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## Texture/Color/Surface/Hand— Developments in Loss Compensation for Textiles

DOROTHY STITES ALIG, JULIE RANDOLPH,  
AND AMANDA HOLDEN

Conservators gravitate to the materials and techniques with which they are most skilled and familiar. When faced with a challenging compensation for loss treatment, a textile conservator is drawn to needle and thread, just as a painting conservator is likely to rely on brushes and a palette. For years, textile conservators have had only a few options for minimizing the impact of a tear or hole and making it look visually acceptable. They could insert new warps and reweave the lost design elements, or they could dye fabric and place a patch of it behind the loss. The training that most conservators receive today encourages them to develop a broad repertoire of skills using a wide variety of materials. The result is greater flexibility in finding aesthetically appropriate solutions that still address the physical needs of the work of art.

### Color Matching

Working from a paint palette permits endless subtle variations of color and value. While theoretically an experienced dyer can achieve this range of color, the process of dyeing fabric is labor intensive and requires a considerable amount of experimentation and documentation in order to achieve reproducible results. Moreover, dyeing is not always the most time-efficient method of toning a fabric for a small area of loss. In recent years, research and experimentation has been performed on the use of paints designed for toning fabric patches used for loss compensation. (Note: in this article the term “paint” includes both fabric paint—pig-



The thick pile of this cushion demanded the use of an unconventional material, needle-punched polyester fleece, for loss compensation. Ait Sadden, Berber peoples, Middle Atlas Mountains, *cushion*, mid-1900s; wool, cotton; 68<sup>3</sup>/<sub>4</sub> x 18<sup>3</sup>/<sub>8</sub> in., 85 x 33 cm, IMA2001.180. Indianapolis Museum of Art, Gift of Ivo Grammet and Guido Bellinkx.

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## AIC NEWS

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**Deadline for July Editorial Submissions:  
June 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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ment/binder systems designed for use with textiles, and acrylic paints in combination with appropriate media). These paints allow a much greater flexibility in blending multiple colors within a single patch and creating appropriate surface effects. The end result is often a much more visually successful fill or patch.

### Some Examples

The textile conservation staff at the Indianapolis Museum of Art recently had the opportunity to explore and expand on these techniques while conserving a large collection of textiles from Morocco. This collection, featured in a traveling exhibit entitled “The Fabric of Moroccan Life,” was an excellent case study, as we had the benefit of examining the textiles as a body of work, and thus could provide a consistency of intervention. Since all the textiles were from the Museum’s permanent collection we had the added assurance that we could monitor the long-term effects of our treatments. The show was composed of 150 textiles and included an incredible variety of textile types, ranging from delicate silk and metallic embroideries from the urban centers to heavy capes and rugs from the snowy mountains.

With curatorial input, the decision was made to make each textile as visually integrated as possible to allow full appreciation of its aesthetic qualities. To maintain a high degree of reversibility, structural and aesthetic aspects of the treatments would be independent from one another wherever possible. Patches used for loss compensation were chosen in order to easily distinguish them from the original textile—to a greater degree than other types of compensation such as reweaving, relining, and inpainting. Highly reversible patches allow the conservator maximum freedom in the application and the ability to combine diverse materials while giving careful consideration to long-term stability.

When selecting materials for compensation, there are many characteristics of the loss’s surrounding area that must be taken into consideration. In textile conservation these include texture, color, surface, and hand. When one considers creating a fill, the first decision is the selection of a substrate whose texture matches the physical characteristics of the historic textile. Attributes such as opacity and dimensionality would be foremost considerations. The next concern is how to achieve the desired base color through dyeing, painting, or airbrushing, or any of these methods used in conjunction with one another. In some cases, a subsequent step may include modifying the surface of the patch to correspond to unique characteristics or variations within the original textile. The consideration of maintaining the hand or drape of the patch will influence all of the above choices.

Several challenging loss compensation treatments illus-

trate this thought process. An 18th-century Chechaouen embroidered fragment had a great deal of color variation in its ground, which could only be simulated with a combination of dyeing and painting techniques. A finely woven cotton fabric was intentionally mottled to create a variety of colors within one dye application, but even that did not sufficiently expand the range of color. A decision was made to modify the dyed substrate using Golden Fluid Acrylic paints (in combination with GAC 900 medium) applied by airbrush. In order to create the desired surface effect of scattered color particles found in the original textile, variables in the airbrushing such as distance, thickness of the paint application, ratio of paint to medium, and pressure were refined and had a great impact on the final result. Airbrushing created a fine distribution of paint particles allowing the original dye colors to show through the paint, which would not have been possible using other paint application techniques. This method of layering color applications also proved useful in this and other treatments for creating the illusion of dirt and other surface irregularities—important because a patch that is too uniform in color and surface can be visually distracting.

Sometimes the airbrush paint was applied free-hand; in other instances, resist materials such as frisket were used to create a more precise delineation of pattern elements. These techniques were used on all types of substrates from polyester Stabiltex to heavy cotton fabric, and even some materials that are not typically used for loss compensation of textiles, such as Tyvek™ and Japanese tissue. Often the resulting patches were passive, meaning they were placed behind the loss for the duration of the exhibition, after which they were removed and placed in the object’s conservation file when the textile was returned to storage.

Many of the Moroccan textiles, particularly those from the mountainous regions, were extraordinarily shaggy and dense with a roughly textured surface. A pile cushion cover from the Berber people of the Middle Atlas mountain region had a 2 in. diameter loss in a prominent area of black pile. Not only did the depth of color present challenges, but the highly three-dimensional nature of the surrounding pile demanded a substrate with comparable dimensionality. Any conventional flat woven substrate would have drawn attention to, rather than minimize, the loss. The heavy application of paint required to achieve the dense black color would have flattened out and obliterated the texture of most surfaces. After much experimentation, we determined that the most satisfactory substrate was “thick needle-punched polyester fleece, as its texture remained light, absorbing even after heavy paint application. In order to bring the fleece into plane with the surface of the textile it was trimmed to conform to the outline of the loss and stitched to a flat backing material, which was then stitched to the back of the textile.

The opposite extreme was a very fine embroidered cotton bath scarf from Meknes. It was so sheer that any patch placed behind it was entirely visible, and the double thickness of the patch combined with the scarf made the

part of the patch directly beneath the area of loss appear too light in color. To counteract this problem, the textile was placed on a large light box and covered with a double layer of Mylar. The precise outline of each loss (and there were many) was traced onto the Mylar. With the aid of the Mylar template, a slightly darker color of paint was applied only in the actual area of loss, leaving the surrounding part of the patch a lighter, pre-dyed shade. When placed behind the textile, the two-toned patch was dramatically less conspicuous than any patch of a single color could have been.

We found that it is essential to have a range of paints available for compensation for loss treatments. Some, such as the Deka permanent fabric paints, form a thin superficial film that allows the substrate to maintain a soft hand. Other paints, such as the Golden fluid acrylics (in conjunction with the appropriate medium), are more suitable for saturated colors and work well for creating mottled effects with the airbrush. We are currently experimenting with other thin fabric paints suitable for airbrushing, as we find more uses for this method of application. It is important to recognize that each brand of fabric paint has positive and negative attributes, as well as different methods for setting the paint in order to make it insoluble to water. Some potential concerns for particular paint media include long-term aging properties and potential off gassing of ammonia or formaldehyde. While we perform in-house Oddy tests on representative samples of the paints and mediums that we use, systematic analysis of these materials is an area of our specialty that warrants further research (especially with the recent discontinuation of Deka permanent fabric paints). Several very useful articles in the conservation literature have published test results on a variety of fabric coloring media (Britton, 1997; Kaldany et al. 1999; Schmalz 1999)

## Conclusion

Clearly the success of any paint-based technique relies upon the skill of the conservator. Their experience and judgment will determine whether the texture, color, surface, and hand of the loss compensation material are balanced successfully. While hand-applied methods are increasingly versatile, rapidly evolving digital technologies could eventually make loss compensation less reliant on the subjective judgment of the conservator. Whatever the means of fabrication, most likely the patch of the future will be attached in the same way as most patches that came before it—with needle and thread.

## References

Britton, N. 1997. The use of textile pigments in conservation applications. *AIC Textile Specialty Group Postprints*, American Institute for Conservation. 40–48.

Kaldany, M., M. Berman, and S. Sigurdardottir. 1999. Evaluating the stability of commercially available artists' coloring materials used to create compensation infills for losses

in textiles. *Journal of the American Institute for Conservation* 38:443–458.

Schmalz, S.R. 1999. When patching is impractical: nontraditional compensation for loss in a quilt. *Journal of the American Institute for Conservation* 38:385–393

## Additional Resources

Golden Paints technical support Golden Artist Colors, Inc. technical support team: (800) 959–6543, [www.goldenpaints.com](http://www.goldenpaints.com).

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*The Fabric of Moroccan Life*, organized by the Indianapolis Museum of Art, will be on view at the National Museum of African Art in Washington, D.C., June 6–September 21, 2003.

While attending the AIC Annual Meeting, if free time is on your side, our nation's capital has plenty to do. Check out the Washington, DC Convention and Tourism Corporation website at [www.washington.org](http://www.washington.org), or 1212 New York Ave., NW, Suite 600, Washington, D.C. 20005; (202) 789-7000, Fax: (202) 789-7037.

*Photo courtesy of the Washington, DC Convention and Tourism Corporation*

## Annual Meeting News

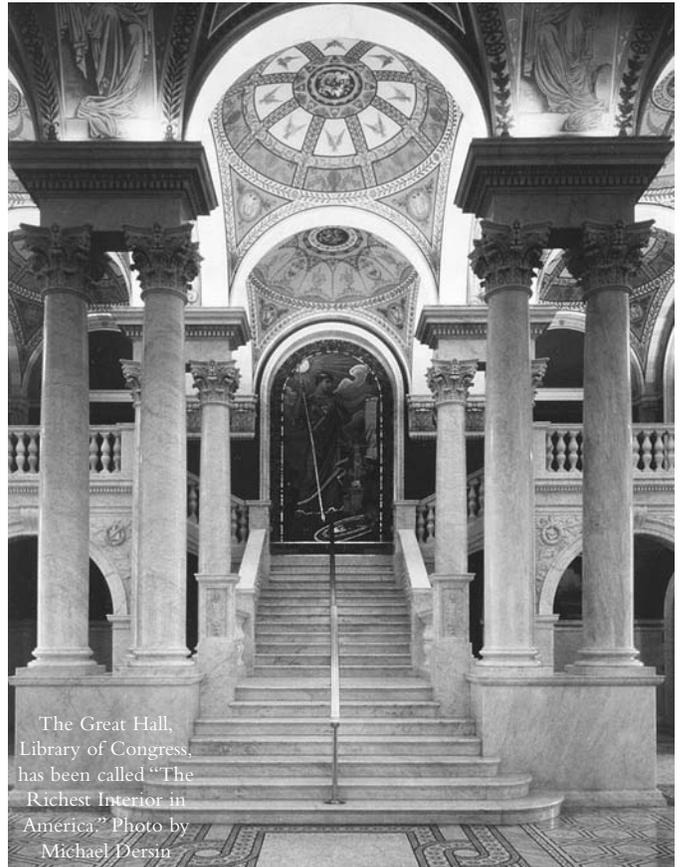
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### AIC Annual Meeting Issues Session

“And now for something completely different...”

In an effort to keep our Annual Meeting stimulating, the Issues Session will be held in a different format than past years. Certification is still a hot topic, but there are others out there, too: issues of membership involvement, growth and vitality of our organization, mentoring programs for young professionals, professional development, and marketing our profession to the public.

After a general introduction, proposed topics will be pursued in break-out discussion groups that then reconvene at the end of the session with summaries presented by facilitators. The energy and direction of the AIC is taken from its members' lead. Make a note in your Annual Meeting program to come and contribute your ideas.



The Great Hall, Library of Congress, has been called “The Richest Interior in America.” Photo by Michael Dersin



## From the President

### The Community in Which We Work

I had been warned by several past presidents that one's last column for the newsletter is always the hardest...and I must say they were right.

As I sat down and went through a series of starts, one after the other falling short, I found myself continually returning to my first overview of the AIC, as written four years ago. At that time, I made an attempt, using the organization's freshly written strategic plan, to answer the question evidently often asked by members, "What does the AIC do for me?"

The strategic plan has served the Board well over my two terms. It has guided us along a focused path of *service* through communication, education and publication; *growth* through enhanced visibility, leadership and financial stability; and *outreach* through collaboration. Through the work of exceptionally committed members, AIC has made, I believe, a very important step forward in fully recognizing its role as the only national professional organization for conservators in the United States. And it is attaching more value and committing more resources to the responsibilities that come with such a position. Part of that commitment has come as a concerted effort to include other national organizations in our programs, initiatives and policy efforts. Our efforts to save SCMR by influencing federal decisions on budgetary matters were truly collaborative and our voice was successfully joined by many other organizations and institutions internationally. These same colleagues then responded positively to AIC's direction by providing support for our *Position Paper on Conservation in Collecting Institutions*. The former initiative was an action that served all of us within the profession; the latter serves the conservation community as well as all who are concerned with effective stewardship of cultural heritage. In both cases the AIC took a leadership role in the arena of advocacy and in doing so confirmed its commitment to those who face the challenges of preservation. The response has been overwhelmingly positive and we continue to increase the number of liaisons to other professional organizations through the work of our Vice President Pam Young.

We have also continued our outreach to the general public. Lectures, on-line conservation resources and an impressive array of informational brochures outlining the care for an equally impressive range of collection types all are aimed at informing the public of who we are, what we do, why we do it, and why it is critical to each of them, to our society, culture and world.

Whether we are reaching out to the general public or to other professions, it is clear that more needs to be done, and will be done, to enhance our organization's visibility and hence the visibility of each of us and of our profession. As AIC grows so do we all.

As we do that growing our needs expand and become more complex. Serving the needs of members has long been a priority for the AIC and the FAIC and significant advances have been made here as well. Under the able editorship of Chandra Reedy, the JAIC has grown in stature and breadth, with more special topic issues and closer ties to our Latin American colleagues through translation and mentorship programs. Past issues of the JAIC are now online and searchable, making each volume an even more vital resource to the field. Our web site is, as I write this, in the process of being updated and we hope that by the annual meeting in June the members will enjoy a more contemporary, better organized and easier-to-navigate site. John Burke and Craig Deller deserve so much of the credit for these achievements. Our new web site will play an important role in the coming discussions on certification and will surely become an educational tool as the AIC's education programming expands.

Always looking for ways to bring more opportunities to the membership, the AIC has launched the beginnings of a truly wonderful educational initiative. To date almost 450 members have benefited from the programming made possible by the *Endowment for Professional Development*, the work of Eric Pourchot (AIC's Program Officer for Professional Development) and Katharine Untch, (Board Director of Professional Education and Training). The strategic plan for professional development promises even more exciting and vital offerings ahead. From sophisticated in-painting techniques to efficient business practices, from publishing and writing skills to emergency response planning, these courses, workshops and study tours are meant to advance the field and promote continuing development of mid-career conservators. If our first year of this initiative is any indication, we are well on our way toward developing a significant resource and exciting future.

As I write, a small focus group of conservators, archivists and librarians is participating in a roundtable discussion to explore the availability of archive resources for retiring conservators. The valued records of these colleagues must be properly cared for and fully accessible to conservators, scholars and researchers in the future. Such retention of records is part of our Code of Ethics and recognition of their value is also part of our growth. This effort is being masterfully guided by the Board's archives liaison (and past treasurer extraordinaire) Nancy Schrock and the Head of Information Resources at the Getty Conservation Institute, Luke Gilliland-Swetland. This initiative compliments ongoing work in the Washington office, led by Hilary Kaplan (Board Secretary) to put the organization's own records in order.

New and developing initiatives require expanding financial and human resources. The AIC/FAIC is most fortunate to have competent and experienced individuals serving on its Financial Advisory Committee; Paula Volent and David Booth, who work with our Board treasurer Rick Kerschner. These Committee members, who come from both the non-profit and business sectors, guide our financial planning with skill and appropriate caution. The organization's

investment and spending plans have proven particularly effective in these difficult economic times and have adequate flexibility for guiding us effectively into the future.

Expertise outside the realm of conservation has become essential for AIC and FAIC in financial and other areas. Benefiting from such expertise requires that we continue to carefully review and update the structure of the two Boards and experiment with combinations and invitations that serve our organization's future effectively. Our decision to create five FAIC Invited Board Member positions has brought to the table a wealth of knowledge, experience and savvy from five exceptional people: Harold Williams, Maxwell Anderson, Steven Heyer, Winifred Portenoy, and Liz Schulte. As these members rotate from their positions the FAIC will search for others with equally strong abilities and experience in areas of law, finance, fund raising and the many other talents applicable to our life in the non-profit world. Indeed I am very pleased to announce that Suzanne Booth Deal has agreed to accept the newest invited position, taking the place of Steven Heyer. I know Suzanne's knowledge of conservation and of support for preservation initiatives will bring an energy and momentum always welcomed on the FAIC Board.

As with all highly active national organizations, we have had challenges and misunderstandings such as the recent ruling of the FTC. In spite of such difficulties, the organization's leadership has continued to arrive at constructive solutions and the membership has remained supportive and involved in the decision-making process. Open communication has been critically important and we are fortunate to have effective liaisons to Committees, Task Forces and Specialty Groups in Board members Mary Striegel and Jane Klinger.

