the general public through its programs, meetings, courses, publications, and work with other conservation organizations. No other award category was suitable to recognize the WCG. Last year the WCG celebrated 35 years of commitment to conservation. We can mention only a few highlights of the many beneficial and memorable accomplishments of the WCG. Probably best known for its monthly meetings and the high caliber of these presentations, the WCG has also been a primary source for seminars and training with such programs as its Burn and Scientific methods workshops or the Museum Lighting seminar. The Guild has also developed an extensive public outreach program, and several times a year its traveling conservation information booth can be found at antique shows, seminars, in museums, libraries, and schools where members provide conservation information and answer questions. As an outgrowth of the booth, WCG realized the need for a handbook that would combine collection care information and referrals in a single source, and therefore published *Conservation Resources for Art and Antiques*. Whenever an AIC or international meeting is held in Washington, D.C., the WCG serves as

the local arrangements committee, and this year was at least the third time they have done so for the AIC. There is the critical social aspect of WCG that provides a setting where conservators can meet and talk informally. Emily Jacobson, current president of the Washington Conservation Guild, accepted AIC's great appreciation and special recognition on behalf of the Guild. Current and past WCG board members, as well as all members in attendance, were asked to stand and be recognized.



President of the Washington Conservation Guild, Emily Jacobson, accepts the Special Recognition Award to the WCG, given by Shelly Sturman, chair of the AIC Awards Committee.



Outgoing AIC President Jerry Podany presents the AIC President's Award for Excellence in Contributing to the Conservation of Cultural Heritage to Barbara Wolanin.

AIC/Heritage Preservation Award for Outstanding Commitment to the Preservation and Care of Collections

Three awards were given this year. The awardees are the LuEsther T. Mertz Library of the New York Botanical Garden; Winterthur, An American Country Estate; and the Canadian Museum of Nature. Detailed articles about these institutions will be in the *AIC News* as each of these awards is presented in the coming months.

The members of the Awards Committee are Shelley Sturman (chair), Will Shank, and Jose Orraca. Mark Roosa joined the committee as the representative of Heritage Preservation for decisions on the joint AIC/HP award.

AIC President's Award for Excellence in Contributing to the Conservation of Cultural Heritage

Barbara A. Wolanin, curator of the Capitol, was honored at the Annual Meeting as the 2003 recipient of the AIC President's Award for Excellence in Contributing to the Conservation of Cultural Heritage. In giving this award, the AIC president recognizes Dr. Wolanin's significant contributions to the visibility of the conservation profession, specifically through the publication *Constantino Brumidi*:

Artist of the Capitol. Barbara Wolanin's exemplary collaboration with conservators and scientists in the research, treatment, and preservation of some of our nation's most treasured works of public art is amply illustrated in the covers of this astonishing book. The results of this work opened the eyes of many scholars and members of the public to the complexity of conservation research and treatment.

Barbara Wolanin's tireless efforts to support and promote leading conservators, such as Bernard Rabin, Constance Silver, Christiana Cunningham-Adams, George Adams, Perry Hurt, Catherine Myers, and Larry Keck, as well as historians Francis V. O'Connor, William C. Allen, and Pellegrino Nazzaro, resulted in their enjoyment of exposure and recognition not common in our field. Not only was the great beauty of Brumidi's work once again revealed, but the profession of conservation was also brought to the public spotlight.

—Shelley Sturman, *S-sturman@nga.gov*

FAIC Annual Meeting Fund Drive

Thank you to all members who donated to FAIC during the on-site fund drive at this year's Annual Meeting. Member participation is crucial to the success of FAIC's fundraising efforts. Kudos to Jill Whitten for her enthusiasm and determination to involve as many members as possible!

Much appreciation to all members who continue to invest in a strong future for FAIC!

Barger, M. Susan
Bleckner, Fern
Bogacki, Julie
Campbell Center
Cox, Ruth
Crawford, Matt
Deller, Craig
Dorman, Nick

Easter, Jean
Edmondson, Thomas M.
Effman, Elise
Frost, Hannah
Garland, Kate
Garland, Patricia
Gillis, Kathy
Gleason, Kevin
Gottsegen, Mark
Ingalls, Helen
Jablonski, Mary
Jessup, Wendy Claire
Kerr, Amber
Kieffer, Kathleen
Knauer, Karl
Leeds, Wendy
Lennon, Tim
Lindensmith, Erika
Liquelli, Terry
Maish, Jeffrey
Marincola, Michele
McCarthy, Blythe

Micklewright, Nancy
Muldoon, Peter
Murray, Anne
O'Dell, J. Scott
Ogino, Yasuko
Partridge, Wendy
Pavelka, Karen
Phillips, Charles A.
Pinchin, Sarah
Pourchot, Eric
Rogers, Catherine
Squires, James
Szczepanowska, Hanna
Tokumaru, Isabelle
Turner, Thomas J.
Untch, Katharine
Weldon, Marianne
Westmoreland, Rosamund
Wolanin, Barbara
Zak, Jackie

2003 ANNUAL MEETING EXHIBITORS

Archetype Books
Archivart
Art Innovation
Art Preservation Services
ARTEX Fine Art Services
Artifex Equipment
Becker Preservotec Gmbh
Benchmark
Botti Studio
Butterworth-Heinemann, an
Imprint of Elsevier
Canadian Conservation
Institute
Cascade Group
Case[werks], LLC
Conservation Resources Int'l
Crystalizations Systems, Inc.
Dorfman Museum Figures,
Inc.
FIDES International Co.
Gaylord Bros.
Getty Conservation Institute

Getty Publications
Hiromi Paper International,
Inc.
The Hollinger Corporation
Huntington T. Block Insurance
Agency Inc.
Indigo Systems Corp.
Innov-X Systems, Inc.
The Japanese Paper Place
Kramer Scientific Corp./
Imaging Planet
Lynton Lasers
Marblehead Structures
Materiality
Metal Edge Inc.
Methods & Materials
Micro Climate
Technology/Keepsafe
Systems
Micro-Optics
Museum Glazing Services,
Inc.

Museum Services Corp.
NoUVIR Research
Preservation Resource Group,
Inc.
Roentec USA Inc.
The Rosebud Co.
Shepherds
SmallCorp
TALAS
Testfabrics, Inc.
University Products
Zotefoams Inc.

Table Top Displays

The Campbell Center
Kremer Pigments
Media Matters LLC
NCPTT

Dr. James Billington's Welcome at the AIC Annual Meeting Opening Reception

"It is my distinct pleasure to welcome the membership of the American Institute for Conservation of Historic and Artistic Works to this opening reception at the Library of Congress on the occasion of your 31st Annual Meeting. It is an honor to be in the presence of such a distinguished group of experts and a privilege to speak to you in the Library's Great Hall, constructed in 1897 (on time and under budget!) and which 100 years later, in 1997, benefited greatly from conservation, preservation, and restoration (we expect this recent refurbishing to last at least another century.)

Preservation and conservation are fundamental to the transmission of knowledge. Without the skills and wisdom of professional conservators working in a wide range of disciplines, cultural heritage collections everywhere would be perpetually at risk. History reminds us of the losses that can take place when risk turns to danger. We need only to look at the destruction of the great Library of Alexandria, the loss of core collections in the Russian Academy of Sciences Library fire, and most recently the sacking of the National Library in Baghdad, as examples. In this modern era, with our world in transition and with cultural heritage at risk from a variety of threats, it is perhaps even more important than ever that we weave conservation into

the fabric of our organizations.

Another reason why conservation is so fundamental to libraries and learning is that it facilitates access to knowledge. With our collections being used in new and different ways, conservators play a vital role in assuring that information is protected as objects are loaned, exhibited, and digitized. While these trends suggest new roles for the conservator, they also suggest new directions for the field of conservation and present opportunities for leadership, the kind made possible by the AIC through its training, education, and professional development programs.

This new leadership extends particularly into the universe of sound and moving image materials. Much of our sound and moving image heritage from the last century is in analog form. A key challenge ahead will be to preserve the integrity of this information as it is transferred from the array of rapidly disappearing sound and moving image formats onto digital systems for research and learning. To address these emerging trends, the Library is building a National Audio Visual Conservation Center in Culpeper, Virginia. This state-of-the-art facility, scheduled to open in 2005, will bring together under one roof the library's extensive collections of sound and moving image materials. The new facility, which will provide digital access to collections, will assure that these rich media resources will be responsibly maintained for use by Congress and the American people.

Another challenge all cultural organizations face is

AIC Awards

Now is the time to start thinking about awards nominations. The following awards are bestowed annually. If you know of someone deserving an award, please consider nominating them (deadline: **November 15, 2003**)

Sheldon and Caroline Keck Award
Rutherford John Gettens Merit Award
University Products Award
Honorary Membership
Forbes Medal
Joint AIC/HP Award for Outstanding
Commitment to the Preservation and Care
of Collections

For more information about the above awards and nomination procedures, please visit the AIC website (aic.stanford.edu).

2003 AIC/FAIC ELECTION RESULTS

W. Thomas Chase: President
Nancy Odegaard: Vice President
Jane Klinger" Director, Committee Liaison

Board members continuing:

Hilary A. Kaplan: Secretary
Richard Kerschner: Treasurer
Katharine Untch: Director, Professional Education
Craig Deller: Director, Communications
Mary Striegel: Director, Specialty Group Liaison

how to provide access to and preservation for the burgeoning amount of born digital information that is pouring into our institutions, while at the same time providing responsible stewardship and conservation for our collections in traditional formats. The Library of Congress is taking a leadership role in this area through its National Digital Information Infrastructure and Preservation Program, an initiative to develop a national plan for preserving born digital information. I am pleased to report that in January of this year, the U.S. Congress approved the plan which we are optimistic will provide a pathway for preserving and making available our digital heritage. Conservation professionals have a vitally important role to play in this environment, by providing guidance and leadership in the care and security of collections as they are digitized for access, and as they are preserved as part of the human

record for future generations.

In this sense, conservators are the 'keepers of the future,' stewards who will ensure that a record of our time will be accurately maintained for our children and for our children's children. It is a tremendously important responsibility, for the services you provide as keepers of the collective memory are at the heart of the knowledge enterprise and embedded in the soul of libraries, archives and museums everywhere.

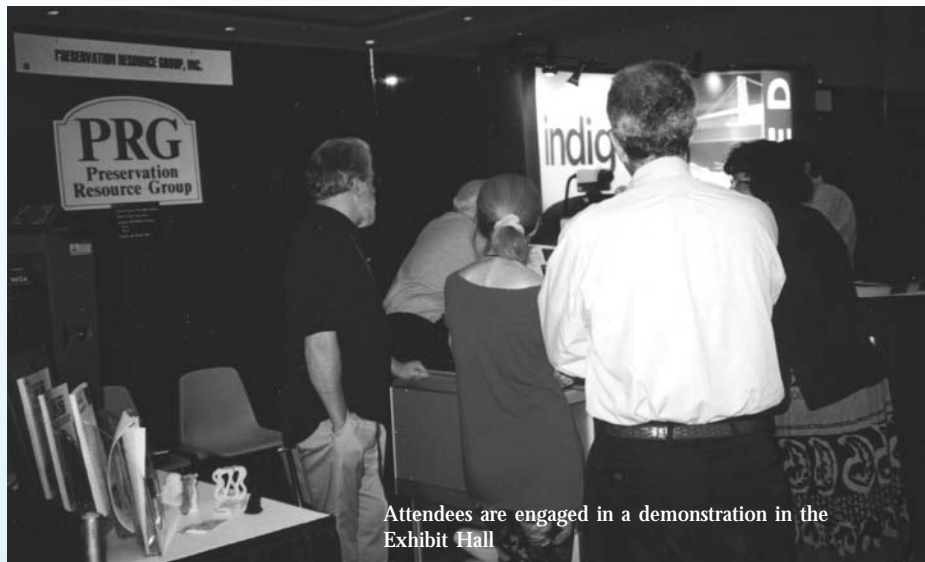
Meeting this responsibility is fueled in no small part by the meeting of minds and the collegial exchange of creative ideas and technical information made possible by your Annual Meeting. So, in the spirit of learning and sharing, it is my pleasure to welcome you to the Library of Congress. We are delighted you are here. I wish you all the best for a most productive conference.

