

AIC NEWS

January 1998

Volume 23, Number 1

News from the Research and Technology Specialty Group

Conservation Science and the Role of Technology Over the past century, conservation science has grown to include and integrate very sophisticated scientific methods and methodologies. Analytical methods have contributed to the understanding not only of art

and conservation materials, but mechanisms of degradation. However, the actual structure of conservation science or, science as applied to conservation, remains less well defined in spite of increased access to advanced methods. Considering the quantity and complexity of problems or questions, a renewed emphasis on technology could complement the "scientific" approach and would help in developing a dialogue between conservators and practicing scientists. Technology or practical science may provide the means of establishing a commonality between the fields and might help in the development of a specific technical conservation "language."

Conservation science and the conservator's approach to science are largely defined by external factors and are perhaps lacking in overall structure and emphasis, despite many exemplary efforts. Today "conservation science" is characterized by a multitude of disciplines and levels of approach, by a wide variety of topics, and by participation from individuals at a wide range of academic levels and specialties. "Conservation scientists" may be geologists, chemists, or biologists with highly developed specialties often coming to conservation

from fields that themselves have had the advantage of greater yet separate historical development. This influx has produced many individual and group efforts, but we are left to wonder about the development of an underlying structure guiding these efforts. This century has seen an exponential increase in scientific development, and perhaps this rapid development of precepts and methodologies has outpaced developments in conservation. In addition, the field of conservation is small, and the financial base supporting its

research is even smaller, especially in comparison to other scientific disciplines. As a solution, several conservation scientists have advocated a greater emphasis on practical science as a way to integrate pragmatic thought with scientific theory and truth. Conservators, however, ask very specific, individual questions, and they support science in a way that is unique and separate from other scientific endeavors.

The synthesis of conservation and science has been broached in recent years by conferences such as "Conservation Science" in the United Kingdom (1993), the Dahlem Workshop on "Durability and Change" (1994) and "The Interface between Science and Conservation" (1997) at the British Museum. It seems that scientists and conservators have become so intently focused that defining the exact nature and level of technical exchange has become a challenge. For example, at the 1997 conference, Norman Tennent asked "is the examination of paint cross sections conservation science?" (Tennent 1997). He further elaborated that research can only be called "conservation science" when conclusions are drawn that help practicing conservators. At the same

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The 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 Grants and Internships, Position Available, and Classified Ads is: \$.85 per word for members and \$2 per word for nonmembers; the minimum charge is \$50.

The cost of advertising in Supplier's Corner is \$100 for 100 words. The cost of display ads is: 1/6 page \$185; 1/3 page \$320; 1/2 page \$395; 2/3 page \$450; one full page \$625. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

AIC News staff: Lisa Goldberg, Editor. Elizabeth F. "Penny" Jones, Managing Editor. Deirdre Mullervy, Production Editor. Jeanette Spencer, Marketing Manager. Sarah Stout, Communications Assistant. Ann Hofstra Grogg, Copy Editor.

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From the Executive Director

Elizabeth F. "Penny" Jones

The September *AIC News* reported the results of the seven focus group meetings that were held over the past year to find out which AIC services were valued most and how AIC could better help our members meet future challenges in the conservation field. The focus groups, consisting of conservators in private practice who had volunteered for them, were hosted by the regional conservation associations. To get a sense of how the focus groups' conclusions matched the general membership's thoughts, we included with the report a three-page questionnaire based on information gathered from

the focus groups and asked members to take a few minutes, fill it out, and mail it back to us.

The format of the questionnaire might have proved a bit daunting, since only 151 members answered the questionnaire; however, AIC appreciates those responses, and the board will use them in preparing the new strategic plan and in other ways. The services most essential to members who answered the questionnaire were outreach to the general public, collectors, and dealers, and educating directors and trustees of cultural institutions about the need for and the importance of sound conservation practices. The other service deemed most essential was the development of a certification program for conservation professionals.

The Results

The breakdown of responses by membership category was: 37 Fellows, 53 Professional Associates, 48 Associates, 2 interims, 10 students, and 1 institutional member.

The survey consisted of 26 items divided into six topics: Outreach, Workshops and Publications, Elevate the Profession, Annual Meeting, Publications and Grants, and Competition and Fair Business Practice, with statements on each of the topics. Respondents were asked to evaluate each statement on a scale of 1 to 4 with 1 as "essential" and 4 as "not important." They were then asked to select the ten most essential statements from these six topics and rank them from 1 to 10, with 1 being "most essential." The

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Editor's Note

This issue of the *AIC News* represents our first collaboration with the specialty groups. Each specialty group and subspecialty group, has agreed to sponsor in future issues a lead article and any other columns where field specific information might be presented. Congratulations to the RATS group for their efforts in this pilot issue!—Lisa Goldberg, Editor

results below indicate which statements were considered most important in achieving the goals of AIC, which are:

- Increase professionalism in the conservation field;
- Create an awareness and understanding of conservation through open communication with related professionals and the public;
- Ensure that conservation professionals are involved in the philosophical and intellectual decisions regarding the preservation and conservation of cultural property;
- Ensure that preservation is a fundamental responsibility of the custodians of cultural property; and
- Address the limited demographic profile of the profession.

As mentioned in the September article, all participants in the focus groups agreed that AIC should increase its efforts to educate the public, collectors, and dealers about the importance of sound conservation practices so it should be no surprise that the statement under the Outreach topic, "Intensify its efforts to educate the general public, collectors, and dealers about the need for and importance of sound conservation practices" received the highest ranking of all the questionnaire's statements. Forty respondents ranked it as "most essential," and nineteen felt it was "very important." Two statements tied for second place: statement 5b under outreach, "Intensify its efforts to educate the directors and trustees of cultural institutions about the need for and importance of sound conservation practices," and statement 16 under the Elevate the Profession topic, "Develop a certification program for conservation professionals." Each of these statements was "most essential" to 24 respondents. Twenty respondents felt that statement 5b was "very important," as opposed to sixteen respondents who felt statement 16 was "very important."

Several practical information statements also ranked quite high. Under the Publications and Grants topic, statement 22, "Encourage preparation and writing of more 'how to' practical information articles for *JAIC*" garnered the highest rankings for that section. For Workshops and Publications, the highest ranked statement was 13, "Arrange with senior level conservators to hold work-

shops in their area of expertise in various parts of the country, sponsored by the regional guilds." Statement 19, "Increase and strengthen the 'tips' sessions or other means for providing more practical information in the program of the annual meeting" came in first under the Annual Meeting topic. And for the topic of Competition and Fair Business Practice, the highest ranked statement was 27, "Develop ethical guidelines for museum referrals and distribute them widely to appropriate sources." Not surprisingly, certification is most important for fellows and least important for associates.

Under general comments, members were interested in the continued evolution of the AIC web page and the development of a stronger presence on the web; the initiation of short refresher courses for conservators through classes held around the country, distance learning, or videos; and the development of ways for conservators to be more active and visible in the museum community as well as the community at large.

The AIC Board will use the membership questionnaire results and information as it begins to develop the AIC strategic plan at the board meeting in Washington, D.C., this month. I would like to hear from you if you have comments or reactions to the questionnaire results.

Staff News

AIC has two new staff members. Sarah Stout took over the position of communications and outreach coordinator formerly held by Sarah Brooks, who has moved to Delaware. The "new" Sarah has an extensive background in nonprofit work in the arts, including teaching, and is an accomplished sculptor and artist. She has extensive academic credentials and brings many talents and much expertise to the staff. Our new administrative assistant is Sandy Meehan who has a degree in historic preservation and has worked at museums in Hawaii. Jennifer Deskins, the former AA, is recovering from her surgery and has moved back to New York.

LAG News

The AIC Internal Advisory Group will meet on Saturday, January 24, at the

National Gallery of Art to review current issues and plan 1998 activities.

The "From the President" column will return next month.

Conservation Science and the Role of Technology

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conference, J. Podany and D. Scott discussed the pitfalls of becoming so focused that we begin to lose the overlap between the empirical thinking of the conservator and analytical scientific thought.