Active communication has also been critical as the Board and the various Committees and Task Forces look toward advancing the field by defining the knowledge, skills and abilities of the person we call a "conservator" and by beginning the process of peer recognition of professionalism within the field. The Qualifications Task Force, under the leadership of Roy Perkinson, has done an incredible job by providing AIC members and the conservation community with one of the most comprehensive definitions of a conservator. While the document must be viewed as one that will expand and change with our growth, it is an extraordinary tool whose time has come and that will benefit us all.

This year was also time for a decision to take the next steps in certification, under the leadership of Terry Drayman-Weisser and through the hard work of each member of the Certification Task Force. The thoughtful debate that began some months ago led us from stagnation to forward motion in this important initiative. Your involvement was, and will continue to be, critical to making the right decisions.

Much of our organizational growth happens when we overcome our fear of moving forward and when all of us work towards effective communication. But the infrastruc-

ture that makes this communication possible also needs our support. Our administrative office has never been more efficient, has never been staffed with more talented people and has never approached the work of our national organization with more commitment than it does today. The office has also never been so busy. Future Boards, and future presidents, will face the need for expansion if we are to properly support all the initiatives and programs that benefit all the members. When that time comes I hope you will see the wisdom and promise of such a proposal. Expansion has benefits that everyone welcomes and supports, but it also has costs and these must also be supported.

All of these initiatives, outreach efforts and growth cost money. Is it all worth it? I will leave that to you and the future to judge. For my part I am confident that the AIC and FAIC are both on a path to greater maturity, moving forward toward more comprehensive service and a more visible place at the decision-making tables of our nation's cultural concerns. Our organization will continue on this path so as long as each of us provides the needed support and involvement. This is both an individual issue and a collective responsibility.

I have sometimes wondered what would happen if AIC ceased to exist. Some might initially respond to this thought with a shrug. "So what?" they might say. "I've never gotten a raise because I was a member of AIC. The newsletter and the journal are all right when I have the time to read them and after all, there are other professional sources for information" I can understand how this might be the opinion of some. It is safer, after all, in the lab, behind a microscope or hovered over a treatment table. It is quieter. There is more control in a world of one, where the focus is smaller and the task is specific. But, our profession demands so much more of us now than it did even a few ago! Whether we work in the private sector or within institutions, there is greater diversity in our responsibilities. Whether we are administrators, educators, scientists, collections care specialists, painting conservators of paper, object, photographic, electronic media, architectural, archaeological or of any other specialty, the complexity of our profession has become as multifaceted as the resources and the array of people we now need to do our work. And most of all, we need each other. We need a community.

Who brings this community together? Who assures regular and productive communication? Who advocates on behalf of the community to those who welcome its founding principles as well as to those who would rather ignore its mission? Who creates, maintains and expands the community? You do, each of you and all of us collectively, through our national organization, the AIC. Within the AIC we support each other in tasks and hold each other to task. We praise each other's work, examine each other's skills and motives, share our findings and talents, and depend on each other's expertise and generosity in a cycle of supportive interaction. How else can we advance, individually and as a profession, if we do not contribute as individuals and

*continued on page 9*

### IAG Summary and Some Comments from the Board, February 2003

The most recent IAG meeting held in February 2003 at the National Trust for Historic Preservation followed the customary format with a twist. Specialty Group chairs dined together the evening before the larger group meeting and shared with one another the things that work well and highlighted problems still in need of improved solutions. This created both a more cohesive and open meeting atmosphere, laying the foundation for overall advanced communication organization-wide. Mary Ballard, current chair of the Health and Safety Committee, outlined the elements she believes have made that committee so effective—good communication, good organization, and a strong commitment of participating members. Wouldn't we want that for every group?

A great deal of discussion at this year's meeting centered on certification, and the ways in which so many of our ongoing activities—from *JAIC*, to the AIC website and allied discussion groups, to fundraising and outreach, to continuing education and the Annual Meeting—will be affected by the development of certification. As always, it was an exhausting and productive meeting.

Just prior to this past February's Internal Advisory Group meeting, the AIC Board considered ways in which we could make this biannual gathering its most productive. We concluded that it falls to the Board to create an environment in which IAG participants are encouraged to speak up on challenges facing the organization as a whole, or those issues specific to a particular specialty group, committee, or task force.

After a rousing welcome, participants seated around a large rectangular table traditionally report on the recent activities of their groups. Many participants—both Board members and attendees—have long felt that the current format missed an important opportunity for the AIC Board to hear what the organization's leadership is really thinking. In order for participants to provide the Board with more information about how we can enhance communication, make more dramatic strides in outreach, or even remedy some annoying procedural inconsistencies, the board feels that the purpose and structure of these meetings needs to be more clearly defined.

In the future, mid-winter IAG meetings will be structured around a topic on which the Board requests your advice. The Board will determine this topic prior to the IAG meeting and provide background as to why this particular topic has been selected. Participants will be told of the selected topic in advance so that they will have time to collect their thoughts and have the opportunity to request inclusion in the upcoming IAG meeting agenda.

At the annual meeting in June, both incoming and outgoing chairs will be invited to attend the IAG meeting. This

meeting will focus more on coordination than advice—a chance for new leadership to be welcomed into the advisory role that they play within our organization. The June meeting will allow outgoing chairs the chance to impart what they have learned during the course of their tenure. To help new chairs better understand their responsibilities, additional information and responses to frequently asked questions will be available on the AIC website. It is hoped that these efforts will help to alleviate much of the procedural frustration articulated by chairs at this year's discussion.

—Hilary A. Kaplan, AIC Secretary, (301) 837-0998;  
[hilary.kaplan@nara.gov](mailto:hilary.kaplan@nara.gov)

### New Certification Development Committee

With the passage of the vote to pursue the development of a certification program and process, the Certification Task Force was disbanded and a new committee formed. The Certification Development Committee will undertake this charge. Terry Drayman-Weisser has agreed to chair the committee and shepherd it through the start-up phase. She brings with her a wealth of knowledge gained while leading the task force. The new Committee is seeking motivated volunteers to help develop the scope and process of a certification program, the methods for implementing the program, and an appropriate program budget. The goal is to form a well rounded Committee with people from all specialties and a variety of backgrounds. Interested parties should contact Terry Drayman-Weisser at (410) 547-9000, ext. 291 or via e-mail at [tweisser@thewalters.org](mailto:tweisser@thewalters.org).

### Correction

The editors of *AIC News* apologize to Tony Sigel, author of March's cover story, "What Makes Inpainting Projects So Tough?" The title should have been printed. "What Makes Inpainting Objects So Tough?"

interact as a group? The AIC gives us that opportunity, support, structure, and pride. It gives us that community.

So, the AIC will not disappear. It is a healthy organization that continues to support and advance the aspirations of the conservation profession and continues to improve its service to its members. But the organization cannot do all of this alone. A handful of members can of course lead, organize, and encourage. But the members of this small elected group cannot accomplish all of what needs to be done and all of what should be done alone, nor should they. It takes all of us to create the kind of growth, effectiveness, and community we most benefit from.

Does the AIC need your support and your involvement? Of course! And it will need it more than ever before in the coming years. Your opinions, wisdom and experience will be equally critical to AIC's growth, as will your willingness to volunteer, contribute and work toward mutual goals. I look forward to the results of that work and to that growth.

Finally, I want to thank the fourteen extraordinary colleagues I have had the privilege of working with on the Board. Their commitment is what makes the AIC and the FAIC a leader in the field. My gratitude also goes to Penny Jones, the Executive Director, whose patience and willingness to continually join the Board in its efforts is unparalleled. Thank you to the staff of the AIC/FAIC administrative office, Megan Nash, Mary Seng, Eric Pourchot, Nora Armbruster and Mayaan Heller, for being a hard working, talented, and tireless group who keep us all afloat. To the chairs of the Committees and Task Forces, the Specialty Groups and the Advisory Panels I want to express my deepest respect for your work and your vision. To our present and past Invited Board Members, Harold Williams, Steven Heyer, Maxwell Anderson, Winifred Riggs Portenoy, (and) Elizabeth Kaiser Schulte and now Suzanne Booth Deal, thank you for your guidance and insights. And most of all, thank you, the members of this community, who offered this most valued experience. It has been a challenge I have enjoyed enormously. I leave the office having learned so very much and having become so much richer in friends and colleagues.

—Jerry Podany, President, AIC, [jpodany@getty.edu](mailto:jpodany@getty.edu)

## FAIC News

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### Professional Development Program Celebrates 1st Anniversary—One Year Old...and Growing!

AIC's Professional Development program completed its first full year of programming in April 2002. One hundred eighty-five participants from 22 states, Canada, and New Zealand attended the first eight events, which were held from Boston to Oakland. In addition to workshop activities around the country, 255 individuals attended seven courses

at the AIC Annual Meeting in Miami, bringing the total number of participants served in 2003 to 440.

New projects slated for 2003 include:

“Analytical Techniques in Conservation,” taught by Kate Duffy, Janice Carlson, Andrew Lins, Debora Mayer, Jennifer Mass, Richard Newman, and Beth Price, at Williams College and the Williamstown Art Conservation Center, Williamstown, Mass., July 6–10.

“French and American Collaboration on Upholstery,” with presentations by Rémy Brazet, director, Jacques Brazet Tapissier, Paris; Tracey Albainy, Gordon Hanlon, Paul Miller, Charles J. Moore, and David Bayne, at the Museum of Fine Arts, Boston, Massachusetts, with a visit to the Preservation Society of Newport County collections, October 24–25.

“The Conservation of Leather,” taught by Roy Thomson and Aline Angus of The Leather Conservation Centre, at the Conservation Center for Art and Historic Artifacts, Philadelphia, November 6–8.

Additional programs for 2003 include repeat presentations of workshops for which registrations exceeded spaces available, such as “Mastering Inpainting” and “Removal of Pressure-Sensitive Tape and Tape Stains.” Increased number of co-sponsorships with other organizations, such as the New England Conservation Association, Campbell Center, and others are scheduled. FAIC also hopes to begin developing curricula for new topics this year for future presentation.

Information and registration forms for 2003 Professional Development events can be found in the “Courses, Conferences, and Seminars” calendar in *AIC News* and in the Professional Development section of the AIC website (<http://aic.stanford.edu>).

## Special Thanks

The Professional Development program relies on the efforts and energies of the AIC Board, Committees, Specialty Groups, and staff, as well as individual members to plan, organize, and implement workshops. Many other individuals and organizations donated time, facilities, and equipment to make the first year a success. Special thanks go to the 2002 workshop hosts, co-sponsors, and local liaisons:

Campbell Center for Historic Preservation Studies  
Los Angeles County Museum of Art  
Museum of Fine Arts, Boston  
Museum Services Corporation  
Oakland Museum of California  
Smithsonian Center for Materials Research and Education  
UCLA Fowler Museum of Cultural History  
University of Texas at Austin  
Virginia Association of Museums  
Virginia Conservation Association  
Arthur Beale, Victoria Blyth Hill, John Burke, Kathy Cyr, Curt DiCamillo, Eliza Gilligan, Jo Hill, F. Carey Howlett, Francine Lewis, Milada Machova, Cecily MacInnes, Katharine Maynor, Patricia Measures, Peter

Mecklenburg, Chail Norton, Linda Stiber Morenus, Julie Trospen, Anne Rosenthal, Dianne van der Reyden, Lambertus van Zelst, Jennifer Weiskotten

And many thanks to the hard-working instructors:

James Bernstein

Scott Carrlee

Hal Erickson

Debra Evans

Nancy Odegaard

Elissa O'Loughlin

Mervin Richard

Linda Stiber Morenus

AIC's Professional Development programs are supported by earnings from the FAIC Endowment for Professional Development. The Endowment was initially established by a grant from The Andrew W. Mellon Foundation, with additional gifts by The Kiplinger Foundation, The Max and Victoria Dreyfus Foundation, the John and May Shirley Foundation, and AIC members.

—Eric Pourchot, AIC Program Officer, Professional Development,  
[epourchot@aic-faic.org](mailto:epourchot@aic-faic.org)

## Congratulations to Recipients of FAIC Funds!

The Foundation of the American Institute for Conservation (FAIC) has completed its recent round of awards for professional development and outreach. More than \$16,000 in FAIC funds were awarded to 26 individuals and organizations in six categories. Congratulations to all the award recipients!

### FAIC Carolyn Horton Fund

The Carolyn Horton Fund provides support to Book and Paper Group members for professional development. Awards are made possible through earnings on the Fund balance and contributions by individuals. Two AIC members received Horton funding this year: Michelle S. Facini, to attend the AIC Annual Meeting, and Stephanie Lussier, to attend the AIC Annual Meeting.

### FAIC Stout Fund

The George Stout Memorial Fund supports student attendance at professional meetings. Awards are made possible through annual contributions by AIC Specialty Groups and individual members, as well as earnings on the Fund balance. Twelve students received funding to attend the following meetings: Linda Barone (University of Texas at Austin), Society of Bookbinders Workshop, UK; Melissa Huber (University of Arizona), AIC Annual Meeting; Sandhya Jain (New York University), AIC Annual Meeting; Kristine Jeffcoat (Queen's University), Spanish Painting Conference, Del.; Lara Kaplan (University of Delaware), AIC Annual Meeting; Joanne Klaar (New York University), AIC Annual Meeting; Lauren Meyer (University of Pennsylvania), AIC Annual Meeting; Sophie Middlebrook (University of Pennsylvania), AIC Annual Meeting; Melissa Potter (University of Delaware), AIC Annual Meeting; Stefanie Scheerer (Cardiff University), four conferences in Europe

and China; Pamela Skiles (Buffalo State University of New York), AIC Annual Meeting; and Gawain Weaver (New York University), AIC Annual Meeting.

Earnings from the FAIC Endowment support four additional programs in professional development and outreach.

### FAIC Workshop Development Awards

FAIC Workshop Development Awards support professional development projects produced by organizations and institutions other than AIC throughout the country. Recipients were The North American Textile Conservation Conference, for three workshops in conjunction with the NATCC conference, November 5, 2003, in Waterford, N.Y.; and Westlake Conservators, Ltd., to present a workshop in their studio on "Italian Approaches to the Structural Conservation of Paintings: Past, Present, and Future," September 25–28, 2003 in Skaneateles, N.Y.

### FAIC Individual Professional Development Awards

FAIC Professional Development Awards support a wide variety of educational activities for AIC members. Eight individuals received funding for the following professional development activities: Lisa Barro, to attend the Photographic Materials Group Meeting; J. Claire Dean, to attend the World Archaeological Congress; Diana H. Dicus, to attend a workshop on Mastering Inpainting; Susan K. Filter, to attend a workshop on Mastering Inpainting; Kathleen Garland, to attend the Silk Road Conference in China; Cricket Harbeck, to attend a workshop on Conservation of Fossil, Mineral, and Rock Collections; Cecile Mear, to attend a workshop on Japanese Wood Block Prints; and Elizabeth Morse, to attend a workshop on Analytical Techniques in Conservation.

### FAIC Angels Award

The FAIC Angels Awards support volunteer efforts by AIC conservators for organizations in need of assistance. One award was given in this category to the Naval Historical Center, for supplies to enable volunteer conservators to rehouse and survey collections. This Angels project was organized by the Washington Conservation Group, Washington, D.C.

### FAIC Lecture Award

FAIC Lecture Awards support lectures about conservation as an outreach endeavor throughout the country. One award was made this cycle, to the Chicago Area Conservation Group, for a lecture by James Moss on "Horological Conservation," September 25, Chicago, Ill.

The next submission deadlines for FAIC Workshop Development, Individual Professional Development, Angels, and Lecture Awards are **September 15, 2003** and **February 15, 2004**. The next deadline for the Carolyn Horton Fund is **February 1, 2004**, and the next deadline for the George Stout Memorial Fund is **February 15, 2004**. Guidelines and applications for awards are available on the AIC website at <http://aic.stanford.edu>, or from the AIC office. Information on making a contribution to any of the FAIC funds can also be found on the AIC website under "What's New."

## Letter to the Editor

The March 2003 issue of *AIC News* contains an article on inpainting objects that mentions the use of acrylic paints and points out the need for “well-studied materials.” Accompanying the text is a select bibliography. I would like to mention some of the research on acrylics by the mechanics group at SCMRE. Published articles of interest describing mechanical and other physical properties of acrylic paints are listed below. I hope that these articles will be helpful to many conservators in evaluating their choices for inpainting projects. If needed, copies can be obtained by contacting me.

—Charles S. Tumosa, SCMRE-MS, 4210 Silver Hill Rd.,  
Suitland, Md. 20746; tumosac@scmre.si.edu

Erlebacher, J. D., M. F. Mecklenburg, and C. S. Tumosa. 1992. Mechanical behavior of artists' acrylic paints with changing temperature and relative humidity. *Polymer Preprints* 33(2):646–647.

Erlebacher, J. D., M. F. Mecklenburg, and C. S. Tumosa. 1992. Mechanical behavior of artists' acrylic paints with changing temperature and relative humidity. *AIC Paintings Specialty Group Postprints*, Buffalo, N. Y. 35–40.

Erlebacher, J. D., E. Brown, C. S. Tumosa, and M. F. Mecklenburg. 1992. The effects of temperature and relative humidity on the rapidly loaded mechanical properties of artists' acrylic paints. *Materials Issues in Art and Archaeology III* 267:359–370.

Tumosa, C. S., M. F. Mecklenburg, and J. D. Erlebacher. 1994. Mechanical behavior of artists' acrylic paints under equilibrium conditions. *Polymer Preprints* 35(2):297–298.