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

The 2003 Heritage Preservation/American Institute for Conservation Joint Award for Outstanding Commitment to the Preservation and Care of Collections will be given to the Canadian Museum of Nature, The LuEsther T. Mertz Library of The New York Botanical Garden, and Winterthur Museum, Library and Garden.



The Librarian of Congress, Dr. James Billington, addresses the attendees at the opening reception.



Attendees are engaged in a demonstration in the Exhibit Hall



Jane McAusland, Katharine Untch, and Toddy Glaser pose at the reception at Hillwood Museum and Gardens.



Valinda Carroll and Lauren Smith discuss one of the posters at the Annual Meeting.



Participants with instructor, Nancy Odegaard, at the Spot Testing workshop at the Library of Congress.



First-time attendees get to know each other at a special breakfast.



Outgoing President Jerry Podany welcomes Tom Chase as AIC's new president.



The youngest attendee and her mother and admirers enjoy a coffee break at the 31st Annual Meeting.



Scheduled coffee breaks give attendees an opportunity to stretch their legs and mingle with colleagues.

2003 Annual Meeting Support

Thank you to our supporters!

- ACE Westchester Specialty Group
- AXA Art Insurance Corporation
- Heritage Preservation
- Huntington T. Block Insurance Agency, Inc.,
an AON company
- Library of Congress
- Metal Edge Inc.
- Willard Developments LTD

Fellow Profile

Karen Zukor, Paper Conservator

Karen Zukor is a paper conservator who has maintained a private practice since 1978. She received a B.A. in art history from the University of Wisconsin at Madison, Wisconsin, in 1970. Karen went on to complete her M.A. in art history with an emphasis on Chinese painting at Tufts University, Medford, Massachusetts, in 1972. Her Post-graduate work pursued special studies in Chinese at Harvard University, Cambridge, Massachusetts, 1972–1973.

Karen could well serve as a poster person for pursuing the education and training necessary to become a well-prepared conservator without attending one of the recognized conservation graduate programs. She began her professional training in 1975 with an apprenticeship at James Alkons Art Conservation in Sacramento, California. During the three years spent with Alkons, Karen received an introduction to the field of conservation beginning with identification of materials, types of damage, analysis, and examination procedures, treatment standards and techniques, and the ethics of conservation. The focus was on paper-based materials, but her apprenticeship included some introduction to painting conservation. Part of her time with Alkons was overlapped by training in archival matting and framing, photographic documentation, and handling of art and artifacts, as well as additional experience in the treatment of artistic and historic works on paper at the firm Dædalus in Oakland, California. In 1977 Karen began studies in bookbinding with Betty Lou Chaika, including French and English binding techniques, which continued until 1983. During this time she also learned how to integrate conservation practices into fine bindings such as limp vellum and non-adhesive book structures. Her conservation-related studies includes completion of general and organic chemistry courses at Laney College; letterpress printing, Western, and Japanese papermaking from Don Farnsworth and Timothy Barrett, respectively; rare book conservation by Thomas Albro and Don Etherington; attendance at all four of the international Institute of Paper Conservation Conferences in England; and numerous other workshops, seminars, and conferences related to artistic and historic works of art, scroll mounting, Chinese bookbinding, and even conservation environment workshops.

Karen's career in private practice has involved the treatment of a wide range of paper-based artistic and historic works. She has treated antique and contemporary prints and drawings, historic maps, WWII Russian propaganda posters, American currency, Chinese hand-painted wallpaper, and has worked on private libraries and the rescue of fire-damaged collections. During this career she has given numerous presentations—as lectures and as workshops—on paper and book conservation at professional conferences and meetings, researched and published articles about natural and synthetic adhesives, and has provided effective supervision and mentoring for more than a dozen young

professionals coming into the field of conservation. Karen has just completed a term as chair of the AIC Book and Paper Specialty Group. She became a professional associate in May 1990, and was elected a fellow of AIC in October 2002.

Information: Karen Zukor, Zukor Art Conservation, 3016 Filbert St., #10, Oakland, Calif. 94608-4500; (510) 652-7915, Fax: (510) 652-7126, xx@aol.com.

—Thomas M. Edmondson, Paper & Photograph Conservator,
Heugh-Edmondson Conservation Services, LLC, P.O. Box 10408,
Kansas City, Mo. 64171-0408; (816) 283-0660,
xx@earthlink.net

In Memoriam

Stanley Robertson

Stanley Robertson, gilder and conservator of historic gold-leafed objects, died of lung cancer Sunday, May 4. He was 65.

A native of Edinburgh, Scotland, who, in 1973 became an American citizen, Mr. Robertson created an international consultancy restoring, preserving, researching and documenting, lecturing, and publishing on the conservation of decorated artifacts, with a special expertise in 15th–19th century wooden objects. His works included church and cathedral fittings, altarpieces, console tables, girandole mir-

Angels War Letters Project

An independent international Angels Project is being organized. The goal of the Angels War Letters Project is to pair volunteer conservators with the families of American, British, and allied soldiers and journalists who lost their lives during the Iraq and Afghanistan conflicts, and to help them save letters and photographs from the field. These items may need to be evaluated for condition, possibly treated, and stored in appropriate materials, in order to preserve them.

This is a nonpolitical project that allows us, as conservators, to extend our sympathy and support to those who have lost a loved one during this tragic time, by sharing our knowledge and expertise. While we can't thank them or comfort them, we can help them preserve these priceless artifacts.

This project is being organized to allow volunteer paper and photograph conservators to participate internationally in their own labs, on their own schedules. The project will have a dedicated website on which volunteers will be listed, so that families can choose their own conservator and contact them directly.

If you can not volunteer, but wish to participate, a fund will be set up to accept donations for supplies. For full project information please contact Wendy Leeds, project coordinator, at leeds@fallenangelsproject.org.

rors, architectural ornamenting, panel paintings, bas-reliefs, friezes, and the decorative features of fine musical instruments, in addition to frames for historic works of art.

Chelsea Lane Conservation Studio, Mr. Robertson's private practice in Washington, D.C., since 1986, served numerous private clients as well as collections in the U.S. Capitol, the Pentagon, the Treasury Building, the National Portrait Gallery, the Federal Reserve, the Corcoran Gallery, the John and Mabel Ringling Museum of Art in Sarasota, Florida, the Hermitage in Nashville, Goodwood House in Tallahassee, Florida, the Missouri Historical Society, the Pennsylvania Museum of History, and many other galleries and museums.

Mr. Robertson performed collection surveys for the Bass Museum in Miami, Knott House in Tallahassee, and the Freer and Sackler Galleries in Washington, among others, and he held faculty positions in a variety of educational programs, including Smithsonian Resident Associates, National Gallery of Art Docents, and Campbell Preservation Center near Chicago. His extensive knowledge of historical gilding techniques, dating of gold- and silver-leafed materials, care of art objects on loan, treatment of damaged artworks, organic solvents, restoration of gilded surfaces, and the history of gilded frames was shared in published articles, lectures and classes, as well as in private consultations.

He began his conservation career with a formal Euro-

pean-style apprenticeship in the studio of Jean Alot, patron and master of the Guild of Gilders in Paris. He pursued further studies at London University College and the Conservation of Arts/Interpretation of Cultural Heritage program at the University of California at Davis. Mr. Robertson's advanced work began at the Upbrook Studio in London and concluded at the Paul Levi Studio in London, after which he joined the staff of the National Gallery of Art in Washington, where he was conservator of frames from February 1984 to November 1986.

A professional associate of the American Institute for Conservation, Mr. Robertson was also a past president of the American Society of Gilders and the Washington Conservation Guild; he held membership in the National Institute for the Conservation of Cultural Property and the Guild of British Craftsmen and was on the advisory board of Chicago's Campbell Center for Preservation. He also belonged to the St. Andrews Society and the Fellowship of Friends. Having recently acquired a new interest in carving decorative waterfowl, Mr. Robertson became a Friend of the Ward Museum of Waterfowl Art and several carving organizations.

Mr. Robertson is survived by his wife, Sandra Spence of Washington, D.C., and his former wife, Amanda Raphaelson, of Frederick, Maryland. Survivors also include his two sisters: Maureen Kerr of Edinburgh, Scotland, and Laura

AIC's 32nd Annual Meeting will take place in



Portland Hilton
Wednesday, June 9 - Monday, June 14, 2004

We have some great activities planned and hope you will be able to join us.

Call for Papers - deadline Monday, June 30

There is still time to submit a paper for the General Session.

The theme will be "Towards a Clean Slate: Current Thoughts on the Responsibility, Philosophy, Practices and Controversies of Cleaning Cultural Property"

Session co-chairs Patricia Griffin and Rebecca Anne Rushfield invite papers on issues related to:

- the philosophy and ethics of cleaning
- the history of cleaning
- the aesthetics of cleaning
- the mechanics of cleaning

Please see the complete call for papers with submission details on the AIC website: <http://aic.stanford.edu>

Kulick of Yorkshire, England. Donations in Stanley's memory may be sent to The Greater Washington Coalition for Cancer Survivors, 4848 Albemarle St. NW, Washington, D.C. 20016, www.gwccs.org; or The Ward Museum of Waterfowl Art, 909 S. Schumaker Dr., Salisbury, Md. 21804, www.wardmuseum.org or the charity of your choice.

—Sandra Spence, Washington, D.C.

Allied Organizations

Preserving Memory Exhibit Bookings Still Available

The Save Outdoor Sculpture! traveling exhibit, Preserving Memory: America's Monumental Legacy, has been touring the country since last fall. A limited number of bookings are still available.

The exhibit is a series of 20 full-color panels featuring nearly 200 artworks. Visitors will be encouraged to consider the impulses behind the creation of public sculpture and to reflect on their own community's origins memorialized through its monuments.

Preserving Memory also explains some of the most common physical threats to outdoor sculpture. It features communities that have taken steps to preserve these local and national treasures. Special panels for children present information about dogs, horses, secrets, and diseases as portrayed in sculpture. The entry panel features a public sculpture from the area hosting the exhibition.

Contact Rose Stapp at rstapp@heritagepreservation.org or visit www.heritagepreservation.org/programs/sos/exhibitmain.htm for more information.

Award for Distinction Received

Ernst van de Wetering has received the 2003 Joint Heritage Preservation/College Art Association Award for Distinction in Scholarship and Conservation, for his book *Rembrandt: The Painter at Work*, and his additional writings on the philosophy and ethics of treatment of works by modern and contemporary artists such as Van Gogh and Barnett Newman. Professor van de Wetering is professor of the history of art at the University of Amsterdam and chairman of the Rembrandt Research Project. He has published extensively on historic painting techniques, as well as in the field of theory and ethics of conservation and restoration.

The complete award citation and photos can be seen at www.heritagepreservation.org.

2003 CAP Grants Announced

The Conservation Assessment Program announced 111 awards for 2003 this spring. The awards are fewer in number this year since grant amounts were increased while the appropriation remained the same. A list of awardees can be found at www.imls.gov.

Letter to the Editor

Jerry Podany's article in the January 2003 issue of *AIC News* (vol. 28, no. 1), "Invisibility or Self Preservation: A Choice," prompted Ralph Wiegandt, former conservator at the Rochester Museum & Science Center, to comment on his experiences at the RMSC. I write this letter to contribute to the conversation, and to let the readers know of our intentions as the RMSC moves forward into the future.

Ralph Wiegandt was in one of 20 positions that were either eliminated or frozen in unfilled status in the past two years. The recent recession has been deep and difficult in upstate New York. Most significantly, the county cut \$600,000 out of our operating budget in the past two years. Like others, our endowment income is down, as is our potential for fundraising.

Funding isn't the only problem. This 90-year-old museum has been slow to change exhibits and create modern exhibition experiences over the last 50 years (most of the major halls were completed in the 1950s). Community leaders asked that we use our funding to create exhibitions that celebrate Rochester, and visitors demanded interactivity. Additionally, the Trustees and the community wanted our collections to be available for the public.