Considering the variety of materials and problems we encounter, can conservation science develop in a linear fashion? In comparison, pure and applied scientific fields evolved over a long period of time to produce their present level of sophistication. Initial practical trials gave way to technical improvements on an empirical level, followed by quantification and theorization. For example, the use of materials in architecture developed from the empirical use of easily available materials to more durable products. For clays and muds, technical manipulation to increase strength was developed by changes in temperature, and quantification led to a consistent production of the preferred product. Finally, the mechanics were improved upon to the point that a structure could be predictably planned. The consequence of this type of progression has been the development of the fields of mechanical engineering, structural engineering, civil engineering and architecture. Although we can take advantage of the developments in all of these fields, conservation science as a unique discipline has not had the advantage of this complex historical development and perhaps this situation has left us with some technological gaps.

When we apply science to conservation, is it in the desired areas? A random perusal of the AATA abstracts suggests that a large volume of scien-

tific effort in conservation science is in the domain of chemical analysis and archaeometry. As Tennent advanced (1997), conservation science is a young and small field, and the number of scientists employed in archaeometric research is higher than the number of scientists employed by museums. This fact also suggests that efforts are largely in the arena of analytical chemistry. Shouldn't we be looking more diligently into other disciplines for potential applications? For example, Raik Jarjis (1997) advocates the inclusion of physics in conservation, which would contribute knowledge on energy, mechanics of materials, optics, vision, and physical methods of analysis. Ultimately, conservation may benefit more completely from additional efforts in fields such as materials science, biochemistry, mechanical engineering, and entomology.

Technology, as opposed to science, may help us reestablish a commonality among fields and help us develop a more specific technical conservation "language." The term "science" has been applied rather generically in conservation. "Science" as defined by Webster's Dictionary is "the knowledge covering general truths or the operation of general laws especially as obtained and tested through scientific method," while "technology" is defined as a "scientific method of achieving a practical purpose." As a pragmatic field should we look toward technology as the pragmatic link between scientist and conservator? Most often conservators must adapt from other fields, and in this situation G. Torraca (1982) cites the role of the technologist. Torraca suggests that the technologist's role is to apply scientific discoveries and that substantial improvement in conservation practice may only occur with more technological experimentation. We can cite the application of "appropriate technology" as one example of how different levels of technology can be applied to achieve the same practical end. A more pragmatic application of conservation technology would allow for more rapid adaptation of a wider variety of technologies, a process that in turn would help define scientific priorities.

Ultimately the fields of conserva-

tion science and technology may need to develop practical working standards and a critical mass of information to form our present state of "being." In the July 1996 issue of the *AIC News*, F. Matero observed that conservation, as a field, still needs to develop what we believe to be a shared body of knowledge. More immediate priorities in the application of conservation science were recently identified by Tennent (1997):

- the adoption of a concerted approach to problems of deterioration, treatment, and environmental factors;
- the re-establishment of the preeminence of the problem rather than the instrumental means for solving problems;
- the integration of conservators' and art historians' experience at all stages of conservation research;
- the interpretation of scientific aspects of conservation for conservators, art historians, and architects in a way that does not over simplify the issues; and
- the complementary use of simple test methods rigorously executed and sophisticated state-of-the-art methodology for problem solving.

In conclusion, within our own practice we might strive to develop the "technology" of conservation as an integrated fundamental aspect of both conservation and conservation science. This does not suggest that we need to develop a new profession of technologists or that higher-end analysis should be ignored but that both conservators and scientists should strive to develop the technological vocabulary of conservation. Conservators and conservation scientists should use state-of-the-art analytical methods as a complement to the simple or technological. As an example, a technological approach might help us develop our own standards of testing, with other fields offering guidance to our own. Ultimately, the development of technological bricks may help us in building the bridge between conservation and science.—Jeff Maish is assistant conservator in antiquities conservation at the J. Paul Getty Museum, and Mary Striegel is materials research programs manager, NCPTT. Mary Striegel is chair and Jeff

Maish is vice-chair of the AIC Research and Technical Studies Subgroup.

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Heritage Preservation

At the 24th Annual Meeting of the National Institute for the Conservation of Cultural Property, (NIC) held October 20–21 in Washington, D.C., members took action on a measure that has been under serious consideration and extensive discussion for several years: They voted to change the institutional name of NIC to Heritage Preservation.

The name Heritage Preservation was chosen for many reasons:

- It is a concise statement of our mission and is easily recognized and remembered.
- It reflects the scope of our organizational interests and goals, particularly the need to direct increased resources to the care of our nation's heritage from all sectors of society through greater public awareness.
- It will assist us in conveying our purpose in a simple and direct way

to the new audiences we seek, such as an expanded public audience of individuals, foundations, corporations, and governmental agencies.

The board of directors, staff members, and I are most enthusiastic about the positive effect our new name will have on our organization. With a new millennium on the horizon, we feel the timing of such a change is ideal. In his last column, AIC President Jay Krueger reminded us all that the millennium offers a wonderful opportunity to make broader audiences aware of the need to preserve our nation's cultural heritage. President Bill Clinton and First Lady Hillary Rodham Clinton have taken the lead by establishing the White House Millennium Program. "What of our values and heritage will we carry with us? And what gifts shall we give to the future?" President Clinton asked at the ceremony announcing the White House Millennium Program. I am fully allied with Mr. Krueger in his sentiment that as conservation professionals, it is our duty to provide definitive answers to those questions—we must act now.

Heritage Preservation remains committed to working in partnership with conservation and preservation professionals—particularly members of AIC—to save important elements of our nation's cultural past for future generations. Working together, we will meet the challenges of the millennial opportunities that face us.—Lawrence L. Reger, President, Heritage Preservation

Outreach Update

★★SACRED SITES★★ AIC has been in contact with Partners for Sacred Places, a nonprofit organization that helps individuals and communities with the tasks of religious property stewardship. It has become evident that the people who are trying to care for religious sites don't always know that the conservation community is available to help them. We are trying to forge a tie that will help groups with sacred sites find conservators.

★★NEW PROJECT★★ Paula Cook, training associate for the National Center for Preservation Technology

and Training, has recently announced the initiation of an exciting project which has been launched to provide teachers with information and lesson plans for heritage education. It seems that there are a number of talented conservators out there who are already involved in education projects. If you are interested in participating in this important project, please contact: Beverly Perkins at [REDACTED]; [REDACTED] or Paula Cook at [REDACTED]; [REDACTED]

Board Candidates Nominated

The AIC Nominating Committee is pleased to present the following slate of candidates for election to the AIC Board of Directors for 1998:

Secretary (two-year term):

William A. Real

Treasurer (two-year term):

Nancy Carlson Schrock

Director, Communications

(two-year term):

Craig Deller

Jay Krueger, president, and Elizabeth Kaiser Schulte, vice-president, will continue to serve in the second year of their two-year terms. Kathleen Garland, director, Specialty/SubGroup Liaison, and John Burke, director, Professional Education, will serve the third year of their three-year terms. Jerry Podany, director, Committee Liaison, will serve the second year of his three-year term.

The Nominating Committee sincerely thanks those who have agreed to run for office, those who considered running, and all those who offered guidance and helpful suggestions.

Nominations from the Membership

As announced in the November AIC News, the membership is invited to nominate additional qualified candidates for the open positions on the Board of Directors.

The positions of secretary, treasurer, and director, communications, may be filled by a Professional Associate or Fellow. Nominations in writing must

be accompanied by the signatures of three AIC members in good standing (Fellow, Professional Associate, or Associate), a brief biographical sketch of the nominee, and a signed copy of the willingness-to-serve statement. All correspondence regarding further nominations, including requests for copies of willingness-to-serve statements and guidelines for the biographical sketch, should be addressed to Margaret Holben Ellis, Conservation Center, Institute of Fine Arts, New York University, 14 E. 78th St., New York, NY 10021; fax (212) 772-5851. All nominations must be received no later than February 23, 1998. Potential nominees are encouraged to discuss the duties of the office under consideration with the current incumbent. In addition, please feel free to call members of the Nominating Committee to discuss any aspect of the nominating and election process.—Margaret Holben Ellis, Chair, Martin Burke, and Dan Kushel

Membership News

New Fellow and Professional Associates Named

The Membership Committee is pleased to announce the following new Fellow and Professional Associates.