## Allied Organizations

### Learning Through Looking; Examining Post-War Paintings

#### AIC Workshop at the 2003 College Art Association Annual Meeting

Twenty-six participants—including academic art historians, museum curators, arts administrators, conservators, and painters—joined Carol Mancusi-Ungaro in examining a group of post-war paintings from the permanent collection of the Whitney Museum of American Art. One of Morris Louis' veil paintings provoked a particularly lively exchange, as artists suggested how Louis achieved the stained effects and art historians, conservators, and painters speculated whether horizontal bands visible in the veils were Louis' intent or effects of age.

## JAIC News

### New JAIC Editor-In-Chief Selected

From among an excellent field of candidates, Michele R. Derrick has accepted the position of JAIC editor-in-chief. A conservation scientist at the MFA, Boston, Michele has worked in the conservation field for more than 20 years; many of those years were spent working at the Getty Conservation Institute. Michele has an extensive publication record, including many books (such as a peer-reviewed book on FTIR published by the Getty, for which she received an FAIC Kress Conservation Publication Fellowship award), peer-reviewed journal papers (including some in JAIC), book chapters, and conference proceedings papers. She is also the developer of the widely acclaimed Conservation and Art Materials Dictionary (CAMD). She holds an M.S. degree in analytical chemistry from Oklahoma State University.

In order to provide for a smooth transition between editors, Michele will receive editorial correspondence regarding the spring issue. The summer issue will be co-edited by Michele and the outgoing editor-in-chief, Chandra Reedy. By the next fall/winter issue, Michele will take over as sole editor-in-chief. We welcome Michele Derrick on board, and also thank all others who expressed interest in the position.

The gallery-based workshop is an annual series organized by AIC for the College Art Association. Next year's workshop at the Seattle Art Museum will have limited enrollment, so interested participants should watch for the announcement in the preliminary program. Notes from the workshop are available from Andrea Kirsh, [akirsh@darkwing.uoregon.edu](mailto:akirsh@darkwing.uoregon.edu).

### E-Mail Service from ICCROM

ICCROM announces a new e-mail news service designed to keep readers in touch with the latest developments at ICCROM. *ICCROM eNews* is a monthly electronic newsletter featuring items on recent ICCROM activities, forthcoming courses, news of ICCROM programs, and updates to the ICCROM website.

*ICCROM eNews* will be sent monthly. To subscribe to *ICCROM eNews*, add your e-mail address to the mailing list box on the news page of the ICCROM website: <http://www.iccrom.org/eng/news/iccrom2.asp>.

## News from Heritage Preservation

### Successful Tests of the Heritage Health Index Bolster Project

Heritage Preservation is conducting the Heritage Health Index in partnership with the Institute of Museum and Library Services to gather, for the first time, data on the condition and preservation needs of U.S. collections. The combined results of the preliminary Heritage Health Index tests, representing 105 institutions have yielded interesting preliminary findings. For example, 80% of responding institutions report they are involved in preventive care of their collections, but only 28% have an up-to-date, written emergency/disaster plan, and only 13% have a current, written, long-range preservation plan for their collections. More results are available at [www.heritagepreservation.org](http://www.heritagepreservation.org).

In November, Heritage Preservation conducted a test that replicated exactly how the Heritage Health Index survey will be implemented. Questionnaires were distributed to 200 randomly selected institutions from the target population of archives, historical societies, libraries, museums, and scientific research organizations. This test measured response rate and assessed the questionnaire's distribution and follow-up plan and the outcome was positive. The participation rate exceeded the expected rate by 40%, demonstrating that institutions recognize the need for preservation data and are willing cooperate in this effort. The high level of response also confirms that the survey procedure is effective.

This test followed a smaller test of 36 selected institutions that completed the questionnaire and participated in a telephone interview about what motivated them to participate, how long it took them to fill out the survey, and how many staff members were involved. Several respondents specifically mentioned that the questionnaire was a useful self-study that would help them in making their case for preservation to institutional leadership, preparing funding requests, and in developing long-range planning. In both tests, Heritage Preservation found that no one type or size of institution was more or less likely to respond, validating that the questionnaire will speak well to the diver-

## People

The ICOM-CC Directory Board announces its new editor, **Barbara A. Ramsay**, director of Conservation Services, ARTEX Fine Art Services, Washington, D.C.

The *Philadelphia Inquirer* published an article entitled, "She Saves Old Books—Literally," in the February 17, 2003, issue, which featured AIC member **Nancy H. Nitzberg** ([www.philly.com/mld/inquirer/5198045.htm](http://www.philly.com/mld/inquirer/5198045.htm)). She was also featured on the ABC affiliate channel, WPVI, on the show, "Prime Time Weekend," which appeared on March 15, 2003 (<http://abclocal.go.com/wpvi/ontv/primetimeweekend.html>).

## DONATIONS

*Thank you for your generosity*

Boal, Gillian  
Brandon, Jon  
Freeman, Elizabeth  
Frid, Cynthia  
Gao, Jing  
Gerhard, Claire  
Johnson, Carol M.  
McNichol, Jody  
Meincke, Angela  
Moser, Kenneth S.  
Reyes-Vizzuett, Alejandro  
Russell, Maureen  
Sample, Donald W.  
Sigel, Anthony B.  
Sozzani, Laurent  
Swanson, Don  
Walpole, Claudia Didion  
Zucker, Joyce

sity of U.S. collecting institutions that will be surveyed.

Heritage Preservation will finalize the survey universe, develop an online version of the Heritage Health Index questionnaire, and publicize the survey before it is distributed later this year. When the survey release date is set, Heritage Preservation will work with national, regional, and state associations and agencies to encourage their members and constituents to participate. Check [www.heritagepreservation.org](http://www.heritagepreservation.org) for updates. To learn more about the Heritage Health Index, check the Frequently Asked Questions page or contact project director Kristen Laise at [klaise@heritagepreservation.org](mailto:klaise@heritagepreservation.org) or (202) 634-0033.

### New Project Will Protect Local Resources

*Cataclysm and Challenge* urges museums, libraries, and archives to begin dialogs with local emergency agencies before disasters strike. A new Heritage Emergency National Task Force initiative, Alliance for Response, will build partnerships between stewards of cultural heritage and first responders. One-day forums in four cities—Boston, Cincinnati, Dallas, and New York—will nurture emerging networks and launch cooperative projects.

Initial staff efforts have focused on finding partners in host cities and identifying the kind of programs that will best serve local needs. Representatives from AMIGOS; Massachusetts Library Commission; Museum, Library, and Cultural Properties Facility Group of Greater NYC; Northeast Document Conservation Center; and Ohio Preservation Council have taken part in early planning discussions.

Check [www.heritagepreservation.org](http://www.heritagepreservation.org) for future news on this significant initiative and for a PDF file of the project summary.

## Best Practices for Condition Assessments of Historic Structures

A CAP workshop for architectural assessors will be held September 21, 2003, in conjunction with the Association for Preservation Technology International (APT) annual meeting in Portland, Maine. The workshop is being organized by Heritage Preservation in Partnership with the Association for Preservation Technology International and funded by the Institute of Museum and Library Services.

Best Practices for Condition Assessments of Historic Structures will provide a venue for architectural assessors to discuss and exchange ideas for what they consider their best practices and most useful techniques in conducting condition assessments, specifically in regard to the Conservation Assessment Program.

This learning opportunity can be enhanced with an optional second day program to be held on-site at the Victoria Mansion on September 22. Space for Day 2 will be limited, so register early. Registration information will be available from APT in May. Please check [www.heritagepreservation.org](http://www.heritagepreservation.org) for updates and registration information.

## 2003 Heritage Preservation Annual Meeting Announced

Heritage Preservation members and non-members are invited to attend the 2003 annual meeting, which will be held in conjunction with the American Institute for Conservation's Annual Meeting. It will be at 12:15, during the lunch break, on June 6, 2003. For current members, the meeting is an update on all of Heritage Preservation's activities and a look at what's ahead. If you're not familiar with Heritage Preservation, the meeting is a great introduction to the organization and all of its programs. Registration materials are available at [www.heritagepreservation.org](http://www.heritagepreservation.org).

### 2003 AIC Directory Correction

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Fax: (414) 489-1743  
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OB, SC, WA

# Annual Report

## AIC 2002 Annual Report

Last year was filled with many AIC activities, capped by the 30th Anniversary celebration in Miami at the Annual Meeting. Thirty-year members gathered at the banquet around a cake donned with 30 candles to celebrate 30 years of AIC activities. The year included the passage of the vote on the development of a certification program, which passed with a record voter turnout of 62% with almost 1,200 members voting. Another milestone was the attendance at the Annual Meeting of 42 conservators, the largest scholarship group ever from Latin America and the Caribbean.

More than 700 people attended the 30th Annual Meeting in Miami. Through the leadership of the Program Committee the general session was keynoted by Joseph L. Sax, professor of law, University of California, Berkeley, and the public lecture featured Vito Acconci. A special lecture on protecting your heirlooms and art from hurricanes was given by James Swope and Bob Muens, and the issues session focused on certification and qualifications topics. Among other highlights was the opening reception at the historic Vizcaya Museum and Gardens.

In 2002 under the guidance of the Awards Committee, Honorary Membership Awards went to Don Sebera and Monona Rossol; the University Products Award was awarded to Hugh Phibbs; and the joint AIC/Heritage Preservation award for Outstanding Commitment to Preservation and Care for Collections went to the City of Buffalo Arts Commission; the New York Academy of Medicine; and the Vermont Museum and Gallery Alliance.

The Strategic Plan for Professional Development was adopted in 2002. Professional Development workshops were offered for the first time in 2002 and 440 people attended 15 activities. In addition, seven workshops were held at the Annual Meeting. The Getty Conservation Institute supported a three-day Director's Retreat to establish professional development priorities for AIC based on long- and short-term needs of mid-career conservators. The year 2002 also witnessed the publication of an AIC position paper on "Conservation and Preservation in Collecting Institutions" for AAM. The Qualifications Task Force released its report last year on the qualifications for a conservator.

In outreach activities, AIC had a booth at the IIC Congress 2002 "Works of Art on Paper, Books Documents and Photographs: Techniques and Conservation." The Angels Project in Miami took place at Vizcaya Museum and Gardens. The January 2002 issue of *Antiques Magazine* contained an article on AIC, as well as the April 2002 issue of *Martha Stewart Living*, which featured an

article on "Dealing with Water Damage." The article included quotes from AIC conservators and mentioned the AIC website and the guide to conservators. *House and Garden's* September 2002 issue listed the AIC website for information on care of paintings. AIC was a sponsor of Arts Advocacy Day, and continued advocacy efforts for SCMRE.

The Federal Trade Commission ruled that two of the bullet points of recommended practice and special practices under Commentary 4d should be removed from the Commentaries; the AIC Board approved this change in 2002.

In the area of publications, three *JAIC* issues featured cutting-edge articles that can be utilized by AIC members, *AIC News* was published six times and had lead articles written by Specialty Group members, and the 2003 Directory was sent out in early fall.

## Specialty Groups

**ASG** focused on the Annual Meeting sessions, planned a study tour to Cuba, and planned for a *JAIC* issue on architectural conservation; **BPG**, with its membership of more than 800 in 2002, put its energy into the Annual Meeting, particularly sessions and discussion groups, as well as publications; **CIPP** has been strengthening its operating procedures, along with having a list serve for communication, and finding ways to ensure that members can take advantage of SG sessions at the Annual Meeting; **EMG** focused its energies on increasing its membership and increasing collaboration with other specialty groups, particularly at the Annual Meeting; **PSG** focused on organizational issues concerning its rules of order, and work proceeded on the Paintings Conservation Catalog on Stretchers; **PMG** spent time in 2002 planning for its mid-year meeting in Puerto Rico, and held a joint education session with BPG in Miami; **TSG** projects included work on a catalog chapter on stabilization by non-adhesive methods, and review of possible changes to its rules of order; **WAG** initiated an e-mail distribution list for its members, worked on placing all *WAG Postprints* on the website, and began planning for its second Furniture in France trip.

## Committees and Task Forces

Appeals Committee has had no requests for action; the Bylaws Committee has been reviewing various issues and possible changes to the bylaws; the Education and Training Committee has been drafting a mission statement for professional development, discussing how they might be able to work with specialty groups to help refine and prioritize mid-career continuing educational needs within each specialty, as well as acting as reviewers for FAIC awards; the Emergency Preparedness, Response and Recovery Committee was revitalized with

a new charge and chairman; the Ethics and Standards Committee had one complaint that was resolved; the Health and Safety Committee sponsored a lecture in Miami by James Kaufman on chemical safety in conservation, held a respirator fit-testing workshop, and a workshop on safety in the decontamination of cultural property. Health and Safety also developed a course in conjunction with George Washington University on health and safety in museums, and is planning a textbook. The Health and Safety *AIC News* insert was entitled, "A Conservator's Guide to Respiratory Protection"; the Membership Committee reviewed and approved \_\_\_\_\_ Professional Associate Members and \_\_\_\_\_ Fellows, in addition to other issues related to membership; the Nominating Committee prepared the slate of candidates and materials for the 2003 ballot for officers, directors, and the call for a Nominating Committee member; the Collections Care Task Force worked on editing its report that had been drafted by the Task Force; the Certification Task Force published articles in *AIC News*, answered questions and responded to e-mails, and prepared the ballot for the successful certification vote in December; the Qualifications Task Force refined its report and made it available for comment; the Commentaries Task Force suggested a formatting change for the 2003 Directory, to list each guideline with the corresponding commentary, and it was implemented.

—Elizabeth F. "Penny" Jones, Executive Director

## FAIC Annual Report

Maxwell Anderson, director of the Whitney Museum of American Art, was added to the Board of Directors of FAIC in 2002. Professional Development, Horton, and Stout awards were given to 29 individuals, and FAIC funds supported workshops in partnership with six organizations. An FAIC Investment Policy was adopted and a Financial Advisory Committee was established. In 2002 grants were received from The Kiplinger Foundation, The Max and Victoria Dreyfus Foundation, the John and Mary Shirley Foundation, and the Getty Grant Program. There were also donations in memory of conservators who passed away during the year, and personal donations from AIC members. Three Samuel H. Kress Conservation Publication Fellowships were awarded in 2002. The Getty Grant Program supported the scholarship program for Latin American and Caribbean conservators at the Annual Meeting in Miami.

—Elizabeth F. "Penny" Jones, Executive Director

## 2002 Treasurer's Report

Normal operational activities of a healthy professional organization, active specialty groups, and the

aggressive implementation of a new FAIC Professional Development Program combined to challenge a new treasurer. With coaching from former Treasurer Nancy Schrock, who continued to advise and assist long after her official departure as treasurer in June, and the assistance and tolerance of Assistant Director for Finance & Administration Megan Nash, I am pleased to report that AIC finances and financial management are on solid ground as we close out 2002, one of the worst years in decades for the national economy.

### AIC

AIC completed the year with a surplus of \$42,484, even though the 2002 budget projected a deficit of \$35,000. This was due to a very well managed Miami Annual Meeting that brought in higher revenues than anticipated, while costing less than budgeted. In addition, \$20,000 budgeted for website development was not spent until early 2003. Additional funds are required from the 2003 budget to complete the AIC website upgrade. AIC reserves decreased during 2002, with returns on investments decreasing for a third year in a row. Nevertheless, AIC reserves stand at 75% of one year's operating expenses, a level that both the Board and the AIC auditors deem solid for the current financial climate. These reserves are very important as we seek to maintain and even expand our activities, while faced with a membership total that hovers around 3,000. A 2004 dues increase of about 5% will enable AIC to continue to meet staff and operating expenses that increase annually.

### FAIC

FAIC revenue results from income generated by long-term investments and donations by AIC members and friends. With investment income down and fundraising efforts focusing on supporting the Endowment for Professional Development, FAIC completed 2002 with an operating deficit of \$10,221. During 2002, FAIC expanded the grant program initiated in 2001 to support individual professional development, public lectures, regional "Angels" projects, and conservation workshops. Although the FAIC 2003 operating budget anticipates a deficit of at least \$25,000, FAIC will continue to support these projects, albeit at a reduced level. Earnings that have accumulated over the past decade can carry FAIC through a few lean years.

The year 2002 was the first full year of operation for the FAIC Professional Development Program funded by the \$1.5 million endowment grant from The Andrew W. Mellon Foundation. Income generated by that endowment supported workshops for conservators costing \$42,595 during 2002; \$65,000 is available for professional development efforts in 2003. The Andrew W. Mellon Foundation also contributed \$300,000 to fund a Program Officer for Professional Development for a five-year period. The AIC is contracting with a professional fundraiser to develop a "Strategic Plan for Fundraising" that will inform fundraising efforts to increase the

Endowment for Professional Development. Member support for this fundraising effort is crucial, especially during the early stages of the campaign. Strong AIC member support of our own Endowment for Professional Development could be a powerful selling point in convincing potential major donors to contribute to the endowment. In response to the 2001 treasurer's appeal, 150 members and other donors contributed \$27,440 to the Endowment for Professional Development. Thus far, for 2002, 109 members and other donors have contributed \$16,575..

A new endowment fund was established in 2002 in honor of Christa Gaehde to promote the study and research in the conservation of art on paper. By the end of 2002, nearly \$10,000 or half of the amount needed to create an endowment had been raised. The Take-a-Chance Fund to honor Carolyn Rose was also established in 2002 and is accepting donations.