Faced with tough money issues, we relied on our viable strategic plan to guide us in our choices and proceeded to downsize using that strategy. The six remaining registrarial and curatorial staff are proof that it is not true that "virtually the entire conservation, curatorial, collection management, and research functions within the institution" are gone. Much of our institution is running with too few staff. Our nature center is down to one full-time staff from five, and our planetarium has had similar losses, much greater in scope than the collection department. Yet, because we are focusing and rethinking our path, there is a renewed spirit and energy. A collection planning retreat in January of 2003 set the stage for celebrating the remarkable sense of place that our collections provide. The Trustees eagerly await the report on our newly revised collecting themes and proposed plans to utilize our collections in the future.

So what about conservation in an organization with deep collections that have multiple purposes? Conservation is essential, as are making steps toward NAGPRA compliance, listening to the public, and shaping our exhibit experiences appropriately, especially because we are funded by public dollars. The conservation lab was closed in 1995

2003 AIC Directory Correction

▼ Lev, Irit

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HOD Hasharon 45264, Israel

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Fax: (011) 972 9 7604976

xx@imj.org.il

EO, OB

when Nancy Davis left. With additional funding in 1997, we were able to open the lab again and add that essential position to our staff. After 5 years, we needed to close this position in the face of severe economic problems. This does not mean we have abandoned the concept, only that we will have to work to fund it through contract and other ways.

We all face tougher times ahead. I ask responsible members of the conservation field to get busy communicating about how things can get done with limited resources, to actively help in the grant funding process for specific projects, and to celebrate how institutions with economic challenges have prioritized well and moved forward. I hope that Ralph Wiegandt's letter has not jeopardized the RMSC's capacity to secure grants to do essential collections work. We are in a race against time with collections care, but we are also in a race against time with a society that no longer believes we are essential. Ultimately, the public funds our work in Rochester and throughout the country. We all need to be working daily to deserve it.

—Kate Bennett, President, Rochester Museum & Science Center,
657 East Ave., Rochester N.Y. 14607; (585) 271-4552, x337,
Fax: (585) 271-6546

JAIC News

I would like to express my gratitude and appreciation to Chandra Reedy, outgoing editor-in-chief of JAIC, for her years of dedication and service to the *Journal*. Throughout the last eight years, Chandra has tirelessly worked with the editorial staff to ensure that JAIC publishes excellent contributions to the depth and breath of knowledge in the conservation profession. When JAIC increased from 2 to 3 issues a year, Chandra provided the leadership, expertise, and gentle prodding required to obtain the quantity and quality of the papers needed for the high standards of the *Journal*.

While it will be impossible to fill Chandra's shoes, I will work hard to combine my efforts with those of the devoted conservation professionals on the editorial board to maintain the caliber and content of the *Journal*. I feel strongly that our field needs JAIC as an informative professional journal that provides a permanent literature record of the conservation field, including treatments, new techniques, ethical constraints, scientific research, and book reviews.

—Michele Derrick, Incoming Editor-in-Chief JAIC

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Regional Guild

Southeast Regional Conservation Association 6th Annual Meeting

The Southeast Regional Conservation Association (SERCA) held its sixth annual meeting March 22–23 at the Atlanta History Center. Thirty-four registrants were present for the meeting, which focused on loss compensation.

The program included three brief presentations by SERCA members Alex Klingelhofer (objects), Michael Lee (paper, photographs), and Carey Howlett (furniture) who addressed loss compensation in their respective specialties. Principal presenter Jim Bernstein completed the morning session with a lecture on loss compensation materials, methods and philosophies. In the afternoon session, Mr. Bernstein led a hands-on workshop demonstrating the topics covered in his lecture. Sunday's activities included a continuation of the hands on workshop, a round-table discussion and a business meeting.

The SERCA membership extends special thanks to Jim Bernstein for conducting the workshop; to Elizabeth Kaiser Schulte and Kate Singley for local arrangements/hospitality; to David Goist for arranging the program; and to the following for their meeting support: the FAIC, the Atlanta History Center, and Gordon Lewis, Jr. of Fine Arts Conservancy, West Palm Beach, Florida.

—Matt Johnson, SERCA Publicity Committee Chair

Recent Publications

Maritime Heritage, edited by C.A. Brebbia and T. Gambin, presents the proceedings of the first international conference on maritime heritage that took place in March 2003. The book includes papers on a wide variety of topics related to marine heritage. State-of-the-art technology and up-to-date discoveries of marine heritage are focuses of the paper, while archaeology, history, ethnography, museum studies, and oceanography are just some of the related disciplines discussed in papers covering cultural heritage issues, underwater heritage, historic ports, maritime history, and ship preservation and ship wrecks. Volume 15 in WIT Press Advances in Architecture Series. 2003. 212 pages. \$136. Published by WIT Press. Available from Computational Mechanics, Inc., 25 Bridge Street, Billerica, Mass. 01821, (978) 667-5841, fax (978) 667-7582, www.comp-mech.com.

The Architectural Conservation of the Wyck House, A Building as Museum Object presents the story of the restoration of Wyck House in Philadelphia. By adopting a guiding principle that the house is a museum object in itself, the project leaders were able to create a shared mission that emphasized conservation over simple repair or restoration. The book examines the practical issues of planning a conservation project of this scale, selecting consultants, day-to-day

management, and the actual treatment techniques used by expert professionals. 2003. 174 pages. Paperback. \$30 + \$5 s+h. Published by and available from Wyck Association, 6026 Germantown Ave., Philadelphia, Pa. 19144, (215) 848-1690, wyck@wyck.org.

Inside Outdoor Sculpture, a joint project of the Smithsonian American Art Museum and Heritage Preservation, is a resource guide for teachers, parents, scout leaders, sculpture enthusiasts, and any others who might be involved in teaching children how to enjoy and appreciate public sculpture.

People

The **Art Conservation Department of Buffalo State College** announces the internships of its third-year students including major and site: Cary Beattie Maguire (objects), Nelson Atkins Museum of Art; Natasha Cochran (objects), Los Angeles County Museum of Art; Julia Day (objects), Milwaukee Public Library; Megan Emery (objects), Walters Art Museum; Rachel Freeman (paper), Balboa Art Conservation Center; Judith Jungels (objects), Worcester Art Museum; Kimberly Machovec-Smith (objects), Museum of Fine Arts, Boston; Conor McMahon (objects), Museum of New Mexico; Paulette Reading (objects), Denver Art Museum; Denise Stockman (paper), Museum of Modern Art.

The ten students admitted into the 2003 entering class are Amy Crist, Sarah Freeman, Heather Hamilton, Marieka Kaye, Erin Kelly, Yoonjo Lee, Dawn Rogala, Susan Seborg, Dana Senge, and Theresa Smith.

The Getty Conservation Institute (GCI) announces the addition of **Risa Freeman** to the Institute's staff as manager of Bibliographic Services & AATA Online (aata.getty.edu).

Patricia Ewer: TK

The Better Image has moved to the Milford Opera House: P.O. Box 48, Milford, N.J. 08848, (908) 995-2600, Fax: (908) 995-2200; tbiphoto@mind-spring.com; www.thebetterimage.com.

New York University announces that six advanced conservation center students will be interning in 2003–2004: John Campbell, Museum of Modern Art; Monica Griesbach, The Metropolitan Museum of Art and National Academy of Design; Richard McCoy, Indianapolis Museum of Art; Anne Murray, United States Department of the Interior, National Park Service, Harpers Ferry Center; Caitlin O'Grady, Arizona State Museum and National Park Service Western Archaeological and Conservation Center; and Karen Thomas, The Metropolitan Museum of Art.

The incoming students for the graduating class of 2007 are: Rebecca Capua, Amanda Frisosky, Grace Jan, Kerith Koss, Kate Moomaw, Camille Moore, and Mary Oey.

The guide, designed to be used along with a loan kit and a website, is aimed at children from 9–14 years. The guide is divided into four sections that provide activities featuring the preservation, science, art, math, and historical aspects of sculpture. Each section provides background information and a material list for each activity. Further discovery is encouraged through lists of primary resource information, relevant websites, and supplemental materials. Available from SOS! at www.heritagepreservation.org.

—Catherine Sease, Senior Conservator, Peabody Museum of Natural History, P.O. Box 208118, New Haven, Conn. 06520; (203) 432-3965, Fax: (203) 432-9816; catherine.sease@yale.edu

Health and Safety

A Practical Guide for Work with Bird Droppings and Roosts

Background

Reports of a worker possibly infected with *Histoplasma capsulatum* after removing bird droppings from an outdoor sculpture prompted interest in the hazards faced by conservators working near or cleaning up bird-infested areas. Bird and bat roosting areas can present hazards that, in some cases, can result in serious health consequences. But with understanding and appropriate prevention, conservators can protect themselves from these hazards and control the health risks for themselves, coworkers, and the public.

Pigeons have adapted well to areas inhabited by humans. These birds have found adequate food and nesting opportunities in the urban environment and, though non-native to the United States, their numbers have grown. Outdoor structures often provide attractive roosts near food sources, so removing droppings and cleaning up infestations have become regular parts of maintaining building and outdoor exhibits. Although bats may not be observed in these areas, birds often transport bat manure contaminants on their feet to nesting and perch sites.

Bird and bat droppings can be irritating to the eyes, nose, and throat on direct contact during cleaning or removal activities. They can also be contaminated with several infectious agents and hazardous protein materials. These contaminants can cause or exacerbate several human illnesses, including local skin problems, respiratory infections, allergic lung disorders, and occasionally, serious whole body infections.

Scope of the Problem

The number of cases of conservators experiencing health problems related to bird or bat sources is unknown. The most prevalent disorders can resemble other common

human illnesses, and most affected people recover without the need for special medical care. For these reasons, existing bird- or bat-related illnesses may not be recognized among conservators and others with work-related exposures.

Illness-causing exposures can also occur in unrecognized ways. Dust from bird and bat sources is often small and light enough to float in the air and be transported by wind gusts or ventilation. Individuals exposed to this dust can become infected without known exposures. In some areas of the U.S. where soil conditions are favorable to grow *Histoplasma capsulatum*, a fungus transmitted by birds and bats, up to 80% of the local population has been reported to show evidence of having been infected, but few report known exposures.

While these illnesses can affect anyone, some individuals are at special risk for infections. This includes individuals taking steroids, some cancer chemotherapy medications, and certain other medications that reduce infection resistance. It also includes those with debilitating diseases, HIV, some cancers, and other disorders that can affect the immune system. There is also some evidence that children and the older adults may be at special risk for these infectious disorders, so preventing exposures in public spaces can also be an important concern.

Regional Reporters

We are pleased to announce that the following AIC members have volunteered to be regional reporters, keeping track of conservation-related articles in the general press. We thank them for their efforts thus far:

Whitney Baker: Kansas/Kansas City

Susan Barger: New Mexico

Wendy Bennett: West Virginia/Ohio

Karen Jones: Denver/Rocky Mt. Region

Penny Jones: Washington, D.C.

Teresa Knutson: Montana

Karla Leandri: Boston

Alexis Miller: San Diego

**Michele Phillips: Rochester/Syracuse/Binghamton/
Buffalo**

Joanna Pietruszewski: Northern New Jersey

**Keith Raddatz: Milwaukee and Madison,
Wisconsin**

Rebecca Rushfield: New York City

Ann Shaftel: Halifax, Canada

Marla Sheets: Dallas

Gretchen Voeks: Arizona

As one can see from the list, there are many areas of the United States that are not yet covered. We welcome regional reporters from those states and cities. Interested persons should contact Rebecca Rushfield at (718) 575-2702 or wittert@juno.com.