Fellow

Nancy Purinton

Professional Associates

Priscilla Anderson	Cynthia Moyer
Gudrun Aurand	Thomas Podnar
John Childs	Bruno Pouliot
Craig Crawford	Mary Sackett
Kenneth Grant	D. Hays Shoop
Anna Grishkova-Smith	Wendy Stayman
Barbara Hamann	Fei Wen Tsai
Elyse Klein	
Robert Koestler	
Irit Lev	
Deborah Long	
Olga Marder	

JAIC News

In the fall 1997 membership survey on project priorities for the AIC, many respondents rated as a high priority the encouragement of the writing of practical "how-to" articles for *JAIC*. We definitely welcome practical articles on conservation treatments or preservation strategies, in addition to articles which focus on conservation research or science. The current Fall/Winter issue features a group of papers on very practical topics, based on some of the presentations given at the 1996 annual meeting pre-session on preservation of collections. I hope that the publication of these papers will inspire other potential authors of practical, "how-to" papers to consider submitting them to the journal.

I am very pleased to welcome Deirdre Mullervy as the new AIC publications manager. She comes quite well prepared to take on the job of production editor for *JAIC*. She previously served as a production editor for Rowman & Littlefield Publishers, Inc. and has extensive experience in the management of publication projects: serving as a liaison among authors, editors, and proofreaders; working with the peer review process; coordinating editorial assistants; designing covers; and all other aspects necessary to the production of *JAIC*. Between the departure of Marcia Anderson and the arrival of Deirdre, we have miraculously managed to avoid any significant delays in the production schedule of the journal, in large part due to the interim assistance of Jessica Brown, who helped us with many steps in the final production of the Fall/Winter issue. Many thanks to Jessica Brown, and I look forward to working with Deirdre on our upcoming issues of the journal.

As always, I welcome inquiries about ideas you may have for possible article submissions or special issues of the journal, and questions about the editorial process.

The following individuals served as manuscript reviewers for *JAIC* during 1997. (Reviewers who did not consent to have their names listed are not included.)

The associate editors and I are deeply indebted to them for their unstinting assistance as we work toward the goal of a truly professional publication.—Chandra L. Reedy, Editor-in-Chief, Museum Studies Program, 301 Old College, University of Delaware, Newark, DE 19716; (302) 831-8238; [REDACTED]

Barbara Applebaum	Paul Messier
John Arney	Lisa Mibach
Keith Bakker	Dianne Dwyer
Kory Berrett	Modestini
George Bissaca	Meredith Montague
John Burke	Frank Mowery
Elena Charola	Carlos Rodriguez
Duane Chartier	Navarro
Meg Craft	Debbie Hess Norris
Nancy Davis	Debbie Parr
Carole Dignard	Karen Pavelka
David Erhardt	Ellen Pearlstein
Robert Espinosa	Hugh Phibbs
Madeline Fang	Steve Pine
Robert Feller	Jerry Podany
Tamsen Fuller	Mark Pollei
Melanie Gifford	Jean Portell
Julie Goldman	Bruno Pouliot
Virginia Greene	Christine del Re
Carol Grissom	Andrew Robb
John Griswold	Amy Rosenberg
James Hamm	David Saunders
Eric Hansen	Michael Schilling
Pamela Hatchfield	Chris Shelton
Walter Henry	Kate Singley
Brian Howard	Joel Snodgrass
Paul Jett	Donna Strahan
Kenneth Katz	Mary Striegel
Kennis Kim	Jim Stroud
Susan Lee-Bechtold	Valentine Talland
Andrew Lins	Amparo de Torres
Margaret Little	Sari Uricheck
Rosa Lowinger	Mel Wachowiak
Chris Maines	Charles Weschler
John Maseman	Glenn Wharton
Mark McCormick	Frank Zuccari
Goodhart	Lynda Zycherman
Elizabeth Merritt	

Health and Safety News

At some time or another, conservators have been asked to give conservation advice in person, over the telephone, through traditional mail, and increasingly via electronic mail to individuals requesting information.

We are rarely certain about an individual's current level of understanding or how the recipient of our information will put it to use.

Conservators may be communicating with fellow practitioners in their own specialty, conservators working in other specialty areas, professionals in allied fields, or members of the general public. Advice concerning the use of certain materials or approaches can have serious health and safety implications if employed inappropriately. What are our responsibilities?

Although not all conservators will ever know all safe and appropriate working practices for all potential hazards, their response should be to alert the person making the inquiry of possible dangers and to suggest sources for reliable information. Conservators will want to recommend appropriate and safe practices as well as include any necessary cautionary advice for any individual performing a particular treatment. If, despite available information, a conservator elects to disregard recommended safe practice, he or she should still articulate known potential treatment hazards and communicate the requirements of safe working practice to other potential practitioners. Complete precautionary details are especially critical when the individual responding to a preservation problem has not been trained as a conservator.

Sources for such information include safety specialists, industrial hygienists, or others trained to identify hazards and to advise proper protocol. There are also a wide variety of references and sources available through MSDS sheets, conservation, and health and safety literature. In addition to calling our friends, colleagues and members of the Health and Safety Committee, AIC members can also contact the Arts, Crafts, and Theatre Safety at <http://www.caseweb.com/acts/> or Monona Rossol directly at e-mail [REDACTED] or telephone [REDACTED].

Conservators are always urged to ask numerous questions of their colleagues and health and safety professionals about appropriate "safe practice."

When personal health and safety are at stake, there is no such thing as a "dumb question."—Hilary A. Kaplan, Chair, AIC Health and Safety Committee, Conservator, Georgia Dept. of Archives and History, 330 Capitol Ave., Atlanta, GA 30334; (404) 656-3554; fax: (404) 651-8471; hkaplan@sos.state.ga.us

1998 Membership Renewal Rates

Associate, Fellow, and Professional Associate: \$105

Interim Year (recent graduate): \$75

Student: \$45

Retired: \$45

Institutional: \$155

Foreign Postage: \$25

1998 AIC membership renewals are now due. A \$15 late fee will be added for renewals received after February 2, 1998. Contact the AIC office with questions on membership dues (202) 452-9545.

Easy Foreign Dues Payment

Members living outside of the U.S. may wire funds to AIC to facilitate dues payment.

You will need the following information: Signet Bank, 11011 W. Broad Street Rd., Richmond, VA 23260; routing number 054000807. Include your name and institution as listed on the renewal notice and include your AIC account/invoice number.

Upcoming AIC Deadlines

January 9

Deadline for receipt of Fellow and Professional Associate Applications

February 2

Deadline for submission of papers to JAIC for publication consideration; and

Deadline for submission of articles for the March AIC

FUNDING DEADLINES

JANUARY 12

NEH, Public Programs

FEBRUARY 1

NHPRC, State Historical Records Preservation and Access Grants

FEBRUARY 27

IMLS (AAM), Public Dimension Assessment (MAP III)

MARCH 13

IMLS (AAM), Museum Assessment Program II (MAP II)

APRIL 10

Getty Grant Program, Architectural Conservation Grants

APRIL 24

IMLS (AAM), Museum Assessment Program I (MAP I)

NO DEADLINES

GETTY GRANT PROGRAM: Conservation Training Grants (Training of Mid-career Professional Conservators and Training Programs); Conservation Survey Grants; Conservation Treatment Grant

KEEPERS PRESERVATION EDUCATION FUND: Students enrolled full- or part-time in institutions of higher learning are eligible. Examples of previously funded preservation activities are: attendance at meetings, special book purchases, domestic and foreign study travel, publications, and tuition.

FOR MORE INFORMATION ON FUNDING:

American Academy in Rome, (212) 751-7200; fax: (212) 751-220

American Association of Museums (AAM), Museum Assessment Programs (MAP), (202) 289-9118.