### AIC and FAIC Investments

During 2002, a Financial Advisory Committee was created to make recommendations to the AIC/FAIC Board of Directors regarding:

- investment policy, objectives, and guidelines
- measurement and evaluation of investment performance
- selection and review of investment managers

This committee is chaired by the AIC/FAIC treasurer, and includes Paula Volent, AIC member and vice president for investments of Bowdoin College; Nancy Schrock, past AIC/FAIC treasurer, and Elizabeth F. Jones, AIC/FAIC executive director.

The committee wrote the investment policy for the Endowment for Professional Development, and the other four AIC/FAIC Investment policies were revised and updated. All five policies were approved by the Board. The Financial Advisory Committee also advised on the investment of the Endowment for Professional Development. After careful evaluation of three investment management firms, the committee recommended placing the funds with The Investment Fund for Foundations (TIFF).

The Board approved this recommendation, and these funds were invested in the TIFF Multi-Asset Fund in January of 2003 in accordance with the investment policy guidelines of 65% U.S. and International Equities and Equity Substitutes, 32% Fixed Income, and 3% cash or equivalents.

During 2002, the portfolios for the AIC long-term investments, FAIC long-term and short-term investments, the Endowment for Professional Development, and the Mellon Grant to support the Program Officer for Professional Development were all managed by Salomon Smith Barney (SSB) for the second year in a row. Our returns of -5.2% for AIC long-term and -11.3% for FAIC Long Term were considered disappointing but acceptable, given another dismal year for the stock market. Both underperformed their respective indices of -2.9% and -9.5% because AIC and FAIC hold more short-term bonds and CD's than the indices for liquidity. AIC outperformed FAIC because it was wisely rebalanced early in the year from 60% equity/40% fixed income, to 40% equity/60% fixed income. Since FAIC funds are invested over a longer horizon, the ratio remained 60% equity/40% fixed income. The \$1.5M Endowment for Professional Development was kept in fixed income for all of 2002 in anticipation of poor equity performance. As a result, it earned 1.6% with no loss of principal.

In conclusion, the competent financial oversight by past treasurers and Boards has resulted in a financially stable organization prepared to weather these difficult economic times. AIC and FAIC are well positioned to take full advantage of the Endowment for Professional Development and the supporting grant from The Andrew W. Mellon Foundation. We are working to ensure the future of our Professional Development Program as we begin to consider the financial implications of certification.

—Richard L. Kerschner, AIC/FAIC Treasurer

Note: See financial statements on pages 18–19.



### AIC Archives

caption?

## Grants, Awards, and Fellowships

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### The Canon National Parks Science Scholars Program for the Americas

The Canon National Parks Science Scholars Program announces its 2003 competitions. The program is a collaboration among Canon U.S.A. Inc., the American Association for the Advancement of Science, and the U.S. National Park Service. Thanks to a generous commitment by Canon, the program will be awarding eight \$78,000 scholarships to Ph.D. students throughout the United States to conduct research critical to conserving the national parks of the region.

Research projects in the biological, physical, social and cultural sciences are eligible, as well as projects in a new category, technology innovation, in support of conservation science. Applications must be received by **May 15, 2003**. For information about the Canon National Parks Science Scholars Program and a copy of the application guide, visit the website at [www.nature.nps.gov/canonscholarships/](http://www.nature.nps.gov/canonscholarships/).

### Fellow Profile

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Shelley Sass is an architectural conservator in private practice with 18 years of experience preserving the built environment. She has a B.F.A. in art history with a concentration in architecture, and an M.A. in art history with a chemistry minor from The University of Texas at Austin and a diploma in conservation from the Institute of Fine Arts Conservation Center, New York University.

Ms. Sass began in conservation as a pre-program assistant at the Kimball Art Museum, Ft. Worth, Texas, with Perry Huston. She continued her training in architectural conservation with Martin Weaver at Heritage Canada in Ottawa, and with Frank S. Welsh, Welsh Color and Conservation, Inc. She worked as an architectural conservator at the Center for Preservation Research, Columbia University, before setting up private practice in 1988. Ms. Sass specializes in stone and masonry conservation planning and implementation as well as investigation and conservation of painted finishes and coatings. Having worked on a variety of projects in Canada, the United States, and the Caribbean, some highlights include work on British, French, and Spanish fortifications in St. Lucia and Puerto Rico as well as the recent paint analysis on seven historic county courthouses in her native state of Texas.

She became involved with AIC as early as her pre-program year at the encouragement of Perry Huston, then AIC president. Inspired by his dedication to the organization, she has served on several committees and was an early member of the newly formed Architecture Specialty Group, and served on the Board of Directors.

In addition to her work with AIC she has been active in

### Call for Papers: General Session of AIC Annual Meeting in Portland, Oregon (June 9–14, 2004)

Toward a Clean Slate: Current Thoughts on the Responsibility, Philosophy, Practices and Controversies of Cleaning Cultural Property

To clean? Not to clean? How to clean? How much to clean? Why to clean? Those are questions that every conservator, regardless of specialty, faces. In recent years, a number of cleaning techniques have been developed or adapted by conservators. It is for these reasons that the General Session of the 2004 AIC Annual Meeting will look at the cleaning of works of art, artifacts, and monuments from many perspectives.

We welcome papers on issues related to:

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

AIC members interested in presenting papers during the General Session of the 2004 Meeting, which will be held in Portland, Oregon, should send an abstract of no more than 500 words to General Session co-chairs: Patricia Griffin (2440 Overlook Rd. #4, Cleveland Heights, Ohio 44106; [cuprorivaite@hotmail.com](mailto:cuprorivaite@hotmail.com)) and Rebecca Anne Rushfield (66-10 149th St., #4C, Flushing N.Y. 11367; [wittert@juno.com](mailto:wittert@juno.com)) by Monday **June 30, 2003**.

the preservation issues of New York City through her service on the advisory board for the Art Commission of the City of New York and Municipal Art Society.

Ms. Sass is a strong supporter of education and training in conservation. She is program coordinator and associate professor for New York University's Institute of Fine Arts Conservation Center, where she served as acting chairman in 1993–94.

Information: Shelley Sass, Sass Conservation, Conservation of Architecture and Art, 540 Nepperhan Ave., YoHo III, Yonkers, New York 10701; (914) 709-0781; Fax: (914) 709-0782.

**AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC  
AND ARTISTIC WORKS, INC. AND AFFILIATE**

**CONSOLIDATING STATEMENT OF ACTIVITIES**

For the Year Ended December 31, 2002

	AIC	FAIC	Eliminations	Total
<b>CHANGES IN UNRESTRICTED NET ASSETS</b>				
Revenue and Support				
Membership dues	\$ 368,261	\$ -	\$ -	\$ 368,261
Annual meeting	263,609	-	-	263,609
Specialty group fees	84,741	-	-	84,741
Grants	14,286	63,224	-	77,510
Advertising	46,974	-	-	46,974
Workshops	-	33,790	-	33,790
Other	50	476	-	526
Specialty group other	12,813	-	-	12,813
Publication sales	12,759	-	-	12,759
Specialty group annual meeting	11,035	-	-	11,035
Specialty group publication sales	9,670	-	-	9,670
Investment income	(43,863)	(49,413)	-	(93,276)
Net assets released from restrictions:				
Satisfaction of program restrictions	-	215,072	-	215,072
	-	215,072	-	215,072
Total Unrestricted Revenue and Support	780,335	263,149	-	1,043,484
<b>Expenses</b>				
Program services				
Grants	-	221,970	-	221,970
Publications	203,752	-	-	203,752
Annual meeting	128,636	-	-	128,636
Specialty groups	105,113	-	-	105,113
Uphold standards	39,110	-	-	39,110
Public outreach	19,029	-	-	19,029
Allied professionals	10,134	-	-	10,134
Research for special issues	3,550	-	-	3,550
	509,324	221,970	-	731,294
Total program services	509,324	221,970	-	731,294
Supporting services				
General and administrative	295,933	49,093	-	345,026
Membership maintenance	37,987	-	-	37,987
Computer information highway	2,838	-	-	2,838
	336,758	49,093	-	385,851
Total supporting services	336,758	49,093	-	385,851
Total Expenses	846,082	271,063	-	1,117,145
Change in Unrestricted Net Assets	(65,747)	(7,914)	-	(73,661)
<b>CHANGES IN TEMPORARILY RESTRICTED NET ASSETS</b>				
Grants	-	73,190	-	73,190
Investment income	-	29,688	-	29,688
Net assets released from restrictions:				
Satisfaction of program restrictions	-	(215,072)	-	(215,072)
	-	(215,072)	-	(215,072)
Change in Temporarily Restricted Net Assets	-	(112,194)	-	(112,194)
<b>CHANGES IN PERMANENTLY RESTRICTED NET ASSETS</b>				
Grants	-	34,740	-	34,740
Change in Permanently Restricted Net Assets	-	34,740	-	34,740
<b>CHANGE IN NET ASSETS</b>	<b>\$ (65,747)</b>	<b>\$ (85,368)</b>	<b>\$ -</b>	<b>\$ (151,115)</b>

**AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC  
AND ARTISTIC WORKS, INC. AND AFFILIATE**

**CONSOLIDATING STATEMENT OF FINANCIAL POSITION  
December 31, 2002**

	<u>AIC</u>	<u>FAIC</u>	<u>Eliminations</u>	<u>Total</u>
<b>ASSETS</b>				
Current Assets				
Cash and cash equivalents	\$ 26,703	\$ 8,856	\$ -	\$ 35,559
Grants receivable	-	65,000	-	65,000
Accounts receivable	10,217	-	-	10,217
Due from AIC	-	8,405	(8,405)	-
Short-term investments	203,558	630,421	-	833,979
Prepaid expenses and other assets	<u>1,279</u>	<u>3,566</u>	<u>-</u>	<u>4,845</u>
Total Current Assets	241,757	716,248	(8,405)	949,600
Net furniture and equipment	8,455	-	-	8,455
Deposit	3,462	-	-	3,462
Long-term investments	<u>601,590</u>	<u>1,899,853</u>	<u>-</u>	<u>2,501,443</u>
TOTAL ASSETS	<u>\$ 855,264</u>	<u>\$ 2,616,101</u>	<u>\$ (8,405)</u>	<u>\$ 3,462,960</u>
<b>LIABILITIES AND NET ASSETS</b>				
Current Liabilities				
Accounts payable and accrued expenses	\$ 33,838	\$ -	\$ -	\$ 33,838
Deferred revenue	142,741	-	-	142,741
Due to FAIC	<u>8,405</u>	<u>-</u>	<u>(8,405)</u>	<u>-</u>
Total Liabilities	<u>184,984</u>	<u>-</u>	<u>(8,405)</u>	<u>176,579</u>
Net Assets				
Unrestricted				
Undesignated	123,852	42,837	-	166,689
Board designated	<u>546,428</u>	<u>370,601</u>	<u>-</u>	<u>917,029</u>
Total Unrestricted Net Assets	670,280	413,438	-	1,083,718
Temporarily restricted	-	613,583	-	613,583
Permanently restricted	<u>-</u>	<u>1,589,080</u>	<u>-</u>	<u>1,589,080</u>
TOTAL NET ASSETS	<u>670,280</u>	<u>2,616,101</u>	<u>-</u>	<u>3,286,381</u>
TOTAL LIABILITIES AND NET ASSETS	<u>\$ 855,264</u>	<u>\$ 2,616,101</u>	<u>\$ (8,405)</u>	<u>\$ 3,462,960</u>

## In Memoriam

### Kendra D. Lovette 1947–2003

Kendra Deeredee Lovette died on March 6, 2003, in Glen Burnie, Maryland, after a prolonged struggle with multiple sclerosis. Born on March 2, 1947, in St. Louis, Missouri, Kendra was raised by her grandparents. She began her career in book and paper conservation at the age of seventeen at the Missouri Botanical Garden. During her time at the Botanical Garden, she made extended trips to New York in order to study with the noted book conservator, Laura Young. In 1977, she relocated to accept a position at the Library of Congress in Washington. At the Library, she was the conservator in charge of treatment for the architectural drawings for the United States Capital. Four years later she accepted the position of paper conservator at the Baltimore Museum of Art where she worked

for five years. Following her appointment at the Baltimore Museum of Art, Kendra was in private practice until the mid 1990s when ill health forced her into early retirement.

Kendra had an enormous reserve of curiosity and an insatiable hunger for knowledge that was not limited to her own conservation interests. To that end, she amassed an extensive library on book and paper conservation, paper technology, papermaking, and related technologies—photography, textiles, printing, printmaking—with a special emphasis on the history of paper from the 18th century onward. It included encyclopedias, scientific and technical treatises, histories, art books, paper samples, postcards of paper mills, and periodicals in many languages. Her library was catalogued and open to all who came in search of information. More likely than not, it was Kendra who proffered the answer citing chapter and verse. Her conservation studio was replete with fine hand tools and unusual finds discovered in far-flung places. It belied Kendra's packrat instincts, as well. For instance, when the AIC office was being moved from the Klinge Mansion, she rescued many

boxes of back publications that were being thrown away. Likewise, when the BMA stripped the Cone Collection galleries of their linen wall covering, she scavenged the linen in hopes that a paper maker could use it.

With a broad and open face, robust bearing, and generous spirit, Kendra was a natural teacher and a warm colleague. She lectured for the students at New York University, accepted interns, and always spared a moment for fellow conservators, curators, volunteers or whoever came her way. She was committed to continuing education and applied the highest standards of professional development to herself. Thus, each day began with a concentrated period of study among her beloved books.

As her strength waned, Kendra wanted to see that her tools, equipment, and supplies could be useful. At a time when she was running out of money, with mounting medical bills, she offered her workshop and library for the benefit of our field. With the assistance of the MacArthur Foundation and the Center for Marine Conservation, Amparo de Torres arranged for Kendra's workshop to be given to the National Library of Science and Technology in Cuba. So great was the donation that many other institutions in Cuba benefited as well, including the National Archives, the Institute for Language and Linguistics, the National Library, the Museum of Cuban Art, and numerous provincial archives and libraries. The rescued AIC publications were distributed throughout Latin America. The AIC President's Commendation Award that was given to Kendra in 2000 acknowledged the gift of her workshop.

Kendra also wanted a place for her library that would meet the following requirements: The Library should go to 1) a place in the middle of the country, 2) a place where her collections would be accessible to both conservators and to the interested public, and 3) a place that might eventually use her library for the training of new conservators. The Library was given to the Gerald R. Ford Conservation Center of the Nebraska State Historical Society in Omaha, Nebraska, in early 2001.

Kendra is survived by her longtime companion, Howard Singleton, of Pasadena, Maryland, and her father, James B. Lovette of Little Rock, Arkansas.

—*M. Susan Barger (with Peggy Ellis and Jeanne Drewes), New Mexico Museum Infrastructure Project, (505) 466-3709, sbarger@unm.edu*

### Alicia Seldes 1945–2003

Alicia Seldes was born in Buenos Aires, Argentina. In 1969 she earned a degree in chemistry from the School of Natural and Exact Sciences of the University of Buenos Aires. She received her doctoral degree in 1974 from the same school where she started her academic career in 1971 as a teaching assistant, becoming a professor in 2001. In 1993 she was appointed senior researcher for CONICET (National Council for Scientific and Technical Research). Her areas of research interest included the analysis of traces

of organic compounds through mass spectrometry techniques and the study of biologically active natural products of both marine and terrestrial origins.

Dr. Seldes was a pioneer in the field of conservation science in Argentina. In 1988 she started to work as advisor and active chemist in TAREA, a paintings conservation lab dedicated to the preservation and research about colonial painting in Argentina. At TAREA, she extended her research to organic and inorganic materials used in colonial paintings through the analysis and documentation of more than one hundred South American paintings. Along with an interdisciplinary team of chemists and art historians, Dr. Seldes published her research on blue, green, yellow, and red pigments in paintings from 1610 to 1780. She was also involved in analysis of archaeological materials.

Between 1999 and 2000 she was a faculty member in the advanced level training program, Preventive Conservation of Museum Collections, directed by Carolyn Rose in Buenos Aires. Acknowledging the lack of study materials available in Spanish, Dr. Seldes produced a series of conservation science booklets for the students. Throughout her career she was actively involved in training and enthusiastically encouraged her team of researchers at the School of Natural and Exact Sciences to become involved in conservation science.

—*Amparo Torres, (202) 707-1120, ator@loc.gov*

### Bernie Rabin 1916–2003

Bernie Rabin died on March 24, 2003, at the age of 86, after a long illness. He had been elected an honorary member of AIC in 1992 and received the Sheldon and Caroline Keck Award for his "sustained record of excellence" in teaching in 1998. Bernie served as the paintings conservator for the Princeton University Art Museum and treated paintings for the Montclair Art Museum, the Carnegie-Mellon Museum, the Newark Museum, the Norton Simon Museum, and many private clients including Tony Curtis and Nelson A. Rockefeller. Bernie will long be remembered by a dedicated group of interns and employees, including Lucy Belloli, Stephen Bonadies, Ron Cunningham, Suzanne Duff, Dante de Florio, Dianne Dwyer Modestini, Alan Farancz, David Goist, Carol Grissom, Perry Hurt, Albert Keck, Larry Keck, Norman Kleeblatt, Todd Overturf, Helen Mar Parkin, Stefano Scafetta, Constance Silver, Joyce Hill Stoner, and Faye Wrubel.