Routes of Exposure

Individuals may become ill after exposure to bird or bat materials in any of the following ways:

- Gastrointestinal tract: Mouth contamination from eating, drinking, smoking, or fingers can present a hazard for Salmonella, E. coli, and other gastrointestinal infection agents found in bird materials
- Skin exposure: Skin can become infected when cuts, abrasions, or other skin breaks become contaminated. Bird and bat droppings usually cause localized infections with swelling, redness, tenderness, and occasionally, pus accumulations.
- Inhalation exposure: Bird and bat materials may be highly infected with Histoplasmosis capsulatum, Cryptococcus neoformans, Chlamydia psittaci, and can cause illness when dusts from these materials are inhaled. The materials can also be irritating to eyes, nose, mouth, and throat on contact. They may also contain bird serum proteins that can cause Hypersensitivity Pneumonia, a lung disease termed “Pigeon Fancier’s Lung” that involves an allergic-type reaction. Exposure to any of these inhaled materials can also exacerbate underlying lung disorders such as asthma, chronic bronchitis, or emphysema.
- Mites, ticks, and flea bites: When roosts are disturbed, insects may seek humans if birds are no longer available. Disinfecting the roost materials may be necessary to eliminate these pests.

Inhalation Exposure

The most common health hazards associated with bird and bat droppings are from airborne exposure to the dusts created by cleaning or disturbing roosting materials. These dusts have been shown to include dust particles in the 1–3 micron diameter range. Light particles of this size can float in the air and are small enough to be inhaled deeply into the lungs.

Although not all dusts are harmful, dusts that are small enough to pass through the body’s respiratory protective mechanisms can end up deep in the lungs in the smallest passages or in the air sacs (alveoli). These air sacs are some of the most delicate structures in the body and this makes them very susceptible to damage from harmful substances and infectious agents in the environment.

For this reason, a number of defense mechanisms have developed to protect the air sacs from damaging materials and dusts. Nose hairs and the mucus lining of the nose, mouth, and throat are among the first defense mechanisms that protect the air sacs from contaminants in the air. Nasal turbinates (small fin-like structures) cause the inhaled air to spin rapidly and toss dust particles against the sticky walls of the upper respiratory passages. Increased mucus production (runny nose) as well as coughing, sneezing, and choking work to protect the lungs from deeper exposure to irritating materials that get inhaled.

As inhaled air passes into the throat and then the major tubes (bronchi) of the right and left lung, materials continue to be trapped in the mucous lining as air tubes (bronchi and bronchioles) become narrower and narrower. Particles smaller than 5–10 microns may be able to pass these defenses and reach the deep parts of the lung. If enough of these small particles containing infectious organisms or harmful substances reach the deep lung tissues, they can cause infection (pneumonia) or injury.

Illnesses and Agents

The following disorders and agents are among the primary health concerns in areas of bird contamination:

Histoplasmosis is an infection caused by Histoplasmosis capsulatum, a fungus that forms spores that are small enough to reach deeply into the lung. Respiratory infection can occur with 3 to 17 days, but infected individuals cannot pass on this infection to others, such as co-workers.

Most people contracting histoplasmosis do not experience any symptoms, but the infection can present with mild, flu-like symptoms. These may include fever, chills, headache, cough, joint and body aches, and chest pains. If a chest x-ray is taken, it can show a distinctive pattern of markings that suggest histoplasmosis. Scars from these infections sometimes include small calcium deposits that may remain in the lungs for the life of the individual. These scars are often seen on later chest x-rays. Most individuals recover without treatment.

Disseminated histoplasmosis occurs when the infection spreads widely to many body tissues and it can be fatal. Debilitated or immune-depressed individuals are at special risk for developing disseminated histoplasmosis, but others occasionally also contract this disorder. Treatment with antifungal medications can be life saving in these cases if started early.

Blood tests are available to help identify individuals with H. capsulatum infections, but many individuals are misdiagnosed because this agent is not suspected. If exposure is suspected, it is important to speak with a healthcare provider.

Reinfection can occur after another exposure. Repeated or chronic lung reinfections can cause a disease that is similar to tuberculosis. This condition can eventually lead to breathing problems and medical treatment is critical. It is important to get medical treatment for this infection.

Psittacosis is an infection with Chlamydia psittaci, a bacterium. It may not cause any symptoms, but some individuals get headache, fever, muscle aches and, in unusual cases, acute pneumonia, liver disease, and even death. The precautions for protecting against H. capsulatum infection are also effective against this organism.

Cryptococcosis: Cryptococcus neoformans is a fungus that may be found in abundance in bird droppings, especially where there is little sunlight exposure. Most healthy individuals are able to resist infection with this agent, but in unusual cases it can cause meningitis.

Pigeon Fancier's Lung: This type of Hypersensitivity Pneumonitis, or Extrinsic Allergic Alveolitis, is an unusual human immune reaction in the lungs to bird proteins. This disease is most common in individuals with regular bird contact, but cases have been reported from birds roosting in air conditioning systems. Flu-like symptoms and cough can occur some hours after exposure in sensitized individuals and can rapidly progress to shortness of breath. Chest x-rays and exam findings may show nodules in lung tissue (interstitium) especially in the lower parts of the lungs. Antibiotics are not useful, but corticosteroid medications often produce a full recovery. If this disorder goes untreated or is allowed to recur, permanent fibrosis of the lungs can develop with long-term shortness of breath.

Exposure Prevention

Notification: Workers exposed to bird and bat materials should be made aware of the hazards involved, so that they can take proper precautions for protecting themselves. Written fact sheets covering specific infectious agents are available for distribution from National Institute for Occupational Safety and Health (NIOSH), a branch of the U.S. government's Centers for Disease Control (CDC) at the address in the box.

Gastrointestinal (GI) contamination can be avoided by

preventing mouth contamination and ingestion of contaminated materials. Eating, drinking, and smoking should be avoided in areas of bird contamination. Public areas where pigeons congregate may present hazards for outdoor dining, but the number of people who become infected or ill this way is unknown.

Hand protection with gloves should be required, but may not prevent contamination in all cases, so thorough hand washing should be completed after any contact with bird or bat materials.

Skin: Covering open breaks in the skin can be important to prevent wound infections, but, generally, bird materials are not strong hazards for intact skin. Disposable clothing, hoods, and shoe coverings are recommended in order to avoid transferring hazardous materials on clothes, skin, or hair to car, home, or other sites away from the work area.

Eyes can be irritated by bird materials and their dusts. Respirators with eye coverings are the best solution, but if half-face respirators are used, goggles that seal well and protect against dust are recommended. Blindness has been associated with histoplasmosis, but this rare disorder is not clearly related to eye exposures.

Inhalation of small particles of contaminated material can present a respiratory hazard and protection from this hazard requires more than wearing a simple disposable dust mask. Workplace experience has shown that choosing the

correct equipment, maintaining and wearing it correctly, medical evaluation, and record keeping are all necessary parts of an effective respiratory protection program. As a result, the Occupational Safety and Health Administration (OSHA) has mandated that they be implemented when respirators are used in the workplace. Details are available from the address in the box.

Disposal: Materials collected from these clean up activities, including disposable skin and clothing covers, should be fully wrapped in plastic bags and should not be allowed to contaminate other work areas. Maintenance and sanitation workers can be at risk if materials are improperly prepared for disposal.

Dusts Protection

While implementing a respiratory protection program may appear to delay clean up activities, appropriate fit and use of respirators is critical. Without appropriate programs, contaminated dusts may not be prevented from flowing past respirators and affecting exposed individuals. This can cause important health and liability concerns.

Organisms such as *H. capsulatum* proliferate in many soils enriched by bird and bat droppings. When soil around the base or within the cracks of an outdoor installation is disturbed it can form inhalable dust. One of the best ways of reducing dust exposure is by wetting the materials before collecting them for disposal. Thorough soaking of bird droppings and materials is an effective way of reducing respiratory exposure while the materials remain wet. Abrasive activities such as scrubbing can form small droplets, which can also be inhaled deeply, so respiratory protection remains important during wet cleaning activities. When wetted materials on shoes or clothes become dry or are transferred to vehicles or other locations, they can again become dusty and inhalable. Thorough cleaning or containment of this contaminated material is important. Conservators should not brush off their clothing or shoes without appropriate personal protection.

Particles less than 5–10 microns are virtually invisible to the human eye, but can contain the infectious organisms listed above. Common paper dust masks do not protect against inhalation of particles of this size. NIOSH has reviewed the tasks associated with bird manure exposures and has made recommendations for the levels of respiratory protection.

NIOSH recommends the use of disposable “high-efficiency” particulate air filter masks or reusable elastomeric half facemasks with high-efficiency filters only for tasks where the risk of respiratory exposure to this material is low. These include inspections, collections of samples, and maintenance tasks that are not anticipated to disturb contaminated bird areas.

If contaminated materials are disturbed, a higher level of protection is recommended, such as air purifying half-face respirators. Powered air purifying respirator with hoods, helmets, or face pieces designed for loose fit can also be

For further information on hazards, fact sheets, and prevention including respirator protection programs, contact:

National Institute for Occupational Safety and Health

Publications Dissemination

4676 Columbia Parkway

Mail Stop C-13

Cincinnati, Ohio 45226-1998

(800) 356-4674

Websites:

• **Bird manure exposure (including fact sheets and guide to respiratory protection):**
<http://www.cdc.gov/niosh/fw97146.html>

OSHA Respiratory Program:

http://www.osha.gov/pls/oshaweb/owadisp.show_document?p_table=FEDERAL_REGISTER&p_id=13749

used by employees with facial hair or fit problems. In extremely dusty situations such as large clean ups, contaminated soil disturbances, and enclosed spaces, supplied fresh air respirators or self-contained breathing apparatus (SCBA) tanks are required to protect workers from the anticipated high concentration of infectious materials.

Summary

Cleaning bird droppings or other materials from outdoor installations and building sites is an occasional work duty with some unusual, but well-recognized hazards. Protecting conservators, their coworkers, and the public from exposure to these hazards is an important responsibility because in some situations, the consequences can be life or health-threatening.

—David Hinkamp, MPH, Co-Director, Arts Medicine Project,
University of Illinois at Chicago, Chicago, Ill.; (773) 935-7431;

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Wear UV protection.”**

*A reminder from the AIC Health and
Safety Committee*

SAMUEL H. KRESS CONSERVATION PUBLICATION FELLOWSHIP 2004–2006



Application Guidelines for Fellows and Professional Associates

The AIC Publications Task Force, appointed in 1993, prepared an application to the Samuel H. Kress Foundation in 1994 for support to work toward its goal of improving the quality and quantity of publications in the field of conservation by encouraging conservation professionals to prepare publishable manuscripts. Through 2003, the program has awarded fellowships, of which a list is included in this brochure. The foundation has graciously awarded the Foundation of the American Institute for Conservation a fourth three-year grant to continue the program through the year 2006.

This article supplies the information necessary to prepare an application for a Kress fellowship.

Applicants should provide concrete evidence of their readiness to write a book-length manuscript that would represent a substantive contribution to the conservation literature. The applicant is expected to have completed all basic research on the proposed topic prior to the application, so that a publishable manuscript can be completed within the grant period.

I. Guidelines for Manuscripts

1. Publications should reflect the process that underlies the intellectual actions and decisions of a conservation professional. It is as important to describe what goes on in conservators' heads as in their hands.

2. Manuscripts addressing controversial issues should include critical discourse on all sides of controversies. Critical evaluation rather than mere enumeration of ideas should be a major component of each manuscript.

3. Manuscripts dealing with the treatment of a single material such as lead or glass must provide a discussion of the occurrence of the material and its deterioration and damage that are as complete as possible before treatment is addressed. Every conservator's experience is limited to the collections he or she has treated; the field needs to transcend these limitations. The presentation of treatment methods should include applicable scientific data, empirical results, and, if possible, the reexamination of the objects after a period of time.

4. Manuscripts that provide comparative studies of aspects of conservation treatment as practiced across specialties are encouraged for their potential to enhance high standards of practice. For example, a publication on compensation that deals with the full range of specialties would be an important learning tool. Dividing the literature into areas of specialty in order to discuss treatment issues encourages the kind of isolation and insularity that is detrimental to high standards of practice.

II. Types of Literature

Proposals are welcome that reflect a range of literary forms from biography and memoirs to dictionaries, literature reviews, manuals on conservation equipment, reference books, textbooks, collected case studies, and scientific treatises.