Council for International Exchange of Scholars, (202) 686-7877

Getty Grant Program (GGP), (310) 440-7320; (310) 440-7703

Institute of Museum and Library Services (IMLS), (202) 606-8536

Keepers Preservation Education Fund, (703) 548-5477

National Endowment for the Arts (NEA), (202) 682-5442

National Endowment for the Humanities (NEH), Division of Public Programs, (202) 606-8267; Division of Preservation and Access, (202) 606-8570, fax: (202) 606-8639

National Historical Society, (703) 779-8338; fax: (703) 779-8342

Heritage Preservation (formerly NIC), (202) 625-1495

Smithsonian Institution, Museum Studies Program (202) 357-3101; fax: (202) 357-3346

William Morris Society, (202) 745-1927; biblio@aol.com

Wolfsonian, (305) 535-2626; fax: (305) 531-2133

Woodrow Wilson International Center for Scholars, (202) 357-2871; wcfellow@sivm.si.edu

ANNUAL MEETING NEWS

Annual Meeting Schedule at a Glance

June 1
Workshop

June 2
General Session—Emergency Preparedness
Opening Reception

June 3
Workshops
Business Meeting
Health & Safety Lecture
Conservation Lab Tours
Research & Technical Studies Meeting

June 4
Exhibit Hall & Posters
General Session—Emergency Response
CIPP Business Meeting
CAL/MSD Tour & Barbeque

June 5
Exhibit Hall & Posters
Architecture Session
Paintings Session
Photographic Materials Session
Wooden Artifacts Session
Book & Paper Session
Textile Business Meeting

June 6
Exhibit Hall & Posters
Textiles Session
Paintings Session
Objects Session
Book & Paper Session
Electronic Media Session
LCCDG Session

June 7
Workshop

Registration Packets to be Sent in February

Expect to receive your 26th Annual Meeting registration packet in mid-February. The registration brochure will include lists of speakers and papers for all of the sessions as well as

information on special events, workshops, and tours.

Exhibit Hall

Suppliers of conservation materials and services and related organizations are invited to reserve a booth in the 26th annual meeting exhibit hall, June 4-6. Brochures are available from the AIC office at (202) 452-9545.

Emergency Preparedness Session Speakers

JUNE 2

LYNNE NICHOLAS, keynote speaker, author, *The Rape of Europa*

PATRICK BOYLAN—History and Overview of International Cooperative Emergency Preparedness and Management for Cultural Institutions

JUKKA JOKILEHTO or KATRIINA SMITH—Emergency Preparedness Training in ICCROM Courses in Africa, the South Pacific, and Latin America

PARK HAYES—U.S. Military Efforts to Safeguard Cultural Properties

ARLENE FLEMING and MAREK BARANSKI—Cultural Heritage and Disaster Management at Regional, National, Community and Institutional Levels

JOHN KETCHUM—FEMA and the Conservation Community: Working Together

JANE LONG—National Task Force on Emergency Response: Update on a Successful Partnership

BRANKA SULC—The Protection of the Cultural Heritage of Croatia during the War

GEORGE TYSON—Cultural Institutions in the Caribbean after Hugo: The Territorial Emergency Plan

DAVID TREMAIN—Cultural Emergencies: The Canadian Response

STEPHANIE WATKINS—Developing Statewide Disaster Expertise

JILL RAWNSLEY—A Model Disaster Preparedness and Response Program for Cultural Institutions Developed by a Regional Conservation Center

JAMES MILKIE—Update on Fire Detection and Suppression Technology: Where Are They Headed?

Emergency Response Session Speakers

JUNE 4

KRYSIA SPIRYDOWICZ—Rescuing Europe's Cultural Heritage: The Work of American Monuments Officers in World War II

KRISTY NORMAN—The Retrieval of Kuwait's National Museum Collections from Iraq: An Assessment of the Operation and Lessons Learned

ROBERT E. CHILD—The Zernajski Musej in Sarajevo: The Response to Four Years of War Damage and the Prospects of Peace

MARIO SILVIO GOREN—El Odio Tambien Afecta la Materia Patrimonial: The Bombing of the Asociacion Mutual Israelita Argentina

SARAH SPAFFORD-RICCI—A Museum Responds to Fire: The Experience at the Royal Saskatchewan Museum

PAULA A. MOHR—Tragedy in a Fireproof Building: Fire in the Treasury Building, Washington, D.C.

EDMUNDO MORENO BADILLO—La Experiencia de Quito: Response and Recovery after the 1987 Earthquake

STEADE R. CRAIGO—Hindsight and Foresight Or Planning for the Next Disaster: The 1989 Loma Prieta Earthquake in San Francisco

VIRGINIA DEUCHER, STEVE HEMLIN, and TAMURA MOORE—The Building 17 Artifact Asbestos Decontamination Project

SUSANNE P. SACK—The Flood in Florence—1966

NELLY PERALTA DE MORENO—Disaster in the Library of the Casa de la Cultura Nucleo de Manabi: Flooding Caused by the Portoviejo River

STACY RUSCH and HOLLY HERRO—The Great Flood: Water Disaster at the Virginia Historical Society

DIANA HOBART DICUS—Response to a Mold Outbreak in a Large Collection: The Collection Resource Center, Historic Fort Wayne, Detroit Historical Museum

Research and New Materials

A sample of current research projects compiled by Mark Gilberg and Jim Druzik.

Museum Lighting Protocol, Lighting Research Center, Rensselaer Polytechnic Institute

Project abstract: Recent research suggests that by concentrating incident light into certain spectral bands degradation rates for illuminated museum exhibits may be minimized without compromising viewer satisfaction. To this end Rensselaer Polytechnic Institute is exploring the use of various optical filters in combination with conventional halogen light sources.

Relative irradiances that provide equivalent assessments of exhibit appearance will be determined for conventional museum lighting and for a tri-band source produced by combining and balancing the outputs of halogen lamps, fitted with narrow band-pass filters. Sponsored by NCPTT.

PI: Dr. Christopher Cuttle, Adjunct Associate Professor, Lighting Research Center

Developing Comprehensive Testing Protocols for Protective Coatings for Silver Objects in Museum Collections, Corrosion and Materials Research Institute

Project abstract: The Corrosion and Materials Research Institute is developing a series of comprehensive protocols for assessing the performance of protective coatings on silver objects in museum collections. The protocols will be based on standard corrosion industry test methods, and both quantitative and qualitative data relevant to coatings performance will be developed. The relative merits of three commonly used protective coatings for silver objects will be evaluated following exposure of coated objects to atmospheric pollutants typically found in museum environments. Sponsored by the NCPTT.

PIs: Mr. Richard Corbett, Principal Corrosion Scientist, Corrosion and Materials Research Institute

Mr. Richard Tatnall, Principal Coatings Engineer, MIC Associates, Inc.

Dr. Chandra Reedy, Associate Professor, Art Conservation, University of Delaware

Ms. Deborah L. Long, Assistant Professor, Art Conservation, University of Delaware

Investigating the Use of Silicones for the Treatment of Wet or Waterlogged Organic Materials, Nautical Archaeology Program, Texas A&M University

Project abstract: Texas A&M University is investigating silicone oils as an alternative to conventional bulking agents for the treatment of wet or waterlogged organic materials recovered from archaeological sites. Silicone oils possessing different molecular weights, viscosities, and requiring different catalysts are being tested. The long-term stability of silicone treated materials will be assessed following accelerated aging. Other studies will include the compatibility of silicones of conventional bulking agents such as polyethylene glycol and the use of silicones for the preservation of glass and other siliceous materials. Sponsored by the NCPTT.

PI: Dr. Wayne Smith

Preparing a Directory of Chemical Spot Tests for Materials Characterization, Arizona State Museum, University of Arizona

Project abstract: The Arizona State Museum is developing a directory of chemical spot tests for the qualitative analysis of a range of archaeological materials. These tests will also be used to characterize associated accretions and deposits as well as other materials contextual to the artifact. The directory will be designed for use by practicing conservators with an emphasis on simplicity, ease of application and interpre-

tation of test results. Test protocols will be independently evaluated and developed into a standard format. Sponsored by the NCPTT.