Bernie was born in the Bronx November 1, 1916. He studied at the Newark Art School, the New School for Social Research with Julius Held, and with the Kecks at the Brooklyn Museum; he was the first American accepted into the conservation training program at the Uffizi in Florence. In 1936 with his good friend Nathan Krueger, he opened an art gallery, later known as the Rabin and Krueger Gallery, at 47 Halsey Street, Newark, New Jersey. The pair worked closely with many artists including Reginald Marsh, John Sloan, and Joseph Stella. Bernie was one of the

first American conservators to go to Florence following the November 1966 flood and returned in the spring and summer of 1967 to head a contingent of Americans to work on musical instruments at the Bardini Museum. Following a three-year research collaboration with Dr. Robert L. Feller, he presented his PVA "hot melt" lining adhesive (one of the first substitutes for wax-resin) at the IIC Lisbon conference in 1972. In 1981 Bernie began a decade-long association with the treatment of the murals in the U. S. Capitol building. In 1987 he headed a team to treat *The Apotheosis of George Washington* by Constantino Brumidi; a 4,600-square-foot fresco 180 feet above the rotunda floor. He invited Paolo and Laura Mora, Robert Feller, and Sheldon Keck to consult on the project. More than 70 years old at the time, Bernie often referred to the treatment of this painting as his crowning achievement.

Anyone who worked alongside Bernie was impressed with his warm and caring personality and love of paintings. He wasn't interested in the spotlight and cared little for big egos. He was always open to discussion, collaboration, new ideas and materials, and the sharing of information. His former pupils note: "Of all the conservators I've had the pleasure of working with, Bernie was the most committed to the art itself" (Perry Hurt); "He was my mentor, and I will carry his spirit whenever I work on a painting" (Dante de Florio); "I am proud that he was one of the individuals who shaped my abilities as a craftsman and my ethics about conservation. One of my favorite quotes from him was 'everything should be treated as if it were a Rembrandt'" (Alan Farancz); "Bernie was one of the kindest people I have known; he cared deeply about the welfare of his interns as well as the art we were treating" (Joyce Hill Stoner); Bernie had a sensibility and passion for art, more so than anyone else. Some people believe in God. He believed in art" (Larry Keck).

A memorial service will be held on Wednesday, June 4, at 3 p.m. in the Scheuer Auditorium at The Jewish Museum, 1109 Fifth Ave., at 92nd Street in New York City. For more information and to RSVP, contact Joyce Hill Stoner, [jhstoner@udel.edu](mailto:jhstoner@udel.edu), or (302) 888-4888.

—Perry Hurt, North Carolina Museum of Art Regional Conservation Services, (919) 839-6262 (x 2207), [phurt@ncmmail.dcr.state.nc.us](mailto:phurt@ncmmail.dcr.state.nc.us), with additional material from Joyce Hill Stoner

The winter 2003 edition of the EPA booklet, "Publications for Small Businesses," EPA No. 233-B-00-004, is now available from the Office of Small Business Ombudsman, (800) 368-5888, D.C. (202) 566-2855, or check out [smallbiz.ombudsman@epa.gov](mailto:smallbiz.ombudsman@epa.gov).

# 31ST AIC ANNUAL MEETING

JUNE 5-10, 2003 • ARLINGTON, VIRGINIA

## PRELIMINARY SCHEDULE

<b>Thursday, June 5</b>	Workshops and Tours (Public Lecture/tentative)
<b>Friday, June 6</b>	
9 a.m.	General Session
2 – 5:30 p.m.	General Session
6:30 – 9 p.m.	Opening Reception at the Library Congress (Jefferson Building, Great Hall)
<b>Saturday, June 7</b>	
8 – 9 a.m.	Respirator Fit Testing Workshop (individual appointments follow)
9 a.m. – Noon	General Session
10 a.m. – 6 p.m.	Exhibit Hall
12:15 – 2:15 p.m.	CIPP Lunch Meeting
12:30 – 2 p.m.	Health and Safety Lecture
2:30 – 5 p.m.	Issues Session, Business Meeting
<b>Sunday, June 8</b>	Specialty Groups
10 a.m. – 5 p.m.	Exhibit Hall
Evening	AIC Banquet
<b>Monday, June 9</b>	Specialty Groups
<b>Tuesday, June 10</b>	Workshops and Tours

Further details and registration information will be mailed in February.

For more information visit our website at

[www.aic.stanford.edu](http://www.aic.stanford.edu)

## Conference Report

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Two conferences recently held in Italy illuminated the ongoing study and conservation of two major monuments of Italian art. Held less than a month apart from each other, these conferences, in Florence and Venice respectively, presented to the conservation world what each city considers its masterpiece: Michelangelo's *David* and the Basilica San Marco. Against the backdrop of these two very different monuments were two very interesting forums that can be indicators of a current path for Italian conservation.

The first of the conferences, "How is David Doing?"—held at the end of November 2002 and sponsored by the Accademia delle Belle Arti and the Soprintendency of Florence, and in collaboration with the Italian National Council of Research (CNR) and the laboratories of the Opificio delle Pietre Dure—was a *tour de force* of the scientific and analytical aspects of conservation. A recent campaign of studies concerning the condition of Michelangelo's *David*, headed by M. Matteini, was the pretext of the presentations. While the goal of these studies was to establish what type of the bland cleaning could be used to eventually treat the statue, the true scope of these tests appeared to be the experimentation of the newest methods of analysis. This created the strange dichotomy of seeing the most advanced, and perhaps complicated, techniques of analysis being used

to discover what the simplest tests could verify.

Discussion of the methods of application and results of certain analytical techniques by their practitioners presented the most interesting aspect of the talks. Presentations on the use of digital reflectography using infrared beams or the latest advances in ultraviolet fluorescence by scientists and conservators who have been able to study and refine these techniques exposed the average conservator to new, exciting possibilities of analysis. The only disappointment was that the results showed what one would expect from a sculpture that has been kept indoors for the last century and a half: the presence of wax and gypsum. Perhaps these tests would have been more useful if performed on statues with more perplexing problems and not one that has had such an unusual and pampered history. In fact, the importance and the beauty of the *David*, just like the dazzling and technological impressiveness of the sampling, seemed to overshadow the importance of the final results.

The opposite can be said of the conference held at the beginning of December 2002 in Venice entitled "The Marble of S. Marco". Half of the day's talks were dedicated to the history and construction of the church, and the rest focused on many of the conservation treatments performed to the building. The presentations, given by conservators in charge of various projects specific to San Marco (including O. Nonfarmale) refreshed one's knowledge of different

conservation problems and sometimes even proposed new solutions to old techniques. While showing some of the analytical results of on-site tests, the conservators focused mainly on the practical problems of conservation and how they were able to resolve them. Many of the methods invented and used on-site during the treatments are valid techniques that can be applicable to other sites and projects. The re-mounting of wall-mounted marble slabs, for example, in a manner that would facilitate disassemblage during eventual, future interventions, presented an intriguing solution to an unusual problem. Of particular interest was the discussion of the treatment of the external polychromed sculptures of the portals, a delicate problem encountered in many projects throughout Europe in which each intervention presents a new variant or possibility to the treatment of this material. A definite highlight to the talks was the lecture given by Prof. L. Lazzarini on the many ancient marbles found in the church, explaining their composition, provenance, and history of use. At the close of the conference, the participants were extended a rare invitation for an evening visit inside the basilica, guided by historian of the church, Ettore Vio.

These two conferences helped highlight the path that Italian conservation is following: a mix of scientific and technological advancement (even if a bit flamboyantly displayed) with practical, traditional work methods.

—Jonathan Hoyte, Venezia, Italy; hoyte@attglobal.net

## New Materials and Research

### Eddy Current Testing Methods in the Gilding of Bronze

Recently, a study was conducted using eddy current methods to characterize model gilding layers on bronzes and to make measurements on gilded bronze objects in the Freer Gallery of Art, through a grant from the National Center for Preservation Technology and Training (NCPTT). Numerous technological studies of gilded objects have been undertaken using chemical and microscopical techniques to gather information about gilding methods across cultures and over time. However, these techniques can be inadequate or inappropriate because only limited sampling of museum objects and archaeological artifacts is possible, if sampling is at all permitted. The use of nondestructive eddy current measurements can overcome these sampling limitations.

Eddy current methods have been used extensively in the industry for the examination of metals (ASNT 1986). The use of the eddy current technique, wherein a probe causes an electrical current in a metal, is used to detect flaws and areas of corrosion, measure the thickness of surface films (conducting and nonconducting) on metal substrates of differing electrical conductivity, and to distinguish between different alloys, heat treatments, or processing methods. This

study extends the use of eddy current techniques into the field of conservation, using this method to examine gilding on reference samples and bronze objects.

In this study, swept frequency eddy current measurements were able to discern differences between gilding layers of varying thickness, and also between gilding layers of varying composition. Measurements made on the Freer Gallery objects were consistent with reference sample results for mercury amalgam gilding. The critical depth of penetration of the eddy currents was calculated for gold and bronze in each of the four frequency ranges used. A simple model was developed to describe the influence of the different types of gilding layers on the change in probe impedance, which resulted from the interaction of the sample and probe. The model treats gilding layers of three different thickness ranges separately. In the first case, the gilding layer thickness is less than the critical depths for gold or bronze. In the second case, the gilding layer thickness is greater than the critical depth for gold, yet less than the critical depth of the bronze, and in the third case, the gilding layer thickness is greater than the critical depth for both gold and bronze.

Variations in the bronze substrate composition and microstructure influence the measurements. For gilded surfaces, a differential measurement was used to normalize the raw data by measurement on a bare bronze surface. Surface roughness was also found to influence results at high frequencies in situations where the eddy current critical depth for the metal is greater than roughness. Experiments using nonconducting Mylar were undertaken to model the effect of surface and subsurface corrosion, and variations in the

**Want a long and healthy career in conservation? Join the Health & Safety Committee as a student member! The Health & Safety Committee of AIC is seeking a student member to serve a two-year term. Ideally, the student will be completing his/her first year and have an interest and/or background in laboratory safety, industrial hygiene, or toxicology, but no experience in these fields is necessary. The successful applicant will participate in Health & Safety Committee activities, including the weekend annual meeting in Washington, D.C., in the fall. For further information, contact Mary Ballard, chair, Health & Safety Committee; ballardm@scmre.si.edu, or call (301) 238-3700, x145.**

distance between the measurement probe and the object (lift-off). It was concluded that surface corrosion, and similarly lift-off, will decrease the eddy current penetration depth into the sample. Subsurface corrosion does not affect eddy current penetration into the gilding layer, but does decrease penetration into the bronze substrate. In both cases, the relative effect of the substrate and gilding layer on the probe impedance change was due to the presence of the corrosion.

By making measurements at two frequency ranges, one at low frequency and one at high frequency, it was possible to discriminate between samples gilded using several different gilding techniques, including electrochemical methods, leaf gilding, mercury amalgam gilding, and foil gilding.

A second eddy current technique that uses a pulsed excitation source was briefly explored. The technique was able to discriminate between samples with 24K gold leaf, 23.5K gold leaf, and 24K foil gilding.

The project team included Blythe McCarthy, conservation scientist, Freer and Sackler Galleries, Smithsonian Institution, Washington D.C.; Johanna R. Bernstein, lecturer, department of materials science and engineering, John Hopkins University, Baltimore, Maryland; and James B. Spicer, associate professor, department of materials science and engineering, John Hopkins University, Baltimore, Maryland.

—Jeff Guin, *United States Department of the Interior, National Park Service, National Center for Preservation Technology and Training, 645 College Ave., Natchitoches, La. 71457*

## The Research & Technical Studies Specialty Group Website: Links to Other Resources

The RATS site can be accessed directly by the address <http://aic.stanford.edu/consp/rats>, or through the AIC website: go to “Specialty Groups” then go to “Research and Technical Studies.” Although the website is currently undergoing some changes in management and updating its information, one of its attractive components is its library of links to websites of interest to conservators, scientists, and conservation administrators.

In the RATS website there is a selection for “links” that are organized by “conservation resources,” “scientific organizations,” “analysis sites,” “disaster,” “archeological dating methods,” and “sites of general interest.” These categories are currently populated by 17 different websites.

### Conservation Resources:

The first website, CoOL, is self referential to the conservation community; the other sites are links to areas of interest to the RATS membership.

### Scientific Organizations:

The scientific organizations have similar website structures to CoOL, featuring news items of interest within their discipline, internal search engines (e.g., standards [NIST] or chemical information [ACS]), meeting announcements, and links to other discipline-related sites.

### Analysis:

The analysis section features three sites: Chemical-Analysis.com serves to “match organizations and individuals in need of chemical analysis”; Microscopy.info is a gateway to explore information related to microscopy products, vendors, and microanalysis sites; Chemistry Journals is a huge site that maintains the “world’s most comprehensive internet-linked chemistry-related journals.” This 19-page site seems to have compiled every chemistry-related journal available in one place.

### Materials and Methods:

The materials and methods section includes two sites: MSDS and Adhesives and Sealants.com. The Material Safety Data Sheet site has limited use unless you subscribe. The adhesives site features industry news, such as articles on adhesive applications in automotive projects, access to trade publications, etc. This site may be of great interest to conservators who are looking for new products and technologies in use in other industries that could find applications within conservation for treatments or solving storage problems.

### Disaster:

The disaster section may be of particular interest to the conservators concerned about seismic activity, floods, fires, and other disasters. For those professionals who wish to know about local seismic activity that might affect their institution or an institution to which they are sending a loan, the USGS monitors earthquake activity and this would be a good place to explore to learn more about the seismic nature of a given locale. Similarly, the Dartmouth Flood Observatory monitors global flood activities that may be of interest to conservators who work in museums that are concerned with flood warnings. The Building and Fire Research site dedicates itself to issues related to the performance aspects of buildings.

### Archaeological Dating Methods and Sites of General Interest:

The last two sections are similar. The Archeological Dating Methods site has one link to an electronic museum of dating techniques as does the Site of General Interest, which features a link to a Museum of Microscopy and a university site: Millersville University, which reviews topics of general interest such as metals, pigments, dyes, etc.

These sites, and more, are a powerful series of resources conveniently provided and maintained by the RATS specialty group. As RATS continues to evolve, more sites of interest to the membership may be added to the link library. If anyone would like to propose a web resource, please feel free to contact current RATS chair, John Hirx, to assist in adding the site to the library.

—John Hirx, *Los Angeles County Museum of Art, (323) 857-6166, [jhirx@lacma.org](mailto:jhirx@lacma.org)*

## Worth Noting

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### New Executive Order

First Lady Laura Bush gave a speech recently announcing a new Executive Order on preserving cultural and natural resources. According to the speech, the Executive Order “directs federal agencies to inventory and promote greater uses of historical sites in partnership with state, tribal, and local governments.” The order also directs federal agencies to assess the current statutes of historic properties under their control, and to improve stewardship of those properties. The only new funding attached to the initiative appears to be an increase of \$21 million proposed to 2004 for the Cooperative Conservation Initiative to support local partnerships that conserve open spaces. The text of Mrs. Bush’s speech can be found at [www.whitehouse.gov/news/releases/2003/03/20030303-2.html](http://www.whitehouse.gov/news/releases/2003/03/20030303-2.html).

### Task Force Seeks Proposals for National Historic Landmark

The Weston Hospital Task Force seeks proposals for adaptive reuse of all or part of the former Weston Hospital and 40-acre site at Weston, West Virginia, which is designated a National Historic Landmark and listed in America’s Historic Landmarks at Risk by the National Park Service.

The hospital is one of the largest hand-cut stone buildings in North America. Its notable design is an architectural format developed by Dr. Thomas Kirkbride for construction of state mental hospitals in the United States during the mid- to late-1800s. The 9-acre building has two double-sectioned wings joined by a central structure housing a 200-foot clock tower. There are several ancillary buildings.

The task force was formed to supervise a \$750,000 Save America’s Treasures grant from the National Park Service and its equal match from the West Virginia Legislature to stabilize the buildings. The initial submission deadline for adaptive reuse proposals is **June 30, 2003**, with all requested information required by **Sept. 30, 2003**. Potential developers must submit the nature of their potential reuse, development costs, market analysis, job creation estimates, and financial strategy. For more information on proposal criteria, visit [www.westonlandmark.com](http://www.westonlandmark.com), e-mail [info@westonlandmark.com](mailto:info@westonlandmark.com) or [hcpd@hackerscreek.com](mailto:hcpd@hackerscreek.com), or call Dan Massey at (304) 558-2234.

### Getty Offers Bibliographies Online

The Getty Conservation Institute (GCI) has made two of its project bibliographies available online in PDF format. Both bibliographies represent a distillation of many years of research by Getty Conservation Institute staff and make use of unique bibliographic resources that are not always easily obtainable by conservation practitioners.

The Project TERRA bibliography is online at

[http://www.getty.edu/conservation/activities/terra/terra\\_publications.html](http://www.getty.edu/conservation/activities/terra/terra_publications.html). This bibliography addresses literature related to the conservation of earthen architectural materials around the world.

The Lime Mortars and Plasters bibliography is online at [http://www.getty.edu/conservation/activities/mortars/mortars\\_publications.html](http://www.getty.edu/conservation/activities/mortars/mortars_publications.html). This bibliography addresses literature related to the conservation of lime-based mortars, plasters, and stuccoes found in architecture and artifacts around the world.

### NCPTT Research at Historic Cemetery Leads to Development of Conservation Seminar and Workshop

In the spring of 2002, the National Center for Preservation Technology and Training (NCPTT), a National Park Service program, joined community groups in the town of Natchitoches, Louisiana, to conduct an extensive documentation of the town’s historic American Cemetery, which included recording the inscription and conditions and creating a site map of nearly 2,000 grave markers.