Recent publication of Specialty Group catalogues has made it clear that conservators are prepared to organize and codify in-depth knowledge in specific subject areas. Established course curricula and associated written material can also be used as the foundation of manuscripts for this fellowship.

III. Subject Areas

The following subject areas have been suggested as valuable additions to the conservation literature. All subject areas, however, that fall within the AIC definitions of conservation (published in the AIC Directory) will be considered as long as the proposal fits the above guidelines.

1. Problem solving in conservation: Case studies.

This subject offers the opportunity to present case studies in greater depth than is possible in the periodical literature. A book-length manuscript could examine the rationale behind conservation decisions: why certain treatments were not done, how different decisions might have been made in a different context, and how auxiliary issues such as time or funding constraints and the training and experience of the conservator may have affected treatment. The reasons one object receives treatment while others do not, the nature of discussions with curators on how a piece should

look, and the influence of the future use of the object on treatment are other matters that are seldom examined in the conservation literature.

2. Conservation treatment methodology. A cultural artifact is the tangible expression of the legacy of the maker and the effects of the cultural environment through which it has passed. Yet it is also a physical object subject to the deteriorating effects of time. Conservators have developed sophisticated technical treatment methods which they apply to the wide range of objects found in today's collections. Many nontechnical questions need to be addressed. For example, when signs of use obscure the design of a Native American basket, how much cleaning should be done? When an artist has repainted a painting at a much later date and the later colors do not match, what should be done? Topics in this area include an interdisciplinary look at one facet of a treatment, such as compensation for loss; a single issue in decision making, such as the ethically appropriate influence of the value of an object on its treatment; or a decision tree that could be applied to many different kinds of treatment. The issues discussed could be technical (such as the choice of treatment materials), philosophical (such as aesthetic factors or institutional mission), or pragmatic (such as time constraints or the availability of equipment).

3. Methods of identifying original materials in cultural property. The ability to predict the behavior of an object, decide on authenticity, or determine the best course of treatment depends on the proper identification of the object's constituent materials. Manuscripts describing methods for identifying materials could cover single materials. For each material type, the text should consider available resources outside the conservation literature and their applicability to artifacts; sampling techniques, ethics, and safeguards; identification techniques, from visual examination and spot tests to instrumental analysis; and the location of reference collections. Pragmatic trials using the identification techniques described should be carried out and reported on.

4. The conservation of a single material (such as lead or tortoise shell) or object type (such as Renaissance bronzes or Amish quilts). Manuscripts in this category could include sections on the occurrence of the single material in different types of objects and the way the object type affects both technical and philosophical issues of treatment; the chemistry involved in damage and deterioration; the maintenance of the objects; health and safety in handling and treatment; environmental considerations; the history of treatment; and case studies. The topic should be approached from the broadest possible perspective.

5. Conservation science. The conservation field is grounded in both science and art. Science as it relates to conservation encompasses a broad range of scientific disci-

plines and practices: geology and botany as well as chemistry and the physical sciences, microscopy and spot tests as well as radioactive dating. Topics in this area include the definition of conservation science, the education of conservation scientists, deterioration studies, experimental design and the use of statistics, examination techniques, conservation materials testing, and reassessments of earlier research.

6. Attribution and authenticity in the fine arts: Connoisseurship and technical studies. This subject area includes manuscripts that combine stylistic and technical criteria to answer questions of authorship, dating, and authentication. The impact of treatment on technical studies and the discussion of mechanisms for professional interaction among art historians or archaeologists, conservators, and conservation scientists are other possible topics. Suggested formats might be case studies or essays on theory and philosophy.

7. History of conservation. Topics in this area include studies of pre-20th-century conservation practices in various parts of the world, ethnographic preservation practices, the development of the modern field, and institutional histories. Proposals may include interviews with conservators about their careers or about various aspects of the development of the field.

8. Other topics. Other topics that might be considered include: contemporary art, taxidermy specimens, conservation assessments or surveys, historic interiors, archival materials, collection containerization or display, industrial or functional objects, exhibition case design, conservation ethics, and sacred objects.

IV. Eligibility

Grants provide support for AIC members who hold Professional Associate and Fellow status and who are employed in educational or cultural institutions, regional centers, or private practice. They allow conservation professionals release time from work obligations to prepare publishable book-length manuscripts. Retirees are also encouraged to apply.

V. Grant Amount and Timetable

Fellowships are limited to \$25,000. The starting date must be within six months of date of award notification, and fellowships must be completed 18 months after the starting date as specified in the fellowship contract. The award will be distributed in three portions, at the beginning, middle, and end of the project. Two fellowships will be awarded each year.

VI. Review Criteria

In reviewing applications, panelists consider the completeness of the application package and the following:

1. Effectiveness of the proposal at fulfilling the guiding principles;
2. Quality of information—The handling of the subject matter should be accurate, comprehensive, unbiased, and insightful;
3. Quality of writing—The ability to express complex issues in a clear and lively manner is essential. Each applicant must provide as much concrete evidence as possible of his or her ability to organize and write a full-length book within the time allotted;
4. Readiness of applicant—Previous publications in peer reviewed journals relevant to the topic and/or curricula or hand-outs developed for teaching courses will be considered evidence of the applicant's level of readiness and expertise. Applicants will be judged by their professional background and educational qualifications as well as their breadth of knowledge and experience particularly as they relate to the topic of the proposed manuscript, including the length of time the applicant has dealt with the topic; and
5. Significance to the field and applicability of the proposed topic—These will be considered but will not be given priority over other criteria.

VII. Deadline Dates & Notification

Timetable:

November 1— Deadline for receipt of fellowship applications

January 10—Notification of results by Review Committee

Note: If the date falls on a weekend, applications should be submitted by the Monday directly following the deadline.

VIII. Taxability of Fellowships

The Internal Revenue Code provides that the full amount of a fellowship grant is taxable to its recipient. If you have any question about your own tax liability, you should contact the IRS or your tax consultant.

IX. How To Apply

Applicants must send the following materials in one package to: Fellowship Review Committee, FAIC, 1717 K St. NW, Suite 200, Washington, DC 20006.

1. Six copies of a completed application form and the supporting materials.
2. Description of Project: Summarize what you plan to do in the space labeled "Summary Description of Project" on the application form. **Use additional sheets of paper to provide a full description of the project including the following:** a) Working title and general description of the manuscript to be written including general summary of approach/methodology of handling the subject; b) proposed Table of Contents including paragraphs describing the content of each chapter.

Supporting Information: Describe: a) need and usefulness of the information in the proposed manuscript to the conservation field (e.g., contribution it will make to the extant literature); b) qualifications of applicant to write on the proposed subject, including writing skills; c) plan of work including a timetable for completion and how you would use release time to prepare a publishable book-length manuscript; d) approximate number of text pages and illustrations.

Applicants should submit a published writing sample or other evidence of their writing skills. A text of substantial length as close as possible to the style and subject matter of the proposed manuscript would be helpful to the review committee; a first chapter draft would be ideal. The names of two colleagues who have agreed to review drafts of the manuscript should also be provided.

The "Career Summary Background" section of your application should relate directly to the activity for which support is requested. Please also include a résumé with your application package.

3. Evidence granting you release time for the period of time specified in your application must be provided prior to distribution of grant funds.
4. Letters of recommendation in support of your application from two conservation professionals who have reviewed your proposal. These recommendations should address the merits of your proposed project and its potential effect on the conservation field. **The individuals providing recommendations should send them directly to: Fellowship Review Committee, FAIC, 1717 K St. NW, Suite 200, Washington, DC 20006.**

For your application to be considered by the review committee, the two recommendations must have been received by the November 1 deadline. *Note:* FAIC will not accept any application materials by electronic transmission (i.e., facsimile).

For a list of past fellowship recipients and their topics, please see the AIC website (<http://aic.stanford.edu>) under "Grants and Awards."

Samuel H. Kress Conservation Publication Fellowship Application 2004

1. Name: _____

2. Mailing Address: _____

3. Daytime Phone Number: _____

4. **PRIMARY OCCUPATION:** Practicing conservator Conservation administrator Conservation educator Conservation scientist

Other: _____ Area of Specialty: _____ AIC Membership: PA or Fellow

5. **PERIOD OF SUPPORT REQUESTED:** (Not to exceed 18 months. Starting date must be within six months of date of award notification)

Starting: _____ / _____ / _____
month day year Ending: _____ / _____ / _____
month day year

6. **SUMMARY DESCRIPTION OF PROJECT** (see How To Apply IX):

NOTE: Be sure to include a **detailed** description of the manuscript to be written, the proposed table of contents, and timeline. The best examples of writing to submit are those that most closely resemble the proposed manuscript. Before mailing your application, please check to see that you have included all the required materials.

7. **CAREER SUMMARY BACKGROUND** (see How To Apply IX. Please also include a resume with your application package):

| 8. EDUCATION | | | |
|---------------------|---------------------|-----------------|--------|
| Name of Institution | Major Area of Study | Inclusive Dates | Degree |
| | | | |
| | | | |
| | | | |
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| 9. FELLOWSHIPS OR GRANTS PREVIOUSLY AWARDED | | | |
|--|---------------|-----------------|--------|
| Name of Award | Area of Study | Inclusive Dates | Amount |
| | | | |
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| 10. PRESENT EMPLOYMENT | |
|--|----------------------------------|
| EMPLOYER (Give name and address of institution) | POSITION TITLE/OCCUPATION |
| | |

| 11. PRIZES, HONORS RECEIVED | 12. PROFESSIONAL SOCIETY MEMBERSHIPS |
|------------------------------------|---|
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12. **CERTIFICATION:** I certify that the foregoing statements are true and complete to the best of my knowledge. I also certify that, in compliance with the Drug-Free Workplace Act of 1988, I will not engage in the unlawful manufacture, distribution, dispensation, possession, or use of a controlled substance in conducting any activity with this fellowship.

SIGNATURE OF APPLICANT _____ DATE: _____

Applications must be received by November 1, 2003. Applications will not be accepted by electronic transmission or facsimile. See application guidelines for complete application instructions. Mail six copies of this form and six copies of all supporting materials to:

FELLOWSHIP REVIEW COMMITTEE, FAIC, 1717 K St., NW, Suite 200, Washington, DC 20006

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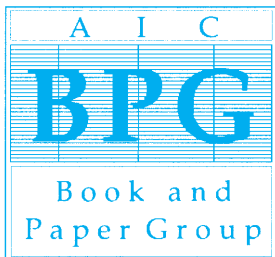


Architecture

2003 ANNUAL MEETING: Judy Jacobs would like to thank all the speakers for participating in the architecture session of the AIC Annual Meeting. After serving one year as program chair, Judy will

become chair of ASG. Guy Munsch will serve as program chair and will be responsible for planning next year's session. ElizaBeth Bede Guin has accepted the two-year position of secretary/treasurer. Please forward information for this column to ElizaBeth, elizabeth_bede@nps.gov.

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



Book and Paper

NEW OFFICERS: Election results for the BPG Board were announced at the Arlington business meeting; congratulations to incoming Chair Maria Fredericks, Assistant Chair Kimberly Schenck, Secretary/Treasurer Shelly Smith,, and Assistant Program Chair Holly Kruger. Sarah Stauderman assumes the position of program chair, after organizing a wonderful reception at the Postal Museum in D.C. Elmer Eusman did an outstanding job choosing and coordinating the two-day session for the presentations at this year's annual meeting. Particular thanks go to Jane McAusland for an inspiring keynote address, and to Sylvia Albro, whose presentation on Fabriano papers was visually and historically rich.

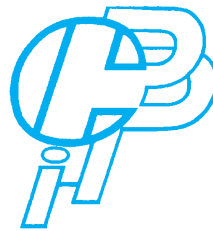
2004 ANNUAL MEETING: We are already looking forward to the Portland, Oregon, meeting, June 9-14, 2004. October 30 is the deadline for submission of abstracts to Sarah Stauderman (stauderman@si.edu).