PI: Nancy Odegaard, Conservator, Arizona State Museum

Analyzing the Effect of an Indoor Pollutant on Traditional Easel Paintings, Indiana University Art Museum, Indiana University

Project abstract: Indiana University Art Museum is studying the effect of diethylaminoethanol (DEAE), a volatile corrosion inhibitor widely used in museum humidification systems, on traditional easel paintings. Short-term exposure to DEAE is known to cause softening and pitting of the varnish layers, resulting in a disturbing haze. It is possible that over time surface deposits of the inhibitor may penetrate the varnish and react with the underlying paint layers catalyzing hydrolysis or oxidative degradation of the oil, tempera, or acrylic media. Using natural and artificially contaminated painted surfaces as samples, studies will be conducted to determine if DEAE can penetrate the surface of coated and uncoated paintings and react physically or chemically with the underlying paint surface. Studies also will be undertaken to determine if the inhibitor can be removed safely from the varnish or paint surface using conventional solvents. Sponsored by NCPTT.

PI: Margaret Contompasis, Painting Conservator, Indiana University Museum of Art

Field Testing a Non-Invasive, Non-Toxic Baiting System for Protecting Historic Structures from Subterranean Termites, Fort Lauderdale Research and Education Center, University of Florida

Project abstract: The University of Florida is conducting a series of field trials to evaluate the effectiveness of a new commercial product which employs a new baiting technology for the control of subterranean termites.

This technology involves the use of monitoring stations which incorporate a bait matrix containing the insect growth regulator, hexaflumuron. Recent laboratory and field studies have established the efficacy of hexaflumuron against *C. Formosanus* and *R. Flavipes* when introduced as a bait. Both in-ground and above-ground baiting procedures will be used to delineate foraging territories and to eliminate active infestations. Field trials are presently underway at a number of historic buildings and structures in New Orleans as well as at the Statue of Liberty in New York. Sponsored by the NCPTT.

PI: Dr. Nan-Yao Su, Associate Professor/Entomology

Collections in Hot and Humid Indoor Environments, the Getty Conservation Institute

Museum collections in climates which are hot and humid for long periods of time have far greater environmental stresses placed upon them, usually with less human and economic resources available than similar collections in more temperate regions. In addition, when these institutions are found in countries that do not speak English, the unavailability of translated literature presents further difficulties.

This project is designed to focus on the preventive conservation aspects of museum collections in indoor environments characterized by these types of problems. Emphasis is on institutions in developing countries without HVAC systems. "Technical sustainability" is one of the major precepts of this project as it applies to microbiological and insect control and the use of easily obtained and maintained sorbent strategies for air pollutants in microenvironments. Other areas of development involve controlling and mitigating the effects of high relative humidity through appropriate building ventilation and the production of environmental management guidelines.

To better distribute information and share common problems, networks will be established using major centers within the regions as hubs.

PI: James Druzik

Identification of Organic Materials, the Getty Conservation Institute

Scientists at the Getty Conservation Institute (GCI) have developed and/or refined a number of gas chromatography procedures (GC) for identifying natural organic materials (such as drying oils, eggs, milk, animal skins, tree resins, waxes, and plant gums) in extremely small samples of paint and varnish. One novel procedure currently under development permits the simultaneous detection of proteins, oils, waxes, and resins in a single sample, and has the acronym "POWR." Additionally, GCI scientists are developing a procedure for identification of plant gums that can be used in conjunction with the POWR procedure for complete characterization of the natural organic constituents of paint. The final analytical protocol will be evaluated by testing modern samples of paint and varnish mixtures that were prepared using historic recipes.

To further aid in the dissemination of the analytical procedures, the GCI researchers will be working with scientists from important international museum research centers to study significant painted works of art that, to date, have not been analyzed due to the lack of suitable techniques. It is anticipated that the collaborative studies will reach a wider audience of conservation scientists, and have a major impact on the way that painted objects are tested in the future.

PI: Michael Schilling

Earthen Architecture in Archaeological Sites, the Getty Conservation Institute

Building on the work and experience of the Gaia Project at ICCROM/CRATerre-EAG, on the Earthen Architecture Research Project of GCI, and on the joint PAT96 course, ICCROM and GCI plan to develop a new broad, multi-institutional, cooperative framework to promote collaboration in the study and

conservation of earthen architectural heritage.

PI: William Ginell

Preservation of Porous Calcareous Materials, the Getty Conservation Institute

The aim of this project is to elucidate the important mechanisms by which porous calcareous stones are damaged by water, soluble salts and clays, in order to develop appropriate and specific conservation methods to mitigate these problems.

The specific objectives of the project are to:

- Synthesize the existing body of knowledge relating to the deterioration of porous, calcareous, historic materials by salts and clays in the presence of water.
- Establish a methodology to identify and rank the parameters responsible for the deterioration.
- Identify and characterize the important deterioration mechanisms resulting from the presence of salt, clay, and water and their interaction in selected porous calcareous stones.
- Determine and rank the important parameters that influence the damage caused by these mechanisms, in order to create comprehensive models of the damage processes.
- Design and evaluate preventive and minimally invasive conservation strategies and methods to mitigate damage to porous calcareous stone caused by water, soluble salts and clays.
- Document and disseminate the results and methodologies obtained in this project to targeted audiences using appropriate media.

PI: Eric Doehne

Surface Cleaning, the Getty Conservation Institute

The development of new cleaning systems by Richard Wolbers of the

Winterthur/University of Delaware Program of Art Conservation, in the mid 1980s, has enabled many conservators to exercise greater precision and control throughout the cleaning process. It also presented greater latitude in the cleaning choices for a variety of surfaces that were previously difficult to clean. The Getty Conservation Institute first presented these systems to the conservation community through workshops and courses beginning in 1987.

While these systems are now being widely used by conservators internationally, the cleaning procedures continue to raise some concerns because of a lack of a clear understanding of the potential for damage to treated surfaces. The GCI has teamed with the Winterthur Museum and the Program in Art Conservation at the University of Delaware to conduct research that addresses these questions. The study is to investigate the activity of the individual components within the compound; the dynamics of the cleaning mechanisms; the type and amount of residues that remain on surfaces after cleaning; and the impact these residues have on the deterioration of the surface.

PI: Valerie Dorge

Lime Mortars and Plasters, the Getty Conservation Institute

Lime mortars and plasters, made from the heating and processing of calcareous rocks, are important construction materials, used in wall painting and sculptural media found in archaeological and historic buildings throughout the Old and New Worlds. Although made from the same basic substance, they are a man-made material whose production methods and applications varied based upon the geological area and cultural context of their use. Understanding the complexities of their properties and modes of deterioration are crucial to developing methods of preservation, including mitigating environmental assault and formulating repair or replacement materials.

A series of collaborative efforts are

planned to provide some solutions. An improved methodology for the characterization of the materials is being developed, in conjunction with scientific colleagues in Europe, that ranks the usefulness of existing analytical methods and incorporates new or previously little-used techniques. The properties of historic materials are being studied to determine how their composition (including traditional natural additives) and structure relate to their physical state. Conclusions regarding the most important factors in their deterioration will be drawn and further confirmed through the study of laboratory produced model materials. Suitable formulations for lime-based materials with properties tailored to specific conservation applications will be suggested, recognizing the need for available, cost-effective and compatible material formulations.

PI: Eric Hansen

Archaeological Metals, the Getty Conservation Institute

Some of the earliest Greek metalwork known, from the largest Neolithic site in Europe, which was recently excavated, is dated from about 4600BC making it 6600 years old. We analyzed tiny fragments of the bronze objects found and obtained permission from the Greek Ministry of Culture to export these fragments as part of the collaborative work between the Getty Conservation Institute, the Getty Museum and the Thessaloniki Museum, where the conservation work was carried out.