With limited staff, NCPTT began training community members who had an interest in helping the documentation efforts, training more than 30 people. As community involvement grew, NCPTT began to realize the demand for training on cemetery monument conservation and began to formulate plans for a class which would cover topics of all levels of interest for those involved with cemeteries. The class is divided into two parts: the first, a one-day seminar covering a broad range of topics, and, second, a two-day hands-on workshop to apply these lessons. The courses are tailored to include a wide range of specialists, such as administrators, advocates, caretakers, congregations, conservators, contractors, historians, landscape architects, masons, monument builders, owners, preservation professionals and students, teachers, trustees, and stone carvers.

The one-day seminar will be held on Tuesday, May 13, at NCPTT in Natchitoches, Louisiana. The intensive workshop will follow on May 14 and 15 at the historic American Cemetery in Natchitoches. Individuals may register for the seminar and apply for the workshop through the Center’s website at [www.ncptt.nps.gov/cemetery](http://www.ncptt.nps.gov/cemetery). The Cemetery Monument Conservation Seminar will introduce participants to the range of cemetery types, monument materials, and treatments specific to the southern United States.

### The Best in Heritage

The Best in Heritage is a major international forum that provides a promotional spotlight on the most professionally creative and educational heritage developments in Europe. Each year an international showcase and presentation forum for more than twenty award-winning and innovative projects is presented to the wider professional public and the international media.

Last year, more than 100 representatives from more than eighteen European countries took the opportunity to see the latest developments and hear the latest thinking on the public presentation of all aspects of heritage in the community. The projects presented are representative of the best European work in museums, art galleries, landscape interpretation, historic buildings, communication, presentation and publication.

By its patronage of this event, ICOM supports an important means of recognizing and promoting successful practice in the broadening field of heritage care and communication, as well as a forum of professional training. The event for 2003 will take place in Dubrovnik from September 18–20. Further information, visit [www.TheBestInHeritage.com](http://www.TheBestInHeritage.com).

## Recent Publications

*Plastics in Art, History, Technology, Preservation*, edited by Thea van Oosten, Yvonne Shashouna, and Friederike Waentig, is the proceedings of the interim meeting of the ICOM-CC Modern Materials Working Group held in the spring of 2001. The papers are divided into five sections: the history of plastics; the technology of plastics; the training of conservators dealing with modern materials; current scientific research projects concerning modern materials; and case studies involving the challenges of conserving modern art. 2002. Paperback. 176 pages. Published by University of Applied Science Cologne and Fachbuchhandlung und Verlag. Available from Siegl, [www.siegl.de](http://www.siegl.de).

*Contemporary Art, Creation, Curation, Collection and Conservation*, edited by Claire Gogarty and Zoe Reid, are the postprints of a conference held at the Irish Museum of Modern Art in 2001 that focused on the issues involved in the use of new materials and practices in the field of contemporary art conservation. Topics include, film, plastics, and media deliberately chosen to be perishable, the use of salvaged materials, new and unconventional media. All present aesthetic and ethical challenges to artists, collectors, conservators and audiences. 2002. \$30. Published by the Irish Professional Conservators and Restorers Association. Available from Archetype Publications, [sales@archetype.co.uk](mailto:sales@archetype.co.uk).

*Principles for the Conservation of Heritage Sites in China*, edited by Neville Agnew and Martha Demas, presents the English translation along with the Chinese text of the document issued by China ICOMOS. An introduction outlines the history and development of the conservation of cultural heritage in contemporary China. The first part of the book succinctly lists general principles, conservation process, conservation principles and conservation interventions. This is followed by commentaries on the principles in which each is fleshed out with more detailed information. The final section is an English-Chinese Glossary. 2002. Published and available from the Getty Conservation Institute, 1200 Getty Center Dr., Suite 700, Los Angeles, Calif., [gci@getty.edu](mailto:gci@getty.edu).

*Layers of Understanding*, edited by Helen Hughes, presents

the proceedings of an English Heritage seminar that was organized to address growing concerns about the variable quality of architectural paint research currently being carried out. The book describes and explains the role of paint research in understanding and managing historic buildings. The contributions are designed to promote the development of standards and guidelines for use by both clients and consultants. Papers consider such topics as problems facing the development of paint research, statutory requirements relating to painted interiors, formulating procedures of paint research, and proposed guidelines for commissioning architectural paint research. The book also includes edited transcripts of the discussion sessions on the proposed English Heritage guidelines. 2002. Paperback. 108 pages. Published by and available from Donhead Publishing, Lower Coombe, Donhead St Mary, Shaftesbury, Dorset SP7 9LY, [www.donhead.com](http://www.donhead.com).

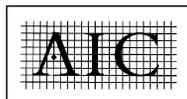
*The Conservation and Maintenance of Contemporary Public Art*, edited by Hafthor Yngvason, is the proceedings of a conference held in Cambridge, Massachusetts, in 2001. Papers are divided into four sections. Section 1, “Materials, Maintenance, Change and Community,” discusses the nature of materials, gardening and public art, and the participation of community in projects. Section 2, “The Peculiarities of Public Art,” presents six conservation case studies. Section 3, “The Owners Challenge,” discusses the responsibilities of owners, the role of conservation technicians, and economical approaches to conservation. Section 4, “Issues in Contemporary Public Art Conservation,” discusses preventive solutions for new commissions, assessments and establishing priorities, and maintenance funding. Paperback. 168 pages. \$25. Published by Archetype, 2002. Available from Americans for the Arts, One East 53rd St., New York, N.Y. 10022, [www.americansforthearts.org](http://www.americansforthearts.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](mailto:catherine.sease@yale.edu)

## 2003 PUBLICATIONS LIST

On the following two pages, please find an updated Publications List.

The list—and a publications order form—can also be accessed on AIC’s website, <http://aic.stanford.edu>, under “publications.”



The American Institute for Conservation of Historic & Artistic Works

## 2003 Publications List

### ***Journal of the American Institute for Conservation***

Major periodical on conservation. Articles on current issues and technical procedures; covering conservation of architectural materials, archaeological objects, books & paper, ethnographic materials, objects, paintings, photographic materials, sculpture, and wooden artifacts.

**2002 subscription**—Three issues; subscription is concurrent with calendar year. \$100-U.S. delivery; \$125-delivery outside the United States.

#### **Back issues available:**

- **Vol. 10:2; 11:1, 12:2; 13:1; 15:1; 16:1; 19:1; 20:1-2; 25:1,2; 26:2; 27:2; 28:1,2; 29:2; 30:1,2**  
AIC member \$9/ non-member \$18 each issue.
- **Vol. 31:2,3; 32:2,3; 33:2,3; 34:1,2,3; 36:1,2,3; 37:1,2,3; 38:1,2,3; 39:1,2,3; 40:1,2,3; 41:1,2,3**  
AIC member \$20/ non-member \$30 each issue.

**Vol. 16-38 are online at <http://aic.stanford.edu/jaic/index.html>**

#### **Journal Cumulative Indexes**

Indexes of articles organized by title, subject, and author. Articles are cross-referenced under each section. Volumes 16-34, 1977-95. \$15.

#### **AIC Directory** (2002 & 2003 editions available)

A primary source for conservators, museum and arts professionals, students, and others in contact with the conservation field. Catalog of AIC members by name, specialty, and geographic region; and listings of conservation guilds, training programs, international conservation organizations, and funding agencies. Also includes the *AIC Code of Ethics and Guidelines for Practice*.

**Individuals & non-profits:** \$25, plus \$6 postage.

**Commercial companies:** \$50, plus \$6 postage.

### **ANNUAL MEETING PUBLICATIONS**

**AIC Abstracts** 1990, 1991, 1993, 1994, 1995, 1996, 1998, 1999, 2000, 2001, 2002.

Per year: AIC member \$10/non-member \$15, plus postage.

**AIC Preprints** 1979, 1981, 1982, 1985.

Per year: AIC member \$5/non-member \$10 plus postage

**Preprints Cumulative Index** Index organized by title, subject, and author. 1976-88. \$5, plus postage.

#### ***Museum Exhibit Lighting: An Interdisciplinary Approach: Conservation, Design and Technology***, 1997. Compilation of

papers (some published previously elsewhere) from a joint AIC/NPS workshop, in 3-hole drilled format. 324pp. \$34, U.S. delivery; \$40, foreign orders. Includes postage.

**Photodocumentation for Conservation: Procedural Guidelines and Photographic Concepts and Techniques**, 1980. Dan Kushel. Presentation at 1980 AIC annual meeting. 58pp. AIC member \$5.25/non-member \$15, plus postage.

**Preservation of Collections: Assessment, Evaluation, and Mitigation Strategies**, 1996. Collection of papers presented at the workshop held during 1996 AIC annual meeting. 75pp. AIC member \$10/non-member \$15, plus postage.

### **SPECIALTY GROUP POSTPRINTS/ANNUALS**

**Book and Paper Group Annual** Papers on the conservation of works of art on paper, books, library & archival materials. Editions 1-3, 5-15, 17-19.

**Vols. 1-15(per edition):** \$10 for AIC members/\$15 for non-members, plus postage.

**Vols. 16-20:** \$15 for AIC members/\$20 for non-members, plus postage.

**CIPP Postprints** 1987-1994; 1996-1998. Per edition: CIPP members: \$5/Non-CIPP members: \$10, except 1998 edition: \$10 for AIC members/\$15 for non-members.

**Objects Group Postprints** 1991, 1994-97, 1999-2001. Per year: AIC member \$15/non-member \$20 plus postage.

**Paintings Postprints** 1990, 1991, 1994-2001. AIC member \$15/non-member \$20, plus postage.

**Textile Postprints** 1991, 1992, 1995-2001. Per year: AIC member \$15/non-member \$20, plus postage.

**Wooden Artifacts Postprints** 1993, 1995, 1998-2001. Per year: AIC member \$15/non-member \$20, plus postage.

### **SPECIALTY GROUP CATALOGS**

#### ***Paper Conservation Catalog***

Comprehensive compilation of knowledge on collections care of materials in libraries, archives, and art and history museums. Editions 1-9. \$8 each edition, plus postage.

#### ***Photographic Materials Conservation Catalog***

Chapter 1, Inpainting outline, 1994. 27pp.

Chapter 2, Cased Photographs, 1998. 62pp.

Per chapter: AIC member \$11.25/non-member \$17.50, plus postage.

#### ***Painting Conservation Catalog***

Vol. 1, Varnishes & Surface Coatings, 1998.

AIC member \$25/non-member \$50/Archetype Books \$35

#### ***Textile Conservation Catalog*** (by section)

\$2 per section, plus \$1 postage per section.

Sec.II-6.4 Dye-Related Conditions

Sec.II-7 Documentation

Sec.V-1 Humidification

Sec.V-4 Drying of Wet-Cleaned Textiles

Sec. VIII Storage of Textiles

Sec. IX-9 Determining pH

### **OTHER SPECIALTY GROUP PUBLICATIONS**

**Conservatism in Conservation, A Round Table Discussion**, 1990. Discussion of conservation treatment and the state of the field. AIC member \$5/ non-member \$8.

*continued*

**CIPP Proceedings**, 1994. Business insurance for conservators and studio business tips presented during Conservators in Private Practice (CIPP) session at 1994 AIC annual meeting. 56pp. \$ 8, plus postage

**Sink or Swim: What You Need to Know Before Responding to a Disaster**, 1998. CIPP Postprints/Workshop from the 26th annual meeting. AIC member \$10/ non-member \$15.

**The Directory of Hand Stitches Used in Textile Conservation**, 1995, reprint in 2002. \$15, plus postage.

**Painted Wood: History and Conservation**. Abstracts of papers presented at Painted Wood Symposium held in Williamsburg, VA, 1994. 65pp. AIC member \$15/ non-member \$20, plus postage.

**Research Priorities in Art & Architectural Conservation**, 1994. Edited by Eric Hansen and Chandra Reedy. This report, the largest survey of conservation research priorities in the U.S., includes the results of surveys from the AIC Specialty Groups-architecture, book and paper, objects, paintings, photographic materials, textiles, and wooden artifacts. 180pp. \$15, includes postage.

**Seminar on Paper Sizing**. 1985. Compiled by Cathleen Baker. Includes program, abstracts, bibliography, and glossary. AIC member \$10/non-member \$20, plus postage.

**Topics in Photographic Preservation**. Papers relating to photographic science, conservation, and collections care.

Vol. 1 & 2 (merged), 3-9.

Cost per volume: AIC member \$11.25/non-member \$17.50, plus postage.

**Conservation of Scrapbooks and Albums**. 1999. Postprints of the Book and Paper Group/Photographic Materials Joint Session at the 27th AIC Annual Meeting. 92pp. AIC member \$15/non-member \$24.

**Furniture in France**. 2001. A summary with color photos of WAG's 2001 study tour through France. \$25, plus \$5 postage.

### MISCELLANEOUS

**Reading List for Students in Conservation of Historic & Artistic Works on Paper & Photographs**, 1980. Compiled by Anne F. Clapp with Roy L. Perkinson. AIC member \$5/ non-member \$8.

**Conservation, A Capitol Idea** Poster commemorating the restoration and conservation of Lady Liberty from atop the Capitol building. \$12, includes postage.

### WEB TITLES

#### **"Digital Print Identification Website."**

Juergens, M. (2001 and ongoing). Electronic Media Group of the American Institute for Conservation.

<http://aic.stanford.edu/conspec/emg/juergens/>

#### **"Video Format Identification Guide"**

Stauderman, S. and P. Messier. (1999 and ongoing).

Electronic Media Group of the American Institute for Conservation.

<http://www.video-id.com>

### BOOKS AVAILABLE ELSEWHERE

**The Effect of Selected Cleaning Techniques on Berkshire Lee Marble: A Scientific Study at Philadelphia City Hall**, 2002. Mossoti, V.; Eldeeb, A.R.; Fries, T., Coombs, M.J.; Naude, V., Soderberg, L.; and Wheeler, G. U.S. Geological Survey Professional Paper available in CD-ROM format only. Includes scientific investigation of cleaning techniques including field and lab photos and data. \$32. *Send payment to: USGS Information Services, Box 25286, Denver Federal Center, Denver, CO 80225; call 1-888-ASK-USGS; or go online to <http://geopubs.wr.usgs.gov/prof-paper/pp1635/>*

**Gilded Wood: Conservation and History**, 1991. Deborah Bigelow, editor. Collection of essays from the 1988 symposium. Explores the use of various types of gold and silver leafs and many of the problems that afflict gilded surfaces, from ancient times to modern. 415pp. AIC member: \$72/non-member \$89; price includes U.S. postage. Foreign orders add \$10 per copy for postage. *Send payment to: Sound View Press, 170 Boston Post Rd., Madison, CT 06443.*

#### **Gilded Metals: History, Technology and Conservation**

Terry Drayman-Weisser. Through lavishly illustrated volume, readers will discover how various cultures, ranging from ancient societies to more recent Western cultures, created gilded surfaces and how the allure of gold inspired new and ingenious technologies. Conservation issues are also addressed. 376 pp. \$120. *Send payment to:*

*Publications, Cotsen Institute of Archaeology at UCLA, A210 Fowler/Box951510, Los Angeles, CA 90095-1510; Toll-free: 1-866-628-2895.*

#### **Guide to Environmental Protection of Collections**, 1991.

Barbara Appelbaum. Details decision-making concerning physical care of collections for both owners and conservators. 270pp. AIC member \$32/non-member \$39, includes postage. *Send payment to: Sound View Press, 170 Boston Post Rd., Madison, CT 06443.*

*Note:* Currently out of print, this publication will not be available unless enough orders warrant a reprint. Please check with the publisher.

#### **A Guide to Museum Pest Control**, 1988. L. Zycherman, editor.

Provides guidance on pest identification and pesticide use in the context of museum policy. \$36, plus postage: \$3.60 U.S. orders, \$5 foreign orders. *Send payment to: Association of Systematic Collections, 1725 K St. NW, #601, Washington, DC 20006.*

## Specialty Groups



### Architecture

#### 2003 ANNUAL MEETING:

ASG's program at the Annual Meeting in June should be quite interesting this year. The morning session will focus on concrete: chemistry, structure, treatments, and general

preservation issues. The afternoon session will be devoted to short talks on a variety of non-concrete topics: inpainting redwood, wood epoxies, graffiti removal, architectural coatings, HCT, lead caps for gravestones, and sandstone grouts. Please attend and please tell your architect and engineer friends in D.C. about this session.

We also hope you stay for the business meeting. Topics of discussion will include generating more activities for the group and providing better means of information exchange. If you are interested in running for program chair or secretary/treasurer, contact Mary Jablonski at [Majablonski@aol.com](mailto:Majablonski@aol.com).

The ASG dinner will be on Saturday night, June 7, at the A.V. Ristorante Italiano, an old restaurant that is a little bit off the beaten track. The sautéed escarole is especially delicious and the bathrooms have exquisite tile installations.

**TRIP TO CUBA:** The Cuba trip has been rescheduled for October 24 to November 2. In addition to visiting to historic sites, meetings with local architects and conservators are being scheduled. If you are interested, contact Mary Jablonski. The 30 spaces are filling up!

—Judy Jacob, ASG Program Chair, [judithmjacob@yahoo.com](mailto:judithmjacob@yahoo.com)



### Book & Paper

#### 2003 ANNUAL MEETING:

The upcoming business meeting in Arlington will try to address some of the concerns of our members, most notably how to fulfill the various needs of a large and diverse group. Because

we wish to present talks and discussions in the future that will appeal to as many of us as possible, it might be prudent to think of presentations that involve more than one kind of endeavor.