CHRISTA GAEHDE MEMORIAL FUND: BPG and FAIC are also pleased to report that the Christa Gaehde Memorial Fund has reached the \$20,000 goal required to create an endowment. Thanks to the generosity of Jochim Gaehde and his family who matched the \$10,000 already donated by AIC members and friends of Christa, this fund is now fully vested. Additionally, at this year's business meeting in Arlington, a motion was passed to donate \$5,000. of BPG's reserves to the Gaehde fund. A generous gesture, and one that directly benefits us. Applications for grants will be accepted in the next grant cycle (2004). Nancy Schrock and two other conservators who were close to Christa will make

up the committee to award the grants. The Horton Fund also received substantial contributions this year. These tributes to our colleagues are something to be proud of; BPG is the only group so far to have created two endowments for career development. The growth of these funds in dependent upon us! The amount available for grants in book and paper conservation through the Christa Gaehde Fund and the Carolyn Horton Fund depends upon earnings on the two invested funds; up to 5% of those earnings are available annually. The number of grants and the amounts will vary, based on how well the financial market performs.

THANK YOU: Finally, many thanks to the Board who have worked hard to serve our large and diverse group, especially Nancy Schrock, Meg Brown, and Leslie Paisley.

—Karen Zukor, xx@aol.com



CIPP

CHANGING BOARD: Congratulations and welcome to the newest members of the board. CIPP is entering an exciting phase as we continue to fine tune our goals and be a voice for our colleagues in private practice. The new board members are Jean Easter as vice-chair, Randy Ash as treasurer, Sarah Melching as director, and Kathleen Orlenko on the nominating committee. Thank you to all who agreed to run.

It is with appreciation and admiration that we say goodbye to the outgoing board members. Gary McGowan who served an extra long term as treasurer and Nancy Heugh who, as chair of the nominating committee, handled the difficult job of recruiting members to run for office. Randy Ash, after serving as director for three years, will stay on as treasurer much to this organization's advantage

2003 ANNUAL MEETING: I hope that you took advantage of the working lunch session on financial planning during the meeting in Arlington. Thank you to our speaker, Alyssa Soloman, for her informative presentation. Thank you also to CIPP Director Marianne Marti for planning the session and for making the arrangements for the business meeting.

The CIPP-sponsored workshop on Spot Testing was a resounding success. This workshop was an important follow up to the 2002 session on analysis, and provided an opportunity for conservators in private practice to attend a shortened version of this fabulous workshop. A million thanks to Director Susan Barger who handled the planning and details that made this workshop a reality.

CERTIFICATION: As you know, the AIC Certification Development Committee is in the process of being established. Because of the importance of this issue, the Board has decided to hold a formal election to choose our

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representative on the AIC Committee. I am asking for volunteers to serve on this important AIC Committee. We will still maintain a CIPP certification group to serve as a steering committee. If you are interested in running, please contact Chair Catherine Rogers at xx@charleston.net.

LIST SERVE: The number of subscribers has increased to more than 90 this year. Please consider using the list serve for employment opportunities, reporting on materials and suppliers, and to discuss issues within the AIC. If you are still holding out, consider subscribing and encourage your colleagues to get online also.

GOODBYE: This is my last article as chair of CIPP. I've so enjoyed the past year and, most importantly, the wonderful people I have worked with in both CIPP and the AIC. I will stay on in a limited capacity as chair emeritus and the group will be in great hands with Catherine Rogers as new chair. I found the experience of serving very rewarding. I hope that some of you will consider running for office this year.

—Anne Zanikos, Chair Emeritus, 1023 Shook Ave., San Antonio, Texas 78212; xx@yahoo.com



Electronic Media

SPECIAL THANKS: A very special thanks to Hannah Frost, EMG Program chair, for organizing such a successful program in Arlington. The high response for EMG talks during registration necessitated moving the program to a larger

meeting room. Thanks again to Hannah and to Sarah Stauderman for the Pre-conference Workshop on the "Identification and Care of Videotapes." We had 15 participants in the course—a number that exceeded our original goal.

EMG LIST SERVE: During the Annual Meeting we discussed the possibility of starting an EMG list serve. This would provide a forum for any EMG member to post and respond to the many questions and issues that arise within this complex specialty. In order to make this happen, we need a dedicated volunteer! If you are interested in or have questions about running the list, please contact Michelle Barger (see end of column).

CERTIFICATION COMMITTEE: We are looking for volunteers to be part of an important EMG committee on certification. This committee will gather input from the EMG membership and forward it to the newly formed Certification Development Committee. Please contact Liz Schulte if you are interested (xx@aol.com; (404) 350-8346; Fax: (404) 350-8152).

"EM": ELECTRONIC MATERIALS DESIGNATION IN AIC DIRECTORY: If you specialize in working with electronic materials, then you can now elect to

have the initials "EM" below your name in the upcoming directory. The initials *do not* reflect your membership in EMG, nor is membership in EMG necessary. For next year's directory, please contact Megan Nash as soon as possible if you are interested in having EM under your name in the next directory (mnash@aic-faic.org; (202) 452-9545, x10).

GOING DIGITAL: Are you still unsure about "going digital" for your photographic documentation? If you missed Dan Kushel's talk, "Digital Documentation: We Are There, but Enter with Care," at the 2002 Miami Annual Meeting and later printed in the November 2002 *AIC News*, you will definitely want to access this most insightful and clearly presented article, now available on the EMG website, thanks to webmaster Martin Juergens.

2004 ANNUAL MEETING: Plans are underway for our next Annual Meeting in Portland, Oregon, thanks to Hannah Frost and Liz Schulte. In keeping with our goal to reach a larger audience in AIC, we are exploring a possible collaboration with the Objects Specialty Group. Check the next newsletter for more news.

—Michelle Barger, EMG Secretary/Treasurer, SFMOMA, 151 Third St., San Francisco, Calif., 94103; (415) 357-4052; Fax: (415) 357-4109; mbarger@sfmoma.org



Objects

ELECTRONIC POST-PRINTS: Next year we will work on a special issue of the *Postprints* to test procedures for electronic publication as a PDF file, in collaboration with the

AIC Publications Committee. This publication will be a collation of presentations from years past that were not otherwise published. Using a PDF file format will save money because it can be used for printing and distribution of books more cheaply, without production costs. Another (cheaper) option is to produce and mail the *Postprints* in CD format. The long-term goal is to cut all *Postprints* costs by offering them as a web link, giving us a budgetary surplus for other projects. We need your input to ensure that this project is successful.

2004 ANNUAL MEETING: Congratulations to Alice Boccia Paterakis, our new program chair. Anyone with ideas for the Portland, Oregon, meeting should contact Alice at apaterakis@ascsa.edu.gr. Thanks to our nominating committee and the other talented conservators who agreed to run.

CALL FOR PAPERS: The OSG Publications Committee is requesting papers for a special issue of the *Journal* devoted to the memory of Carolyn Rose, focusing on preventive conservation, training in ethnographic conservation and collections care, raising the awareness of conservation and the need for preservation funding. Abstracts are due by

Specialty Groups

September 15, 2003. If interested, contact a committee member: Ellen Pearlstein (xx@hotmail.com), Lisa Bruno (xx@hotmail.com), Leslie Gat (xx@hotmail.com), Elizabeth Hendrix (ehendrix@MIT.EDU), or Won Ng (xx@hotmail.com).

NEW COMMITTEE ON COMMUNICATIONS AND PUBLIC AWARENESS: The purpose of this committee is to inform the public about objects conservation. One way the committee will do this is by organizing and helping OSG members prepare oral presentations and written articles for nonconservator audiences. Another way is by helping AIC respond quickly to inquiries about objects conservation by developing a file of images, articles, and stock responses to specific topics. The committee also plans to utilize the excellent work of AIC's regional reporters. A complete description of preliminary goals was posted on the OSG-list and website. Jean D. Portell is the committee chair. She seeks volunteers from various regions of the country to fill the committee, especially people who have experience in communicating conservation issues for non-conservator audiences. If you are interested in helping this to become a successful endeavor, please contact Jean at JeanDP@aol.com. The committee will be finalized after August 15, 2003, so a timely response is appreciated.

OSG QUESTIONNAIRE: The Annual Meeting is expensive to run. There has been active discussion on the OSG list-serv about the costs of functions that include meals. In the next newsletter, we will run a questionnaire so that we can begin preparations for next year's meeting with more member participation.

—Patricia Griffin, Chair, xx
xx



Paintings

THANKS FROM THE OUTGOING CHAIR: As outgoing chair I would like to thank all of you who helped me out along the way, including the staff

at the AIC office. In particular I'd like to thank both Helen Mar Parkin and Charlotte Seifen who served with me as the vice chair and secretary/treasurer, respectively. I'd like to thank Jill Whitten who walked me through so many steps of this job and Jay Krueger who really got the proposal for the changes to the Rules of Order on the road. It is my hope that by the time this is read, the Rules of Order will have been amended and there will be one more person to lend his or her energies to the tasks that face specialty groups.

WELCOME TO THE NEW OFFICERS: Whether the Rules of Orders were amended or not, there is, by now, a new group of officers and I congratulate them all and

thank them for getting involved. I also offer them any help that I can give and urge you to do likewise. I have enjoyed my opportunity to get to know the inner workings of the specialty group better and give one final thanks to all who made it possible.

—Heather Galloway, Outgoing PSG Chair, Intermuseum Conservation Association, 2915 Detroit Ave., Cleveland, Ohio 44113; (216) 658-8700; xx@earthlink.net



Photographic Materials

NEW OFFICERS: The new officers for PMG 2003-2005 are not-so-new Chair Tom Edmondson; Program Chair Paul Messier, (617) 782-7110, pm@paulmessier.com; and Secretary/Treasurer Dana Hemmenway, (716) 244-2129, xx@mindspring.com. Our publications coordinator, which is a volunteer and therefore non-elected position, remains Brenda Bernier, (301) 837-3093.

FIRST CALL FOR PAPERS: Here it is, folks. You are barely back from the stimulating and mind-altering Annual Meeting, you get your AIC newsletter and settle back for some relaxing conservation reading and you get hit with a request for a paper at *next year's* Annual Meeting in Portland, Oregon. Such is the life of the dedicated professional. Please contact Paul Messier with any offerings, suggestions, or questions. Thank you for your enthusiastic responses.

PMG LISTSERV: PMG is establishing a listserv, and Robin Siegel has set up a new Yahoo list to get us started. Even if you are reluctant to sign up, please e-mail her at either xxl@ngs.org or xx@yahoo.com to let her know whether or not to include you on the list, and which e-mail address to use. All participants must be PMG members in good standing.

We will use the list to transmit PMG news and business of interest; members will be able to post announcements and queries; and PMG officers and the membership will be able to communicate directly on matters of importance to the whole group.

—Thomas M. Edmondson, PMG Chair, Heugh-Edmondson Conservation Services, LLC, xx
xx



Textiles

ELECTION RESULTS: Thanks to everyone who agreed to run for TSG Board positions. Congratulations to Kathleen Kiefer, newly elected vice chair, and to Beth McLaughlin, who was elected to serve a second two-year term as secretary. A

Specialty Groups

total of 61 ballots were received and counted. This represents a 22% return, up 1% from last year but down 13% from the 2001 return of 35%.

TSG HISTORY: While serving as Chair during the past year I gave some thought to the history of TSG and certain group statistics: How many members? Dues history? How many TSG special projects and initiatives? I wondered whether a better sense of our group's history would provide more continuity and encourage more participation. For that reason, I drafted several documents charting TSG history: a summary of statistics; members of the TSG board and committees over the last eight years; the history of student dues; TSG's donation to the Stout Fund; and the relationship with our sister organization, The Comité Nacional de Conservación Textil. If you were not able to attend the TSG business meeting in June I'd be happy to send the information by e-mail or regular mail. I would like for anyone interested to review and contribute to these reference documents.

THANK YOU: Sincere thanks to everyone who helped me with TSG business over the last year. Special thanks to the past year's officers: Deborah Bede, vice chair/program chair; Susan Adler, treasurer; and Beth McLaughlin, secretary. I enjoyed serving as TSG chair.