Our work was most successful in this case, showing that already by this early date the Neolithic settlers had made smelted copper, as well as using some native copper and copper-arsenic alloys. These three classes of material represent here the beginnings of man's experiments in the use of smelted metal which was to lead to the early, developed Bronze Age. The techniques used at the Getty Conservation Institute included metallographic study, ICP-MS analysis and X-ray fluorescence analysis. The work will continue to be used to character-

ize a large collection of ancient Greek metalwork in the Getty Museum from a religious sanctuary site in Southern Italy.

PI: David Scott

Museum Survey, the Getty Conservation Institute

The new Getty Center Museum in Los Angeles has provided a venue to apply and test many of the air pollution research findings of the GCI. Hundreds of materials were tested for potentially adverse effects on museum artifacts before inclusion into the building. Frequently, new materials had to be selected as original selections failed one or more tests.

To keep out Los Angeles' air pollution, first rate HVAC systems were installed. Exterior air makes multiple passes through particle filters and activated charcoal to remove outdoor contaminants prior to reaching the museum interiors.

Outdoor pollutants (sulfur dioxide, ozone, nitrogen dioxide, and particles) are measured at the intakes to the HVAC system and at the recipient galleries. This testing has demonstrated that the system significantly reduces the infiltration of outdoor pollutants. Monitoring for indoor-generated pollutants (formaldehyde, acetaldehyde, formic acid, acetic acid, hydrogen sulfide, general volatile organic compounds (VOCs), and particles) in the galleries has confirmed there are no sources of these compounds at the Getty Center Museum.

The monitoring will continue for 3 months after the museum is open to the public to determine the impact on the pollution levels in the museum as well as aid in the development of a maintenance schedule for the particle and chemical filtration systems of the HVAC.

Another aspect of this large multi-institute, international collaborative project is the evaluation of passive samplers organic carbonyl pollutants for museums.

The various segments will be individual published to disseminate the finding to the appropriate audiences.

PI: Cecily Grzywacz

FAIC Endowment Deadlines

Three FAIC endowments provide financial support to the membership for various AIC-related activities.

The George Stout Memorial Fund

Supports students' attendance at professional meetings and the cost of invited George Stout lecturers at annual meetings. Applicants must be AIC members.

Deadline: February 3.

The Carolyn Horton Fund

Supports continuing education or training of professional book and paper conservators who are members of AIC's Book and Paper Specialty Group. Funds may be applied to attendance at professional meetings, seminars, workshops, and other educational events.

Deadline: February 3.

The Publications Fund

Supports publications costs for the conservation field. These grants are outright awards made solely on the basis of the merits of a publishable manuscript.

Deadline: August 3.

Guidelines and applications are available from the AIC office
(202) 452-9545 or
infoaic@aol.com

FAIC News Annual Giving Donors

The FAIC Board and staff thank the following recent donors to the 1998 Annual Giving Campaign. We truly appreciate your support of FAIC programs.

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AIC Staff At a Glance

In the last few months, AIC has welcomed several new staff members. Below is a listing of the entire staff with their titles and e-mail addresses. They can all be reached at (202) 452-9545 or by fax at (202) 452-9328.

Elizabeth F. "Penny" Jones, Executive Director; [REDACTED]

Elizabeth Kline, Assistant Director; [REDACTED]

Jeanette Spencer, Marketing Manager; [REDACTED]

Deirdre Mullervy, Publications Manager; [REDACTED]

Sarah Stout, Outreach and Communications Coordinator; [REDACTED]

Sandy Meehan, Administrative Assistant; [REDACTED]

April 20 - 23, 1998. Washington, D.C. Symposium and Workshop at the National Gallery of Art. "A Look at Varnishes: Historical and Current Materials and Practices." Registration deadline March 15. The two-day Symposium will include lectures on historical varnish practices, current research, and practical observations. A panel discussion will take place with conservators relating how their varnish practices have evolved, followed by a group discussion. Speakers include David Bull, Leslie Carlyle, René de la Rie, Mark Leonard, Lance Mayer, Gay Meyers, Andrea Rothe, Michael Swicklik, Jill Whitten, and Frank Zuccari. The registration fee is \$150 for the two-day Symposium.

A hands-on Workshop to compare varnishes and varnishing techniques will follow the Symposium. Applications for the two-day Workshop can be made starting January 15. The Workshop is limited to 20 participants and the registration fee is \$250.

For information or a registration packet contact: Michael Skalka, Conservation Division, National Gallery of Art, 6th & Constitution Ave. NW, Washington, D.C. 20565. E-mail: m-skalka@nga.gov

Commentaries to the *Guidelines for Practice* of the American Institute for Conservation of Historic and Artistic Works

From the Ethics and Standards Committee

Dear Colleagues:

Below are the final versions of Commentaries 20–23. They have been approved by the AIC Board of Directors, and have thus become an official part of the AIC *Code of Ethics* and *Guidelines for Practice*. We hope that you will find them of use in your practice, and in dealing with other professionals and the general public.

Commentary 20 Preventive Conservation

Preventive Conservation is the mitigation of deterioration and damage to cultural property through the formulation and implementation of policies and procedures for the following: appropriate environmental conditions; handling and maintenance procedures for storage, exhibition, packing, transport, and use; integrated pest management; emergency preparedness and response; and reformatting/duplication. Preventive conservation is an ongoing process that continues throughout the life of cultural property, and does not end with interventive treatment.

A. RATIONALE

- To extend the life of cultural property.
- To reduce the risk of catastrophic loss of cultural property.
- To defer, reduce, or eliminate the need for interventive treatment.
- To extend the effectiveness of interventive treatment.
- To provide a cost-effective method for the preservation of collections.
- To maximize impact of the conservation professional.
- To encourage the conservation professional to employ the broadest range of preservation strategies (e.g. risk management, long-range planning, site protection).
- To encourage the conservation professional to collaborate with others who have responsibility for the care of collections and Cultural Property (e.g. security and fire prevention personnel, facilities or site managers, collections managers, maintenance staffs).
- To encourage the participation of others in the preservation of cultural property.

B. MINIMAL ACCEPTED PRACTICE

- Before considering interventive treatment, the conservator must consider whether preventive conservation options are more appropriate.
- In the process of developing and implementing preventive conservation, the conservation professional must collaborate with appropriate personnel.

- Before making recommendations for preventive conservation measures, the conservation professional must be conversant with the preservation-related conditions (e.g. temperature, relative humidity, pests, light, pollutants, housing materials) in which the cultural property or collection currently exists.
- Because many preventive conservation actions are carried out by others, the conservation professional must be responsible for setting the standards under which these measures are carried out and for periodically reviewing their implementation. These standards must be in writing.
- The conservation professional must employ or recommend only those preventive conservation measures that are currently accepted practice in the profession.

C. RECOMMENDED PRACTICE

- Recommendations for preventive conservation should be in written form and supported by illustrative material where appropriate (format and level of detail may vary). These should specify:
 - methods, procedures, and suitable materials;
 - personnel requirements and qualifications (e.g. for in-house staff, contractor, volunteer).
- Recommendations for preventive conservation should be integrated into an organization's operating procedures and be consistent with its long-range plans (for non-moveable cultural property, a Master Preservation Plan).
- Following treatment, recommendations for preventive conservation measures should be included in the treatment report.
- The conservation professional should participate in the education and training of others involved in preventive conservation.

D. SPECIAL PRACTICE

- Special cultural or contextual considerations may influence preventive conservation measures taken for a specific cultural property (e.g. sacred, contemporary, conceptual). In some cases a decision to allow deterioration to occur by avoiding certain preservation practices may be appropriate. Such decisions should be made only in collaboration with appropriate individuals connected with the cultural property.
- The relocation of immovable or site-specific cultural property should be used only as a "last resort" preventive conservation measure (e.g. when moving a building will prevent its destruction).

Commentary 21 Suitability

The understanding of what constitutes responsible care for cultural property has broadened as the conservation profession has matured. This has led to the recognition that there is a range of possible appropriate treatments for any one cultural property or collection of cultural properties, no one of which is the sole "correct" treatment. The choice of a suitable treatment results from a thoughtful and informed consideration by the conservator, working in collaboration with appropriate individuals connected with the cultural property.