Book and paper conservators often confer with printers, archivists, and curators, as well as one another. How often does our work cross over into other specialties? Objects and photographic conservators are familiar collaborators, associates working with textiles and paintings an excellent resource. Why not present projects that are representative of such shared efforts?

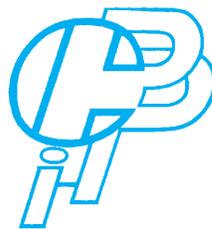
For example, I have worked on fine art portfolios such

as a suite of prints that needed housing, labels, and special papers. The final object was a combination of skilled efforts (binder, printer, papermaker) that went outside my practice but certainly enhanced it. Similarly, a local maker of string instruments desired labels for his violins that were similar in paper and typeface to those found in historic instruments, and would be "archival." Research was done, hand-made paper chosen, type face selected, and labels with the maker's name, city, and year printed. They were then coated with a non-yellowing, flexible varnish before being adhered inside his violins. A conservator of wooden objects was consulted, as was a specialist in adhesives. A letterpress printer made the labels on stock provided by the paper conservator. The unusual project was the result of a number of consultations, and dependent on the input from others.

Artists in particular have frequently sought out conservators for advice on adhesives, mounting materials, storage, and shipping. Conservators and artists often collaborate on a single object or an exhibition. Such exchanges are eye-openers; artists tend to think expansively, conservators tend to be practical and precise. Artists can also be inclusive, combining a multitude of materials in a single work. Conversations about what is feasible, usable, and affordable are legion; artists in all media are anxious to know many of the techniques familiar to conservators and manifested in our practices. Such collaborations both within the field and outside of conservation could be vastly interesting.

Maybe a future conference could highlight such collaborative efforts. I urge you all to attend our breakfast/business meeting on Monday, June 9, and weigh in on this suggestion; you are also welcome to forward comments to me.

—Karen Zukor, Zukor Art Conservation, 3016 Filbert St., #10, Oakland, Calif. 94608; (510) 652-7915; Fax: (510) 652-7126; [kzukor@aol.com](mailto:kzukor@aol.com)



### CIPP

#### ANNUAL MEETING:

By now I hope that you have made plans to attend the Annual Meeting in Arlington. Several workshops are scheduled that are of special interest to the private practitioner: writing and executing professional contracts, photographic documentation, and, of course, the CIPP workshop on spot testing. Taking advantage of these educational opportunities may mean increasing the time away from your lab, but it may also help save travel expenses when you attend a workshop at the Annual Meeting venue.

CIPP Director Marianne Marti has planned two events for our group. The first is a working lunch with a session on financial management and retirement planning. The second is our annual business meeting and dinner followed

## Specialty Groups

by a session on business tips. If you would like to contribute to the tips session please contact Marianne at [rmcs@sprint-mail.com](mailto:rmcs@sprint-mail.com). It is not too late to sign up for one or both of these sessions. Your presence and input are important to CIPP.

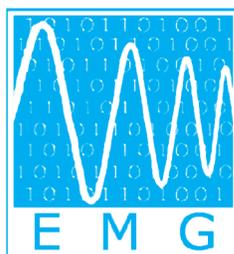
**NOMINATIONS:** Thank you to the candidates who have agreed to run for office. Serving on the CIPP board is generous at least, and vitally important at best. Your board works very hard to improve the viability of the group and to meet the needs of our members. Thank a board member today and be sure to vote.

**TELECONFERENCE:** The last teleconference with the current board is scheduled for May 18. On the agenda: certification, mid-year meeting, and goals for next year. Please contact a board member if you have issues you would like to discuss. Find the list of board members on the CIPP website.

**LIST SERVE:** The CIPP list serve keeps getting better and better. If you are not subscribed, do so today and encourage your friends and colleagues to join. The potential for meaningful dialog and information exchange is unlimited. The next time you are online, check out the CIPP website for links to business-related sites, the list of board members, and CIPP publications. To subscribe to the list serve: send an e-mail to [majordomo@lists.stanford.edu](mailto:majordomo@lists.stanford.edu). Type the following in the subject line: Subscribe cippnews-1, "your name" (use quotation marks) and <your e-mail address> (use the greater than and less than symbols).

**VISIBILITY:** One outcome of the certification discussions has been the realization that our field is too insular. Certification will only hold weight if the public and allied professionals appreciate its meaning. We must strive to become more visible as trained professionals and to set ourselves apart by stressing the carefully crafted code of ethics and standards of practice. This effort will be most important to conservators in private practice who can appreciate the value of self-promotion and marketability. Consider publishing an article in an arts magazine or your local newspaper. Choose a venue with public exposure instead of one that will just be seen by your colleagues. Say yes the next time you are asked to speak to a museum or civic group. We will all benefit by becoming better advocates for our field.

—Anne Zanikos, CIPP Chair, 1023 Shook Ave., San Antonio, Texas 78212; [azanikos@yahoo.com](mailto:azanikos@yahoo.com)



### Electronic Media

**EMG PROGRAMS AT ANNUAL MEETING:** EMG will present its program on Sunday, June 8. The morning session will be a joint session with the Photographic Materials Group. The afternoon session will include EMG talks and the

EMG business meeting. Abstracts for the talks are posted on the EMG website. Thanks to Hannah Frost for putting together these sessions and to Lee Ann Daffner of the Photographic Materials Group.

### **SURVEY ON USE OF DIGITAL TECHNOLOGY FOR CONSERVATION TREATMENT DOCUMENTATION:**

A survey is currently being conducted by a group of conservation and preservation students from the University of Texas on the use of digital technology by conservators in treatment documentation. The survey aims to: assess current levels of use of digital treatment documentation by AIC members; determine primary concerns of AIC members in regard to longevity of digitally produced treatment documentation; and gather demographic information to determine if any trends lie with a particular subgroup of AIC membership. The survey is of particular interest to EMG because the results may inform the group and help develop guidelines on the creation and long-term management of conservation documentation in electronic form. EMG has a stake in advising our professional peers on methods and formats that can be employed to ensure the longevity of this crucial component of conservation practice. The survey, as well as further information on this research project, is available on the web at <http://www.ischool.utexas.edu/~mgreen/pcit/survey/index.html>. Results of the survey will be discussed at the upcoming EMG session in Arlington, Virginia, on June 8, 2003.

**PRE-CONFERENCE WORKSHOP:** EMG is pleased to offer a special half-day course, Identification and Care of Videotapes, focusing on the problematic modern medium of videotape. Sarah Stauderman is the instructor. Identification and Care of Videotapes is a half-day course introducing the topic of videotape conservation given by the co-creator of the Videotape Format Identification website ([www.video-id.com](http://www.video-id.com)). Aimed at collections managers, conservators, registrars, museum professionals, and archivists, the workshop provides participants with an opportunity to handle examples of videotape formats as they learn the basics of proper care for these materials. Participants will be provided with a full lecture outline and multiple handouts.

The course will cover the following topics: A/V Preservation In Context: where and what are the collections; history of magnetic media; technology of magnetic media; deterioration of magnetic media; formats; reformatting;

## Specialty Groups

storage and security; handling and transportation; disaster preparation and recovery; prioritization surveys; the future of A/V collections; and resources for A/V collections.

Members of EMG pay a lower registration fee for the Identification and Care of Videotapes workshop! Questions about the workshop and EMG membership may be directed to: Hannah Frost, EMG Program Chair, hfrost@stanford.edu or (650) 724-4047.

**EMG PANEL DISCUSSION: EDUCATION NEEDS FOR ELECTRONIC MEDIA CONSERVATION:** The transcripts of the EMG Panel Discussion, Education Needs for Electronic Media Conservation, are posted on the EMG website. Thanks to Tim Vitale and Martin Jurgens. Funding was provided by Samuel H. Kress Foundation and Stanford University Libraries.

**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 if you are interested.

**SEEK OUT SAMMA AT AIC 2003:** Jim Lindner of Media Matters will be demonstrating new technology he has developed for the preservation of magnetic media materials at the 2003 AIC Annual Meeting in Arlington. The technology is known as SAMMA (System for the Automated Migration of Media Materials) and it takes an innovative approach to overcome the many overwhelming preservation challenges posed by archives of audio and video recordings. Linder, a renowned expert in the field and former owner of VidiPax, a leading magnetic media preservation facility, will make the presentation at 6 p.m. on Saturday, June 7, at the Crystal Gateway Marriott Hotel. Look for a SAMMA advertisement in the AIC final program for the exact location of the presentation.

—Elizabeth Kaiser Schulte, 1786 Nancy Creek Bluff, NW,  
Atlanta, Ga. 30327; (404) 350-8346; Fax: (404) 350-8152;  
ekschulte@aol.com



### Objects

**OSG POSTPRINTS:** The 2001 *Postprints* were mailed in March. Thanks to Ginny Greene and Lisa Bruno for their excellent editorial work; and thanks to all of the presenters who

took on the additional task of seeing their papers to print! It is not easy to find the time in our busy schedules to do this; however, it is very important for the development of our profession in regards to both certification and toward our goals of public outreach and raising awareness about conservation with our allied organizations. The 2002 *Post-*

*prints* are in press. OSG members will receive the OSG *Postprints* and the TSG-OSG joint *Postprints* in the same mailing. Those that belong to both groups will receive the joint mailing as an OSG member. We are very grateful to the TSG folks for handling all of the nuts and bolts for the joint *Postprints*, especially Christine Giuntini, Jane Merritt, Bonnie Halvorson, and Robin Hanson.

**OSG SESSION AND BUSINESS MEETING:** The schedule of talks and the abstracts for the OSG session in Crystal City are now available on the OSG website. I hope many of you will be able to make it to the OSG session (Sunday, June 8) that starts bright and early with our breakfast business meeting. There are many important issues for discussion. Our depleting reserve continues to be a reality; we are overspending by several thousand dollars each year, just on the basics! Raising dues would help us to break even, but would not give us additional cash for special projects. Our proposed solution to this dilemma is to switch to electronic publishing of the *Postprints*. This proposal and the meeting agenda will be posted in advance on the website and on the OSG-list so that you all can come prepared with opinions and ideas.

**OSG ELECTION:** I hope that everyone took the time to review candidates and cast their vote for program chair. Thanks to those willing to run for office, as well as to Stephanie Hornbeck and Ellen Chase for serving as our nominating committee.

**TRIBUTES TO CAROLYN ROSE:** The OSG publications committee has begun work on the next focus issue for JAIC. The topic of preventive conservation was chosen in honor of Carolyn Rose and the issue will be dedicated to her memory of outstanding service to the field of conservation. Please contact Ellen Pearlstein (epearlstein@hotmail.com) for more information. A commemorative symposium is also in the initial stages of planning. An update of both projects will be presented for discussion at the OSG business meeting.

**OSG ARCHIVES:** Lisa Bruno has volunteered to serve as the first OSG archivist. She will weed out extraneous paperwork from the OSG files using the procedures researched and outlined in a draft document prepared by AIC Secretary/Treasurer Hilary Kaplan. Thank you Lisa!

**CERTIFICATION:** Thanks to everyone who read and commented on the QTF Draft Report. AIC will be making improvements to its website in the near future—one goal of which is to facilitate discussion on certification and other issues. Everyone at February's IAG meeting was aware of the dynamic exchange that took place on the OSG-list. There was some disappointment that the discussion was not shared with the membership at large (for instance, by double posting on Co-ol). The suggestion was made that the discussion be archived and posted on the AIC website. The discussion will need to be edited by an OSG member to preserve anonymity, with deletions of any references to

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specific individuals. This is something that we should pursue in the spirit of collegiality and helping the certification process develop. If you are interested in helping with this important task please contact me at [cuprorivaite@hotmail.com](mailto:cuprorivaite@hotmail.com).

—Patricia Griffin, Cleveland Museum of Art, Conservation Dept.,  
11150 East Blvd., Cleveland, Ohio 44106; (216) 707-2571;  
Fax: (216) 229-2881; [pgriffin@clevelandart.org](mailto:pgriffin@clevelandart.org)



### Paintings

#### **PAINTING SPECIALTY GROUP SESSIONS AND TIPS LUNCH AT AIC ANNUAL MEETING:**

The painting specialty group is hosting a day and a half of programming at the upcoming Annual Meeting in Arlington, Virginia. Our session is scheduled for Sunday, June 8, and Monday, June 9, so mark your calendars and come join us for some interesting talks. We also are having a lunch-time tip session during which we'd like to hear from you. Please contact me with advice you'd like to share some things that have worked and things that you think no one else should try!

**BUSINESS MEETING AT THE AIC ANNUAL MEETING:** This will be my last chance to remind you that at the business meeting on Sunday, June 9, we will be voting on a proposal to restructure the officer's positions within the specialty group. We'd like to hear from you at or before this meeting with thoughts and concerns. Please refer to the paintings column on page 25 of the March *AIC News* for a summary of the proposed changes. We will be voting on these changes at the business meeting and then holding elections for new officers. As the certification process goes forward this is an extremely important time to be involved with AIC. Come help shape it into the organization that you want it to be. Please consider running for office. If you have any questions please contact me I would love to cheer you on!

**LIST SERVE FOR THE PSG:** There has been interest in setting up a list serve for the painting specialty group as have many of the other specialty groups. This list could initially act as a forum for announcing business that concerns the specialty group such as the above-mentioned proposed changes to our rules of order. Workshops, talks, etc. could all be posted on this list. If the membership is interested, this list could also be a forum for discussion just as the objects specialty group's list serve became an important forum for exchange prior to the vote on certification. Once again it is time for us to take the first steps in setting up a list serve and to that end I'd love to hear from interested individuals who would like to be involved in maintaining a list serve for the specialty group.

**AIC PUBLICATIONS COMMITTEE:** Many of you who followed the certification debates will be aware of how important our publications are and how they reflect on us as a field. The AIC Publication Committee, headed by Paul Messier, has been working on a "Best Practices" document that can be used as guidelines for each category of AIC publication, including electronic publication. The Publication Committee is striving to make AIC's publication more useful, recognizable, and available to a wider range of libraries and researchers. To this end the guidelines set out by the committee will reflect prevailing library standards and customary practices. To advise this committee, a Working Group on Specialty Group Publications has been set up to help with the best practices document as well as to try and increase JAIC submissions. Helen Mar Parkin, as our vice-chair and editor for our *Postprints*, will be our representative to this group. While we hope to gain from the expertise of the committee and the other specialty groups, we also need the membership to be active in publishing and in encouraging all of our colleagues to do so.

**POSTPRINTS:** Helen Mar Parkin reports that our *Postprints* from the Miami meeting should be with the printer soon and that we should have them in hand by the summer. In advance, I thank her for her job in shepherding the authors along in her efforts to get the *Postprints* out in a timely fashion.

—Heather Galloway, Chair, Intermuseum Conservation Association,  
2915 Detroit Ave., Cleveland, Ohio 44113; (216) 658-8700;  
[hgalloway@ica-artconsrvation.org](mailto:hgalloway@ica-artconsrvation.org)



### Photographic Materials

#### **2003 AIC ANNUAL CONFERENCE, EMG/PMG JOINT SESSION:**

The joint PMG/EMG session is scheduled for June 8, and will be a half-day session. As you all well know, it will be an excellent program. —Lee Ann Daffner, PMG Program Chair, [LeeAnn\\_Daffner@moma.org](mailto:LeeAnn_Daffner@moma.org).

**TOPICS:** We are looking to see *Topics 10* published in the next year, and stress the need for quality submissions pertaining to research or treatments. Our publications coordinator will review submissions with a discriminating eye to ensure that our publications retain a high level of quality, integrity, and pertinence to the field. Members are reminded that entire sets of *Topics* may be purchased at a 25% discount off the normal price, and that student members of PMG will receive a 50% discount. For more information please contact Brenda Bernier at [brenda.bernier@nara.gov](mailto:brenda.bernier@nara.gov), or, (301) 713-6700, ext. 239.

**PMG WINTER MEETING, 2003, VIEJO SAN JUAN, PUERTO RICO:** The meeting was an unqualified success. For years preservation/conservation professionals in

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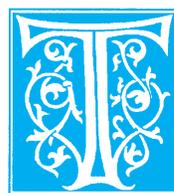
Puerto Rico have been trying to host a substantial conservation conference or meeting. We were treated to a most lavish outpouring of hospitality, from a string of fantastic receptions to a spacious meeting facility in a historic 19th-century Spanish barracks overlooking the 16th–17th-century fortress that protected the Caribbean colonies for centuries. The program was excellent, and the local arrangements committee ensured a flawless meeting. Lee Ann was faced with a formidable challenge to put this meeting together from New York, and she rose to that challenge beautifully. Furthermore, outreach to our colleagues in Puerto Rico, Mexico, and Central and South America was long overdue, as was proven by their strong showing in attendance, comprising nearly 40% of the total participation. We cannot afford to waste the goodwill we have accrued from this last meeting, and must strive to continue the outreach to our Latin colleagues.

**2003 BUSINESS MEETING:** The membership is also reminded that they are expected to participate in the business meeting. We have many very important matters to discuss, and we will need to make decisions that will affect all of us. Among the subjects that will be under consideration are: the site for PMG Winter Meeting 2005; establishment of a certification committee; a report on my attendance to the IAG Meeting in February and a modest proposal to end specialty group conflicts at the Annual Meeting; and other new and exotic matters yet to be identified. New officers' terms will begin at the conclusion of the business meeting: chair; Paul Messier, program chair; and Dana Hemmenway, secretary/treasurer. Thank you to Lee Ann Daffner and Theresa Andrews as outgoing program chair and secretary/treasurer, respectively. It was great working with you.