—Kathy Francis, outgoing TSG Chair, xx.
Email xx@aol.com Telephone 732-275-6179



Wooden Artifacts

2003 ANNUAL MEETING: The Annual Meeting in Arlington was a tremendous success thanks to the organizational prowess of Program Chair Joe

Godla and the oratorical excellence of the speakers. Hearty congratulations and sincere thanks for your exceptionally informative and practical talks! Dinner at the Brickskeller near Dupont Circle was well attended and as boisterous as ever. In short, if you missed this year's meeting, you really missed out. Make sure to come next time!

Also at the meeting, my colleague Julie Wolfe and I passed out detailed information on the nitrogen "bubbler" for use in anoxia treatment of pest infestation. This packet included photos, schematic diagrams, parts and price list (with suppliers phone numbers), and basic instructions for use. If anyone is interested in getting this info please contact me directly.

GOODBYE: It has been a great pleasure to be WAG chair for the last year. I am, however, very happy to be able to pass the torch to someone as eminently suited for the job as Joe Godla, our incoming chair. Joe will be aided by our newly elected program chair, Jeff Moore. Welcome and thanks to Richard Branyan for volunteering for the post of secretary/treasurer, and thanks very much to outgoing secretary/treasurer, Helen Anderson, for her two years of service.

While this is my last newsletter column, I will continue to try to provide you all with helpful bits of information through WAG-announce (our e-mail distribution list). If you are not on the list and would like to be, please send the message body of "subscribe wag-announce" to major-domo@lists.stanford.edu. If you have information to share, please send it to me. I look forward to hearing from you.

—Arlen Heginbotham, Decorative Arts and Sculpture Conservation Department, J. Paul Getty Museum, 1200 Getty Center Dr., Suite 1000, Los Angeles, Calif. 90049-1687; (310) 440-717, Fax: (310) 440-7745, aheginbotham@getty.edu

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Courses, Conferences, and Seminars

CALL FOR PAPERS

September 15–18. Canadian Conservation Institute's Symposium 2003, "Preservation of Electronic Records: New Knowledge and Decisionmaking."

Ottawa, Ontario, Canada—Contact: Christine Bradley, CCI, 1030 Innes Rd., Ottawa, ON K1A 0M5, Canada; (613) 998–3721; Fax: (613) 998–4721; cci-icc_publications@pch.gc.ca

GENERAL

July 2003. Chemistry for Conservators.

Yale University Library Preservation Department, New Haven, CT—Contact: Laura O'Brien-Miller, Yale University Library; (203) 432–1711; Laura.miller@yale.edu

July 24–26. "Sound Savings: Preserving Audio Collections," a symposium on sound preservation hosted by Library of Congress and the University of Texas.

Austin, Texas—Contact: Helen Dalrymple; (202) 707–1940; hdal@loc.gov; "Saving Sounds" Website at www.ischool.utexas.edu/~soundsavings/

July 30–August 1. "Preparing for the Worst, Planning for the Best: Protecting Our Cultural Heritage from Disaster," Disaster Management Pre-Conference to the 69th International Federation of Library Associations and Institutions.

Berlin, Germany—Contact: Johanna Wellheiser, Information Coordinator, IFLA Preservation & Conservation Section; jwellheiser@tpl.toronto.on.ca; www.ifla.org/VII/s19/sconsv.htm; www.ifla.org

September 8–12. ICHIM 03, "Cultural Institutions and Digital Technology," the Seventh International Conference on Cultural Heritage Informatics.

Paris, France—Contact: ichim03@ecoledulouvre.fr

September 17–20. APTI 2003 Conference, "21st Century Preservation–Conservation and Craftsmanship." (Followed by four two-day training workshops).

Portland, ME—Contact: Conference Chair, apti2003@aol.com; www.apti.org. Registration materials available

September 18–20. "Pictorial Arts of Asia—The Impact of Research Using Scientific Methods on Art History, Curatorship and Conservation," The Second Forbes Symposium on Scientific Research in the Field of Asian Art.

Washington, DC—Contact: Forbes Symposium 2003/DCSR, Freer Gallery of Art/Arthur M. Sackler Gallery, Smithsonian Institution, MRC 707, P.O. Box 37012, Washington, DC 20013-7012; Fax: (202) 633–9474; dcsr@asia.si.edu

September 18–20. "The Best in Heritage," under the patronage of the International Council of Museums (ICOM), UNESCO, and Europa Nostra.

Dubrovnik, Croatia—Contact: info@thebestinheritage.com; <http://www.TheBestInHeritage.com>

September 24–October 4. Surface Cleaning—Materials and Methods.

Dusseldorf, Germany—Contact: VDR-Office, Dr. Sabina Fleitmann, Haus der Kultur, Weberstrasse 61, D-53113 Bonn; +49 228 2437366; Fax:

+49 228 2619669; dirt@restauratroen.de

October 1–4. "Mastering Inpainting," Campbell Center for Historic Preservation Studies.

Mt. Carroll, IL—Contact: Campbell Center, campbellcenter@internetni.com; <http://www.campbellcenter.org>. AIC members can indicate \$200 "AIC Scholarship" on the registration form

October 14–18. "Spot Testing for Materials Characterization," Campbell Center for Historic Preservation Studies.

Mt. Carroll, IL—Contact: Campbell Center, campbellcenter@internetni.com; <http://www.campbellcenter.org>. AIC members can indicate \$200 "AIC Scholarship" on the registration form

October 20–24. "Removal of Pressure-Sensitive Tape and Tape Stains."

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

October 20–24. "Introduction to the Management of Museum Collections."

Smithsonian Institution, Washington, DC—Contact: Bettie Lee, Smithsonian Center for Education and Museum Studies; (202) 633–8990; leeb@scems.si.edu; <http://museumstudies.si.edu>

November. Conservation and Preservation of Cultural Heritage.

Prague, Czech Republic—Contact: Institute of Chemical Technology

Courses, Conferences, and Seminars

Prague, Dept. of Chemical Technology of Monument Conservation, Technicka 1905, 166 28 Praha 6, Czech Republic; +420 224354154 or +420 224353791; petulavavrova@centrum.cz or dykovab@vscht.cz

March 29–April 1, 2004. “6th Infrared and Raman Users Group (IRUG6) International Conference.”

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

ARCHITECTURE

September 21–22. Best Practices for Condition Assessments of Historic Structures.

Portland, ME—Contact: Participants must register through APT conference materials; check www.heritagepreservation.org or www.apti.org for more information. An optional second-day program will be held at the Victoria Mansion on September 22. Space for day two will be limited; register early. Held in conjunction with the Association for Preservation Technology International (APT) annual meeting. Sponsored by Heritage Preservation and associated with the Conservation Assessment Program (CAP)

BOOK AND PAPER

July 26–August 9. “From East to West,” Master-class on Japanese Paper Conservation Techniques.

Northumbria University, Newcastle upon Tyne, United Kingdom—Contact: Jane Colbourne, MA Conservation of Fine Art; Burt Hall, Newcastle upon Tyne, NE1 8ST; (0191) 227 7465; Fax: (0191) 227 3250; jane.colbourne@unn.ac.uk;

<http://www.northumbria.ac.uk/conservation/masterclass>

ELECTRONIC MEDIA

September 15–17. “2nd Triennial Conservation Conference at Northumbria University,” The Image Re-Integration Meeting.

Newcastle upon Tyne, United Kingdom—Contact: Miss A. Jean E. Brown, Senior Lecturer, Conservation, Burt Hall, Northumbria University, Newcastle upon Tyne, NE1 8ST, United Kingdom; jean.brown@unn.ac.uk

September 15–18. Symposium 2003—Preservation of Electronic Records: New Knowledge and Decision-Making.

Library and Archives of Canada, 395 Wellington Street, Ottawa, Ontario, Canada—Contact: Christine Bradley, (613) 998-3721, symposium_2003@pch.gc.ca; <http://www.cci-icc.gc.ca>

OBJECTS

November 6–8. “The Conservation of Leather.”

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

PAINTINGS

September 10–12. “Materials for Conservation and Restoration of Paintings: Varnishes and Retouching Media.”

Northumbria University, Newcastle upon Tyne, United Kingdom—

Contact: Alan Phenix, Senior Lecturer, Conservation of Fine Art; Burt Hall, Northumbria, University, Newcastle upon Tyne, NE1 8ST, United Kingdom; alan.phenix@northumbria.ac.uk

September 25–28. “Italian Approaches to the Structural Conservation of Paintings: Past, Present and Future.”

West Lake Conservators, Box 45, Skaneateles, NY—Contact: Susan Blakney, (315) 685-8534; westlakers@compuserve.com; www.westlakeconservators.com. Partially funded by FAIC

PHOTOGRAPHIC MATERIALS

August 23–28. “Preserving Photographs in a Digital World.”

Rochester, NY—Contact: Theresa Gardner, (585) 271-3361, ext. 420; seminar@gch.org; <http://www.rit.edu/IPI>; Sponsored by the George Eastman House, Rochester Institute of Technology, Image Permanence Institute

September 8–11. “Photographs and Preventive Conservation—Theory, Practice, and Implementation.”

Washington, D.C.—Contact: Debra Hess Norris, (202) 831-3696, dhnorris@udel.edu; Nora Kennedy, (202) 650-2168, nora.kennedy@metmuseum.org; or Andrew Robb, (202) 707-1175, anro@loc.gov; applications due May 10

Courses, Conferences, and Seminars

TEXTILES

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

Albany, NY—Contact: Ruth Potter, Ruth.Potter@opthp.state.ny.us

WOODEN ARTIFACTS



October 24–25. “French American Collaboration on Upholstery.”

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

COURSE OFFERINGS

AASLH Workshop Series, Interpretation Issues and Strategies (July 17–19); Collections Management & Practices (July 24–26).

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

The American Academy of Bookbinding Courses

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

Balaam Art Center’s Spanish for Art Conservators

Contact: Balaam, c.escoles pies 76 pral 1, 08017 Barcelona; Tel: 93 4171347; Fax: 93 2123715; info@balaam-art.com; www.balaam-art.com

Campbell Center for Historic Preservation Studies

Pres. of Hist. Flat Plaster (July 21–23); Stabilization and Maintenance of Hist. Structures (July 22–26); Pres. of Wooden Frame Structures (July 29–31); Design and Const. of Mounts for Exhibit (July 30–Aug. 2); Environmental Monitoring and Control (July 30–Aug. 2); Historical/Cultural Landscape Report Prep. (July 31–Aug. 2); Care of Basketry and other Woven Plant Materials (Aug. 6–9); Exhibit Design for Small Museum (Aug. 6–9); Pres. Of Archives (Aug. 6–9); Care of Photographic Collections I (Aug. 7–9); Mannequin Workshop (Aug. 11–14), Care of Textiles I (Aug. 11–14); Gilding Workshop I (Sept. 10–13); Care and Handling of Clocks (Sept. 11–13); Supports and grounds for Paintings (Sept. 15–17); Pigment Id. Techniques for Art/Architectural Conservators (Sept. 15–17); Cleaning and Preserving Finishes on Furniture (Sept. 17–30); Advanced Matting (Sept. 24–27); Care of Book Collections (Sept. 27–30); Computer Software for Coll. Management (Sept. 29–Oct. 1); Airbrushing Skills for the Restoration of Ceramics (Sept. 22–27); Care of Ceramics and Glass (Sept. 29–Oct. 1); Book Collections Maintenance and Repair (Oct. 1–4); Master Inpainting (Oct. 1–4); Mycology for Conservators (Oct. 7–11); Preservation of Plastics (Oct. 8–11); Spot Testing for Materials Characterization (Oct. 14–18), Mt. Carroll, IL—Contact: Campbell Center, (815) 244-1173; Fax: (815) 244-1619; campbellcenter@internetni.com; www.campbellcenter.org

Centre for Photographic Conservation Courses

Preservation and Conservation of Photographic Materials (Theory) (September 1–3); Suppressed Storage Environments as a Preservation Option (Sept. 4–5); Rediscovering

Historic Photographic Processes (Sept. 8–12); Preservation & Conservation of Photographic Materials (Sept. 8–Oct. 24); Identification of Photographic Processes (Sept. 15–17); Preservation of Photographic Negatives: Glass, Nitrate, Acetate & other sheet & roll film systems (Sept. 18–19); Master Class—Advanced Photographic Conservation Techniques (Oct. 27–Nov. 21); In-House Training Course and Lecture Programs. United Kingdom—Contact: Angela Moor, +44 020-8690 3678; Fax: +44 020-8314 1940; xfa59@dial.pipex.com; www.cpc.moor.dial.pipex.com/

Centro del Bel Libro

Photography: Historical Techniques, Conservation, First Aid (July 22–26); Photography: Mounting, Framing and Presentation (July 29–Aug. 31). Ascona, Switzerland—Contact: Centro del Bel Libro, Segretariato, Viale Portone 4, Casella Postale 2600, CH-6501 Bellinzona; +41 91 825 1162; Fax: +41 91 825 8586; info@cbl-ascona.ch

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

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

2003 ICCROM Courses

5th Regional Course on Conservation and Management of Immovable Cultural Heritage (Kenya, Sept. 1–Nov. 21); Architectural Records, Inventories, Information Systems and Conservation—Advanced International Course on Architectural Conservation (Italy, Sept. 22–Oct. 17). Contact: Training and Fellowship Office, training@iccrom.org; www.iccrom.org

Courses, Conferences, and Seminars

International Academic Projects 2003 Courses

Chemistry for Conservators (by correspondence, September 2003 and January 2004); Digital Visualization Techniques for Conservation (London, July 14–18); Identification of Plant Fibres (Durham, UK, August 4–6); Identification of Wood (Durham, UK, July 28–August 1); Laser Cleaning in Conservation (Liverpool, September 8/9); Preservation of Medieval Books (Italy, July/August); Tear Mending Workshop for Paintings (London, September).