A. RATIONALE

- To promote an open-minded, flexible approach on the part of the conservator.
- To encourage consideration of a broad spectrum of possible actions, ranging from no treatment to extensive

intervention.

- To promote treatments that are responsive and appropriate to the condition and needs of the specific cultural property, and to the cultural property in its context.
- To promote treatments which anticipate possible future developments in the field while addressing the immediate needs of the cultural property.
- To discourage fad-driven or formulaic treatments.
- To prevent unnecessary treatment.
- To encourage consideration of other factors that may have a bearing on the choice of treatment, including limits of personal competence, available resources, owner/custodial/institutional priorities, exhibit or loan requirements, and cost.

B. MINIMUM ACCEPTED PRACTICE

- The primary goal of a suitable treatment is the preservation of the cultural property itself.
- In selecting a suitable treatment, the conservator must thoroughly consider the following:
 - the physical characteristics, condition, and specific needs of the cultural property;
 - context and use of the cultural property (historical, cultural, institutional, current, and anticipated);
 - the physical environment in which the cultural property will be located and the likelihood of continuing care;
 - the immediate and long-term consequences of treatment, including the effect on possible future examination, treatment, research, and use;
 - the potential risks of treatment to the cultural property weighed against the anticipated benefits;
 - limits of personal competence;
 - available resources, including personnel, facilities, equipment, and funds;
 - safety of treatment personnel, the environment, and the public.
- A suitable treatment addresses existing structural instability as the first priority.
- In selecting a suitable treatment, the conservator must first consider treatments that have been published in peer-reviewed literature and are currently accepted practice in the field. In special cases (see Commentary 22, Section D), other treatments may be considered, but they must be tested before general application.

C. RECOMMENDED PRACTICE

- When resources are limited, the conservator should consider a phased approach to the implementation of a treatment. Each phase may be completed as resources become available. Phased treatment is especially relevant to large-scale or complex projects and large collections.
- Treatments should be evaluated for suitability upon completion, and periodically over time. This process should be documented to provide information to the profession, and should be published when appropriate.

D. SPECIAL PRACTICES

- When appropriate (e.g., large-scale projects, unusual applications and situations) testing should be carried out on mock-ups or discrete, representative portions of the cultural property to determine suitability.
- When considering the treatment of large groups of similar objects (e.g., archaeological finds, archival collections, systematics collection), a representative sample of the group should be treated to confirm suitability, and an untreated control sample should be retained.

Commentary 22

Materials and Methods

A. RATIONALE

- Some materials and methods used in the past have had a detrimental effect on cultural property, sometimes causing further deterioration and interfering with use of newly developed analytical techniques and treatments. Often the selection of materials and methods was formulaic, and not made on the basis of appropriateness to the individual cultural property being treated. It is therefore important that materials and methods be chosen that both meet the specific needs of the cultural property being treated and take into consideration the future availability of better analytical and treatment techniques.
- Using materials and methods that are consistent with “currently accepted practice” will help the conservation professional to avoid the adoption of insufficiently tested materials and methods and to determine whether the use of existing materials and methods is appropriate in new treatment situations. Materials and methods become recognized as currently accepted practice through appropriate testing and publication in peer-reviewed literature. This process provides an understanding of the characteristics and properties of the materials and methods, especially their aging properties. Although selecting only those materials and methods that are “accepted” limits the conservation professional’s repertoire, it enhances the possibility of successful future retreatment or analysis.

B. MINIMUM ACCEPTED PRACTICE

- Currently accepted practice is not static. Because of the changing and advancing nature of knowledge and practice in the field, all conservation professionals must continue to review the literature, monitor and review past treatments, and share with colleagues their experiences — both practical and experimental — through discussion and publication.
- The goals of treatment must be clearly defined so that appropriate methods and materials can be chosen. The materials chosen must be:
 - chemically and physically compatible with the cultural property;
 - distinguishable from the materials of the cultural property (see Commentary 23, Section B);
 - removable with the least damage to the cultural property when removing the material becomes necessary;
 - the most chemically and physically stable of those appropriate; and
 - should not preclude retreatment or future analysis of the cultural property.
- The methods chosen must be within the range of competence of the conservation professional. If an appropriate method does not fall within the competency of the conservation professional, then the treatment of the cultural property should be referred to a properly qualified conservation professional.
- When no currently accepted material or method is available, treatment must be deferred and preventive conservation approaches used to stabilize the cultural property.
- The conservation professional must distinguish among those materials and methods that are part of currently accepted practice, those that have been superseded, and those which are still experimental. Materials and methods become part of currently accepted practice through:
 - replicable research;
 - objective review of past practices;
 - professional consultation and open discussion at professional meetings;

- industrial information (e.g. ASTM, ANSI); and
- publication in peer-reviewed literature.
- Where the wholesale application of a material or method to cultural property is contemplated, testing must be conducted on a small, unobtrusive section of the cultural property, or on mock-ups.
- Representative samples of original material of the cultural property removed during treatment must be retained with the cultural property, in a file, or with the owner/custodian.
- All material removed from the cultural property must be documented.

C. RECOMMENDED PRACTICE

- When considering a newly published or unfamiliar material or method, the conservation professional should become informed through discussion with colleagues, personal education, field testing, and consultation with other appropriate professionals.
- Conservation professionals should be conservative in embracing the use of new materials and methods, and it is their responsibility to understand the consequences involved in their use.
- Conservation professionals should participate in experimental evaluation of materials and methods in the laboratory or in field tests using mock-ups or original materials commonly considered to be historically, culturally, and aesthetically insignificant. The experimental use of materials and methods on significant cultural property is a topic requiring further discussion and debate within the field.
- Representative samples of significant non-original material of the cultural property removed during treatment should be retained with the cultural property, in a file, or with the owner/custodian.

D. SPECIAL PRACTICE

- In emergency situations, when there is a possibility of imminent loss of the cultural property, it may be necessary to use materials or methods which are not currently accepted practice.
- In situations where there is active deterioration and preventive conservation measures will not prevent imminent loss, it may be necessary to use experimental materials or methods.
- When treating certain sacred objects, it may be necessary to employ traditional materials and methods that may not be recognized as currently accepted practice.
- In some circumstances it may be advisable to employ materials and methods that are sustainable by local communities, even if they are not recognized as currently accepted practice.
- In some cases it may be necessary to use materials indistinguishable from the original materials of the cultural property (e.g., hide glue, wheat starch paste, lime mortar, gold leaf). These cases require more extensive documentation.
- In situations where materials will not be removable from a cultural property (e.g. consolidants), where there will be substantial chemical alteration of the cultural property (e.g. image enhancement of photographs, bleaching, patination), or where the cultural property will be used, thus requiring more robust materials (e.g. carriages, automats, industrial machines, books), most careful consideration should be given to the choice of materials and methods, in collaboration with the owner/custodian. These situations require more extensive documentation.
- If it is not feasible to retain all removed material, representative samples should be retained and well documented.

Commentary 23

Compensation for Loss

This guideline refers to physical loss to the material of a cultural property or loss of original appearance through chemical change. Loss may have a structural and/or visual effect. The baseline for determining the nature and extent of loss is the point at which the cultural property was generally accepted as completed, although compensation need not return the cultural property to this state. The original completed state (what the artist/maker actually did) takes precedence over the artist's/maker's original intent in guiding the nature and extent of compensation for loss.

A. RATIONALE

- To restore:
 - structural stability;
 - visual unity; and/or
 - function and use.
- To facilitate the understanding and appreciation of the cultural property. (e.g. sounds of a musical instrument, shape of a broken vase, movement of an automaton).
- Compensation for loss must be detectable because:
 - the viewer may otherwise be deceived as to the nature and extent of compensation, and the condition of the cultural property, which may affect evidential and monetary value; and
 - conservation professionals must be able to differentiate between original material and later additions when carrying out research and treatment
- Compensation for loss must be reversible because:
 - more appropriate materials used for compensation may become available;
 - compensation is the aspect of treatment most often based on supposition;
 - new information may indicate that the compensation should be modified;
 - taste and fashion in presentation will change; and
 - damage to the cultural property is minimized during retreatment.