**PMG FUNDING GUIDELINES:** It is with great pleasure that I announce that guidelines and application procedures for financial assistance in independent research projects have been developed and adopted by the membership. The guidelines and application can be found on the PMG website. The first cycle deadline is October 15, with awards announced by November 15. We owe great thanks to the PMG Funding Guidelines Committee for the development of the guidelines and application process: So, thank you Susan Barger, Laura Downey, Greg Hill, Nora Kennedy (chair), Andrew Robb, and Sarah Wagner.

Please feel free to contact me with your ideas and/or concerns for the future role of PMG in the field of conservation, and as a leader in AIC.

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



### Textiles

**THANK YOU:** Over the past couple months I've been in contact with quite a few TSG members. I want to thank everyone who has responded to my e-mails, calls, and TSG-announce messages with ideas and comments, and also those who have been working on various TSG projects, including the annual meeting, this year's election, and various publications.

**ELECTION OF OFFICERS:** This year's TSG elections will be for the positions of vice-chair and secretary. The nominating committee—T. Rose Holdcraft and Virginia Whelan—announces that the slate of candidates is Kathleen Kiefer and Nancy Pollak for vice-chair and Beth McLaughlin and Melanie Sanford for secretary. By now you will have received the TSG spring mailing, which includes your ballot. Thanks to the nominating committee and to the members who have agreed to run for office.

**LEAD ARTICLE:** Thanks to Dorothy Stites Alig, Julie Randolph, and Amanda Holden for writing the lead article for this month's *AIC News*. This focused discussion of compensation techniques used for a group of Moroccan fabrics is especially timely given textile conservators' growing interest in dyeing, painting, and printing techniques, and the lead article on inpainting by Tony Sigel in the March newsletter. Please note the textiles that are the subject of the article will be on view at the National Museum of African Art during the AIC meeting.

**POSTPRINTS:** While writing this column I received news from the *Postprints* editors—Jane Merritt, Robin Hanson, and Bonnie Halvorson—that the *Postprints* from papers delivered at the 2002 joint session of the TSG and OSG are at press. The *Postprints* will be mailed to TSG members and may reach you around the time you read this. Thanks very much to the editors and contributors for their work on this volume and for keeping to such a tight production schedule. The publication of this year's *Postprints* was funded by a donation made to TSG in 1998 from Harpers Ferry Regional Textile Conservation Group.

**TSG RULES OF ORDER—PROPOSED CHANGE, PART 2:** In the January column I mentioned the proposed change of the TSG Rules of Order. This proposed change would formally expand the duties of the vice-chair to include serving as the program chair for the TSG annual meeting. Thanks to the help of Specialty Group Liaison Mary Striegel, I discovered that the AIC Board should approve the proposed changes in advance of the vote to be taken at the TSG annual meeting. Our TSG Rules actually reverse this order, so we are proposing two changes to TSG Rules: first, regarding duties of the vice-chair and another to reword section VI Amendments. The AIC Board approved the proposed changes at its winter

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meeting. As per AIC bylaws, the proposed changes have been furnished to TSG members prior to the meeting and can be found in the spring mailing. Please review the changes. We will vote on this at the TSG business meeting in June.

I hope that many of you will be able to attend the AIC Annual Meeting and will be at the TSG dinner on Saturday evening, June 7, as well as the TSG session on Monday, June 9. See you soon!

—Kathy Francis, TSG Chair, 2 Bristol Rd., Holmdel, N.J. 07733;  
(732) 275-6179, franciskathy@aol.com



### Wooden Artifacts

**NOMINATIONS:** It's time to nominate! If you or someone you know would be interested in running for session chair or for secretary/treasurer next year, please make your nominations soon! As I said before, it is very

important that we fill these jobs with people who will work hard to make WAG a better group that serves its membership more fully each year. Please take a moment to consider who you feel would make strong officers and send in your nominations as soon as possible.

**WAG-ANNOUNCE:** Our e-mail distribution list, WAG-announce, has been active in the last several months. Listings have included a report on the major topics of the Internal Advisory Group meeting of the AIC in March; a

lengthy essay on issues surrounding the running of period clocks in public and private collections; several comments from WAG members on the Report of the Qualifications Task Force; announcements of courses and fellowships; and treatment tips. If you are not on the list and would like to be, please, send the message body of "subscribe wag-announce" to majordomo@lists.stanford.edu. Many thanks to all who have sent messages of encouragement about the list.

**2003 ANNUAL MEETING:** The Annual Meeting in D.C. is just around the corner and the WAG speaker list looks very strong. I certainly hope to see you all there. Please consider participating in this year's very worthwhile Angels Project at the Naval Historical Center (see WAG-announce posting). Please contact Michele Pagan to volunteer, or for further information, contact Michele at Michele\_johnpagan@yahoo.com, or by phone at (202) 546-5439.

As always, please feel free to contact me about any questions or comments about WAG. I rely on your input to know if WAG is working for you or not!

—Arlen Heginbotham, Decorative Arts and Sculpture Conservation Department, J. Paul Getty Museum, 1200 Getty Center Dr., Suite 1000, Los Angeles, Calif. 90049-1687; (310) 440-7178, Fax: (310) 440-7745, aheginbotham@getty.edu

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

## Survey On Use of Digital Technology for Conservation Treatment Documentation

A survey is currently being conducted by a group of conservation and preservation students from the University of Texas on the use of digital technology by conservators in treatment documentation. The survey aims to: assess current levels of use of digital treatment documentation by AIC members; determine primary concerns of AIC members in regard to longevity of digitally produced treatment documentation; and gather demographic information to determine if any trends lie with a particular subgroup of AIC membership. The survey is of particular interest to EMG because the results may inform the group and help to develop

guidelines on the creation and long-term management of conservation documentation in electronic form. EMG has a stake in advising our professional peers on methods and formats that can be employed to ensure the longevity of this crucial component of conservation practice.

The survey, as well as further information on this research project, is available on the web at <http://www.ischool.utexas.edu/~mgreen/pcit/survey/index.html>. Results of the survey will be discussed at the upcoming EMG session in Arlington, Virginia, on June 8, 2003.

## Courses, Conferences, and Seminars

### CALL FOR PAPERS

#### June 19–22. The Association for Gravestone Studies 2003 Conference.

Green Mountain College in Poultney, VT—Contact: C.R. Jones, Program Chair, NYSHA, P.O. Box 800, Cooperstown, NY 13326; jones@nysha.org; www.gravestonestudies.org

#### 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

#### May 17. NAME National Seminar, "Designing for Conservation."

Portland Art Museum, Portland, OR—Contact: www.N-A-M-E.org;

#### May 23–25. The 29th Annual Canadian Association for Conservation of Cultural Property.

Victoria, British Columbia, Canada—Contact: CAC, 400-280 Metcalfe, Ottawa, Ontario K2P 1R7, Canada; www.cac-accr.ca

#### May 22–23. Flat Glass Sheets: Museum Sites, Innovation Process, Innovation Products.

Napoli, Italy—Contact: M. Antonietta De Paola, Interservice S.A.S., C.so Vittorio Emanuele, 473, Napoli 80135, Italy; +39 0815440444; interservicesas@libero.it

#### June 4–7. "Art Forgeries," International Institute for Conservation Nordic Group Conference.

Reykjavik, Iceland—Contact: Nathalie Jacqueminet, Chairman of the Organization Committee, National Museum of Iceland, Lyngas 7, 210 Gardabaer, Iceland; +354 530 22 80; Fax: +354 530 22 81; nathalie@natmus.is

#### June 5–10. The 31st Annual AIC Meeting.

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

#### June 21–25. Twenty-sixth Annual Williamsburg Development Institute.

Williamsburg, Virginia—Contact: Jean Cogle, Coordinator, (757)253-0033; www.RJKinc.com/index.html

#### June 29–July 3. The Seventh Annual International Conference on the Arts and Cultural Management.

Bocconi University, Milan, Italy—Contact: Yves Evvard, Groupe HEC, 1 rue de la Liberation, Jouyen-Josas 78351, France; +33 1 39 67 73 07; Fax: +33 1 39 67 70 87

#### 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 6–11. "Analytical Techniques for Conservation."

Williamstown, 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>

#### July 9–12. Mastering Inpainting Workshop.

Straus Center, Harvard University, Cambridge, MA—Contact: Marylou Davis, New England Conservation Association, mldavis2@rcn.com; (860) 963-7227; co-sponsored by AIC; discount for AIC members

#### 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 in early May

## Courses, Conferences, and Seminars

### 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; [dcsr@asia.si.edu](mailto:dcsr@asia.si.edu); Fax: (202) 633-9474

### 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](mailto:dirt@restauratroen.de)

### October 1–4. “Mastering Inpainting,” Campbell Center for Historic Preservation Studies.

Mt. Carroll, IL—Contact: Campbell Center, [campbellcenter@internetni.com](mailto: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](mailto: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](mailto:epourchot@aic-faic.org); registration forms at <http://aic.stanford.edu/profdev>

### 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](mailto:epourchot@aic-faic.org); registration forms at <http://aic.stanford.edu/profdev>

### November. Conservation and Preservation of Cultural Heritage.

Prague, Czech Republic—Contact: Institute of Chemical Technology Prague, Dept. of Chemical Technology of Monument Conservation, Technicka 1905, 166 28 Praha 6, Czech Republic; +420 224354154 or +420 224353791; [petulavavrova@centrum.cz](mailto:petulavavrova@centrum.cz) or [dykovab@vscht.cz](mailto:dykovab@vscht.cz)

### 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](mailto:epourchot@aic-faic.org); registration forms at <http://aic.stanford.edu/profdev>

## ARCHITECTURE

### June 16–27. Historic Buildings, Collections, and Sites: Sustainable Strategies for Conservation, Management and Use.

London, England—Contact: [sustainableheritage@ucl.ac.uk](mailto:sustainableheritage@ucl.ac.uk), [gcieducation@getty.edu](mailto:gcieducation@getty.edu); [www.ucl.ac.uk/sustainableheritage.learning.shortcourses.html](http://www.ucl.ac.uk/sustainableheritage.learning.shortcourses.html), [www.getty.edu/conservation/work/education.html](http://www.getty.edu/conservation/work/education.html)

## ELECTRONIC MEDIA

### May 21–23. “Quantitative Image Analysis.”

NC State University, Raleigh, NC—Contact: <http://www.dcs.ncsu.edu/opd/course.cfm?cid=31&sid=684>; <http://ContinuingEducation.ncsu.edu>; (919) 515-2261

### 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](mailto:symposium_2003@pch.gc.ca); <http://www.cci-icc.gc.ca>

## OBJECTS

### May 13. Cemetery Monument Conservation Seminar.

NCPTT, Natchitoches, LA—Contact: (318) 356-7444; <http://www.ncptt.nps.gov>

### May 14–15. Cemetery Monument Conservation (hands-on training workshop).

American Cemetery, Natchitoches, LA—Contact: (318) 356-7444; <http://www.ncptt.nps.gov>

## Courses, Conferences, and Seminars

### **May 21–22. “Conservation of Fossil, Mineral and Rock Collections.”**

Victoria, British Columbia, Canada—  
Contact: CAC, 400-280 Metcalfe,  
Ottawa, Ontario K2P 1R7, Canada;  
[www.cac-accr.ca](http://www.cac-accr.ca)

### **June 21–26. The Fifth World Archaeological Congress (WAC-5), in partnership with the Smithsonian Institution’s National Museum of Natural History and the National Museum of the American Indian in collaboration with the Getty Conservation Institute.**

Washington, DC—Contact:  
[wac5@american.edu](mailto:wac5@american.edu)

### **PAINTINGS**

May 16–17. Mural Painting and  
Conservation in the Americas.  
Los Angeles, CA—Contact:  
[azagorski@getty.edu](mailto:azagorski@getty.edu)

### **May 19–23. History and Use of Pigments and Inks Workshop.**

Newberry Library in Chicago, IL—  
Contact: Giselle Simon, Acting  
Director, Conservation Services, 60  
W. Walton, Chicago, IL 60610; (312)  
255-3549

### **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](mailto:westlakers@compuserve.com);  
<http://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](mailto: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,  
[dhnnorris@udel.edu](mailto:dhnnorris@udel.edu); Nora Kennedy,  
(202) 650-2168,  
[nora.kennedy@metmuseum.org](mailto:nora.kennedy@metmuseum.org); or  
Andrew Robb, (202) 707-1175,  
[anro@loc.gov](mailto:anro@loc.gov); applications due May  
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### **TEXTILES**

#### **June 26–27. “Care of Costumes.”**

The Minneapolis Institute of Arts,  
2400 Third Avenue South,  
Minneapolis, MN—Contact: Melinda  
Markell, Field Services Coordinator  
for hotel information, (612)  
870-3128

#### **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](mailto:Ruth.Potter@opthp.state.ny.us)

### **COURSE OFFERINGS**

#### **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>

#### **AASLH Workshop Series, Historic House Museum Issues and Operations (June 26–27); Interpretation Issues and Strategies (July 17–19); Collections Management & Practices (July 24–26).**

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

#### **The American Academy of Bookbinding Courses**

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

#### **Balaam Art Center’s Spanish for Art Conservators Information**

Contact: Balaam, c.escoles pies 76  
pral 1, 08017 Barcelona; Tel: 93  
4171347; Fax: 93 2123715;  
[info@balaam-art.com](mailto:info@balaam-art.com); [www.balaam-art.com](http://www.balaam-art.com)

#### **Campbell Center for Historic Preservation Studies**

Environmental Monitoring & Control  
(June 16); Packing & Shipping  
Workshop (June 18–22); Rigging and  
Moving Fine Arts/Artifacts (June  
23–27); Prev. Care and Handling of  
Traditional Paintings (June 23–24);  
Funding Coll. Care: Grant Writing  
(June 25–27); 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

## Courses, Conferences, and Seminars

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](mailto:campbellcenter@internetni.com); [www.campbellcenter.org](http://www.campbellcenter.org)

### Centre for Photographic Conservation Courses

Preservation and Conservation of Photographic Materials (Theory) (May 26–28 or September 1–3); Suppressed Storage Environments as a Preservation Option (May 29–30 or September 4–5); Rediscovering Historic Photographic Processes (September 8–12); Preservation & Conservation of Photographic Materials (September 8–October 24); Identification of Photographic Processes (September 15–17); Preservation of Photographic

Negatives: Glass, Nitrate, Acetate & other sheet & roll film systems (September 18–19); MASTER CLASS—Advanced Photographic Conservation Techniques (October 27–November 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](mailto:xfa59@dial.pipex.com); [www.cpc.moor.dial.pipex.com/](http://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–August 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](mailto:info@cbl-ascona.ch)

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

Contact: Shelley Sass, Program Coordinator, [sks3@nyu.edu](mailto:sks3@nyu.edu)

### 2003 ICCROM Courses

15th International Course on the Technology of Stone (Italy, April 24–July 4); Preventive Conservation: From Current Issues to Common Strategies (Canada, June 2–20); Workshop on Documentation and Inventory of Dry Stone Structures (Botswana, July 2–22); 5th Regional Course on Conservation and Management of Immovable Cultural Heritage (Kenya, September 1–November 21); Architectural Records, Inventories, Information Systems and Conservation – Advanced International Course on Architectural Conservation (Italy, September 22–October 17). Contact: Training and Fellowship Office, [training@iccrom.org](mailto:training@iccrom.org); [www.iccrom.org](http://www.iccrom.org)

### International Academic Projects 2003 Courses

Biodeterioration (London, June 19–20); Conservation on Delos (Greece, October); Chemistry for Conservators (by correspondence, September 2003 and January 2004); Conservation of Mosaics (Greece, May 19–23); Cross-Sections of Paint Layers – Study Days (London, June 30–July 1); Digital Visualization Techniques for Conservation (London, July 14–18); Examination of the Cross-Sections of Paint Layers (London, June 25–27); Identification of Paper Workshop (London, July 3–4); Identification of Plant Fibres (Durham, UK, August 4–6); Identification of Wood (Durham, UK, July 28–August 1); Laser Cleaning in Conservation (Liverpool, May 19/20, June 16/17, September 8/9); Making High Quality Electroform Replicas (Denmark, June 9–13); Making Quality Resin Replicas of Museum Objects (Denmark, June 2–6); Mounting Museum Objects for Exhibition (Leeds, June 24–26); New Methods of Cleaning Painted Surfaces (London, June 23–27); Packing and Transport of Museum Objects (Leeds, July 9–10); Pigments and the Polarising Microscope (Somerset, UK, July 7–11); 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](mailto:information@ipc.org.uk); <http://palimpsest.stanford.edu/ipc>

## Courses, Conferences, and Seminars

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### **The Laboratory Safety Institute Seminars and Workshops**

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

### **Multimodal Hazardous Materials Transportation Training Seminar**

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

### **Smithsonian Center for Materials Research and Education**

Contact: (301) 238-3700;  
www.si.edu/scmre/courses\_2002.  
html

### **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

### **West Dean College Courses**

Cleaning Masonry Buildings (May  
6-9); The Ecological Management of  
Historic Buildings and Sites (June  
3-6); Conservation and Repair of  
Timber (June 17-20); Advanced  
Masonry Repair Techniques (June  
24-27); 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>