Contact: Alice Thompson, Assistant Coordinator, International Academic Projects, 6 Fitzroy Square, London W1T 5HJ, United Kingdom; Tel: 44 207 380 0800; Fax: 44 207 380 0500

Institute for Paper Conservation Courses

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

The Laboratory Safety Institute Seminars and Workshops

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

Lascaris Conservation of Works of Art

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

Multimodal Hazardous Materials Transportation Training Seminar

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

Smithsonian Center for Materials Research and Education

Contact: (301) 238-3700; www.si.edu/scmre/courses_2002.html

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>

Seminars in Historic Preservation and Cultural Resource Management

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

SOLINET Courses

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

University of Bradford, Department of Archaeological Sciences, Archaeological X-Radiography Short Course 2003: "Image Quality, Enhancement and Interpretation," (November 4–6)

University of Bradford, United Kingdom—Contact John McIlwaine, Co-coordinator of Continuing and Professional Education; Department of Archaeological Sciences; University of Bradford; Bradford; United Kingdom BD7 1DP; +44 1274 235428; Fax: +44 1274 235190; j.j.mcilwaine@bradford.ac.uk

West Dean College Courses

The conservation of Flint Buildings (July 15–18).

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

Weymouth College Higher National Diploma in Applied Architectural Stonework

Weymouth, United Kingdom—<http://www.weymouth.ac.uk>

Positions, Internships, and Fellowships

BILTMORE ESTATE ASSOCIATE OBJECTS CONSERVATOR

Biltmore Estate, in Asheville, North Carolina, invites applicants for the position of Associate Objects Conservator. The Associate Conservator reports to the Conservation Manager of the Museum Services Department. Responsibilities include examination, technical analysis, conservation research, treatment, and documentation of a wide variety of objects; assisting with preventive conservation measures, training of other Biltmore staff and emergency preparedness, planning and response; responding to emergency collection incidents; and participating in other departmental activities. The candidate must be able to work independently within their specialty as well as contribute to the department's overall goals. This is a year-round, full-time position.

Minimum requirements include a bachelor's degree and a graduate degree from a recognized conservation training program, or equivalent training. Applicants with all levels of experience will be considered. Candidates are required to have excellent interpersonal skills, and a well-developed ability to work as part of a team that includes curators, registrars and archivists. The candidate must be computer literate, have excellent written and verbal communication, photography and creative problem solving skills.

Applicants should submit cover letter, résumé, salary history/requirements and a list of three references by fax (828/255-1744) or e-mail (Microsoft Word format) to humanresources@biltmore.com) or by mail to Biltmore Company, Human Resources Department, 1 North Pack Square, Asheville, NC 28801. Note that all hires must pass a pre-employment drug screening, are required to have a physical examination, and will be subject to a security background check.

Biltmore Estate is a National Historic Landmark located in the mountains of western North Carolina. More information about Biltmore Estate can be found at www.biltmore.com.

THE J. PAUL GETTY MUSEUM ASSISTANT CONSERVATOR IN PHOTOGRAPHS CONSERVATION

The Paper Conservation Department at the J. Paul Getty Museum is seeking a full-time Assistant Conservator for the care and conservation of the Museum's large holding of fine art photographs with an active exhibition, publication, and loan program. The incumbent will conserve objects from the collection and must have proficiency in all aspects of the examination of photographs and the ability to document their condition and treatment in written and photographic form; monitor and maintain proper environmental conditions for the collections.

Must have the ability to work on several projects simultaneously. Work will involve close consultation and effective communication with several Museum departments as well as direct involvement with the scientific staff of the Getty Conservation Institute. Will assist in the supervision of interns and contractors. Will provide input into exhibition and acquisition processes. The Assistant Conservator is expected to research and work toward the development of improved understanding of the collections and methodologies for the long-term preservation of the collections and to remain current with research and advances in the conservation field.

The applicant should be a graduate (MA or MSc level) of a conservation training program specializing in photographs conservation, or have the equivalent experience. A minimum of 2-4 years experience in the conservation of photographs is required. Must be able to work independently and travel as required.

Excellent interpersonal and writing skills strongly preferred. Competitive salary and excellent benefits package offered.

Please send a letter of intent, résumé, and three professional references to: The J. Paul Getty Trust, Attn: Human Resources/JM, 1200 Getty Center Drive, Suite 400, Los Angeles, CA 90049-1681; Fax (310) 440-6184; E-mail: jobs@getty.edu. Application deadline is August 18, 2003. EOE.

KIMBELL ART MUSEUM ASSISTANT/ASSOCIATE PAINTINGS CONSERVATOR

The Kimbell Art Museum seeks Assistant or Associate Paintings Conservator to care for a collection of European paintings (1300-1946) that rivals in quality and scope, although not size, the most prestigious art museums in North America, and comprehensive collection of masterworks of American paintings (1800-1964) of neighboring Amon Carter Museum, with an opportunity to work on important paintings from other public collections. Completion of a conservation graduate program or comparable training with at least one additional year of professional experience required.

Responsibilities include care, examination, and treatment of European and American paintings, as well as working with curatorial staffs of both museums and assisting in active loan and exhibition programs. Applicant should demonstrate both visual and technical understanding of paintings, sound judgment, and skills in treatments. Understanding of the care of museum collections is important. Knowledge of objects conservation and Adobe Photoshop an advantage.

Beautiful, well-equipped studio designed by Louis Kahn in Kimbell Art Museum, one of the most distinguished museum structures erected in recent times; excellent library. The Amon Carter Museum, designed by

Positions, Internships, and Fellowships

Philip Johnson, recently completed a major expansion. In addition to its extensive holdings of paintings of the American West, the museum surveys the development of American art from post-colonial times through the first half of the twentieth century, featuring works by Homer, Eakins, Cole, Heade, Harnett, Peto, Eastman Johnson, O'Keeffe, Hartley, and Stuart Davis. Both museums offer a full program of loan exhibitions, publications, and educational services to the greater Fort Worth/Dallas metropolitan community.

Salary and title commensurate with qualifications and experience. Full benefits. Start Summer 2003 or by mutual agreement. Letter of application together with résumé should be sent to: Human Resource Department, Kimbell Art Museum, 3333 Camp Bowie Blvd., Fort Worth, Texas 76107; (817) 332-8451. For information call Chief Paintings Conservator Claire Barry, (817) 332-8451, x215.

THE METROPOLITAN MUSEUM OF ART CONSERVATION FELLOWSHIPS

The Andrew W. Mellon Foundation and The Sherman Fairchild Foundation, through The Metropolitan Museum of Art, awards a number of annual conservation fellowships for training and research in one or more of the following museum departments: Arms and Armor, Asian Art Conservation, The Costume Institute, Musical Instruments, Paintings Conservation, Paper Conservation, Photograph Conservation, Objects Conservation (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), and Textile Conservation. Fellowships are typically one year in duration. Shorter-term fellowships for senior scholars are also available.

It is desirable that applicants should have reached an advanced level of experience or training. Also available through the Metropolitan

Museum of Art is a nine-month Polaire Weissman Fellowship for conservation work in the Costume Institute and a two year L.W. Frolich Charitable Trust Fellowship in the Department of Objects Conservation. All fellowship recipients will be expected to spend the fellowship in residence in the department with which they are affiliated.

The stipend amount for one year is \$25,000 with an additional \$3,000 for travel. Fellowships begin on September 1, 2004. A typed application (in triplicate) should include: full résumé of education and professional experience, statement not to exceed one thousand words, describing what the applicant expects to accomplish during the fellowship period and how the Museum's facilities can be utilized to achieve the applicant's objectives, tentative schedule of work to be accomplished and proposed starting and ending dates, official undergraduate and graduate transcripts and three letters of recommendation (at least one academic and one professional). The deadline for completed applications is January 9, 2004. Applications should be sent to Attn: Marcie Karp, Fellowships in Conservation Program, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198. More information is available on the Metropolitan Museum's website: www.metmuseum.org.

THE NEW YORK PUBLIC LIBRARY CONSERVATION ASSISTANT

The New York Public Library seeks a conservation technician to perform a variety of intermediate level conservation treatment activities. For detailed job description please visit www.nypl.org. E-mail résumés to lsresumes@nypl.org or fax to (212) 592-7327. Refer to job code LSAN-CA.

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CONSERVATION PRACTICE FOR SALE

Twenty-year-old established conservation practice based in Sarasota, Florida, on beautiful Gulf of Mexico, is being sold. Practice is well-established with client base of individuals, art museums, historical societies, and art galleries throughout Florida, Georgia and Southeast. Practice specializes in conservation of paintings with sufficient commissions to support two full-time conservators with option of work in paper conservation. Practice has excellent reputation for providing Museum Quality restoration and consultant services. Lab equipment includes 8' x 8' vacuum hot-table, one 3' x 5' vacuum table for paper restoration, flat file storage cabinet, and other necessary conservation equipment, materials and casework. Lab available October 2003.

For additional information or inquiries, please contact Mr. Joe Bell (941) 923-7220, toll free at (800) 841-8528, or e-mail to joebell38@aol.com.

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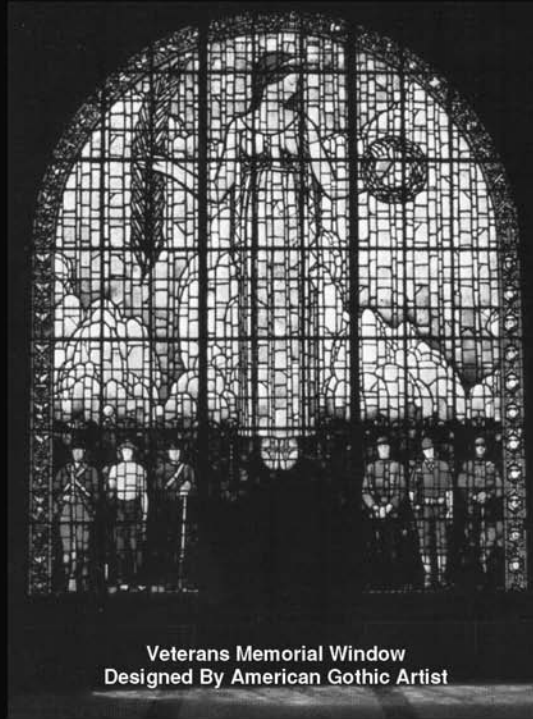
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