B. MINIMUM ACCEPTED PRACTICE

- Compensation must be documented in written and graphic form. Location of compensation and materials used must be clearly identified.
- Compensation must be detectable using at least one common examination method. These methods (as employed by conservation professionals) are presently considered to include:
 - examination in visible light;
 - examination in UV radiation; and
 - examination under low-power magnification.
- Compensation must be reversible, using chemical and/or mechanical methods that will not adversely affect the remaining original material, unless this jeopardizes structural stability. An isolating layer often facilitates reversibility.
- While all compensation covers some original **material**, compensation must cover as little of the original **surface** as possible.

C. RECOMMENDED PRACTICE

- The method of detecting and the means of reversing the compensation should be specified in the documentation.
- Compensation should be detectable by the educated viewer.
- If compensation is so extensive that it forms a substantial portion of the cultural property, then the compensation should be visually apparent to all viewers. In some cases, where long-standing traditional compensation techniques produce results that are not readily apparent (e.g. tapestry re-weaving, replacement carvings, furniture veneers), then thorough documentation is especially important.
- If compensation is based on supposition because sufficient historical documentation or contextual evidence is unavailable, then compensation should be readily apparent to all viewers.
- In some cases a better aesthetic result may be achieved by compensation that removes or covers substantial original material or surface. However, the conservation professional should select a method of compensation that favors retention of original material over marginal aesthetic improvement.
- Significant non-original material that is removed prior to compensation should be documented, and representative samples should be retained.
- Materials used for compensation should be clearly distinguished, physically or chemically, as an addition (e.g. dots on replacement shells, stamps on new watch parts, barium in gesso fills, marks on replacement windows).

D. SPECIAL PRACTICES

- In the treatment of contemporary cultural property, the aesthetic requirements of the maker/artist may necessitate compensation practices that sacrifice original material and surface to obtain a specified result. The conservation professional should document the rationale for such a treatment.
- Compensation for losses to some sacred and ceremonial cultural property of living cultures may require more extensive intervention to restore conceptual meaning. The conservation professional should document the rationale for such treatments.
- Some compensation processes may not be reversible. These include:
 - repatination;
 - redyeing;
 - chemical enhancement of photographs;
 - inpainting of watercolors on paper;
 - epoxy fills; and
 - replastering of walls and the application of cementitious materials.

These compensation processes should not be used until all reversible options have been considered. The rationale for the use of non-reversible processes should be well-documented.

- If compensation is so extensive that it covers a substantial portion of the original surface, a representative example of the historic surface(s) should be retained *in situ* (e.g., architectural finishes, repatination).
- In some cases (e.g., period rooms, vehicles, monuments) where the surface is very badly damaged or substantially covered, the cost of retaining or revealing the surface may be prohibitive. Although the conservation of original surface is usually of paramount importance, in such cases as much of the original surface as possible should be retained and isolated even if it is to be completely overpainted.
- In some instances the use of a new material that obscures or replaces the original surface may be necessary (e.g. leaf casting, repatination, architectural finishes), and may not be detectable by common examination methods. Documentation of the original surface is essential, and photographs (e.g. before and after treatment) and other graphic documentation must show the extent of compensation. The rationale for the sacrifice of original surface should also be well-documented.

SPECIALTY GROUPS



ARCHITECTURE

CONFERENCES & ABSTRACTS: Anyone who attends an interesting conference should send a quick e-mail to the ASG column via Mary Jablonski (see below). Information and abstracts from the conference can then be reported here for those who missed the conference and want to know what topics were covered.

Joan Berkowitz attended the International Preservation Trades Workshop in Frederick, Maryland. The three-day workshop was sponsored by the National Park Service's Historic Preservation Training Center in partnership with the Preservation Trades Network of the Association for Preservation Technology International and 14 other preservation organizations. There were more than 370 attendees, the majority of which were craftspeople engaged in hands-on preservation work. Joan noted that at least one other architectural conservator, Norman Weiss, attended.

This terrific workshop included three full days of architectural restoration craft demonstrations on brick and stone masonry, historic concrete, traditional timber framing, the latest on epoxy repairs for wood, and even traditional lime mortar preparation. Although the workshop was geared toward contractors, it offered any conservator information and new perspectives on the "how" and "by whom", work gets done.

1998 ANNUAL MEETING: Several speaker subjects have been selected for the 1998 Annual Meeting. Topics include: "Conservation in an Adverse Climate: Avoiding the Long-term Environmental Disaster"; "The Totem Poles and Mortuary Poles of the North American West Coast"; "The Role of the Conservation Engineer: Before and After the Disaster"; "Conservation and

Disasters in the Caribbean"; "After the *Anno Horribilis*: Structural Conservation and Monumental Disasters—The Great Fire at Windsor Castle and Earthquake Damage at the Al Ghoury Mosque, Cairo"; "The Conservation of a Traveling Egyptian Tomb and The Iowa State Veterinary Science Bas Relief: Dealing with Old and Ongoing Disasters"; "Characterization of Seismic Damage to Earthen Structures"; "Early Warning Systems: Remedial Measures to Prevent Structural Failures." There is still room for several more papers but we need to finalize the session so please send in your abstracts quickly.

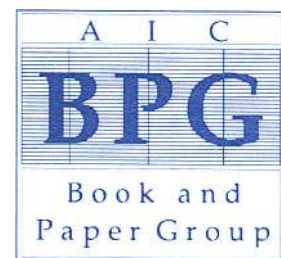
Also being put together for this meeting is a tour of architectural conservation projects at several federal buildings in Washington, D.C.

ARCHITECTURE GROUP MAILINGS: By the time you read this column, all ASG members should have received their large packet containing the minutes of the 1997 annual meeting, the 1998 budget, and Claudia Kavenagh's draft of the latest Commentaries.

CHAIRMAN'S NOTES: I spent two weeks this fall in Nigeria. It was fascinating to say the least. At the beginning of the trip I walked into a store in Lagos and found a booklet that had been produced as a guide for a historic architectural walking tour or "walkabout" through central Lagos. The tour encompassed sites that had been built in the "Brazilian style." "Brazilian," now used to describe old buildings in Lagos, was initially used to describe the Africans resettled from Brazil, Cuba, and Freetown in Sierra Leone. Toward the end of my trip, my sister, brother-in-law, and I tried to use the guide to do the "walkabout" without much success, but we did see quite a number of the old buildings with a few mishaps as lost tourists. If anyone does make it to Nigeria, I highly recommend contacting the organization Legacy, which is the historical and environmental interest group of Nigeria. In addition to documenting and preserving old buildings and historic sites, this group publishes a biannual newsletter and offers outings.

APOLOGIES: I misspelled Claudia Kavenagh's name in the last column. Mea Culpa Claudia.

Anyone wishing to add to this column with ASG information and news can contact Mary Jablonski, ASG Secretary/Treasurer, Jablonski Berkowitz Conservation, Inc., Architectural Conservators, 150 W. 25th St., Suite 604, New York, NY 10001; (212) 242-8290; fax: (212) 242-8112; jbsconsrv@ix.net-com.com



BOOK AND PAPER

1998 ANNUAL MEETING: Eleanore Stewart, program chair, and Nancy Heugh, assistant program chair, have organized a full day and a half program for the 1998 BPG meeting. Friday, June 5 will be devoted to papers on art historical topics and treatment case studies. Topics to be addressed range from albums to zeolites and will include sessions on exhibition cases, considerations in including pastels in traveling exhibits, removing tape stains, nonaqueous deacidification, and an update on lignin research. Sessions on treatment projects will focus on posters, a photographic album, and an Arts & Crafts bookbinding. Saturday morning, June 6, will be devoted to disaster response and recovery, with sessions on waterlogged documents, techniques for drying wet books, packing a freezer truck, library recovery following a major flood, and natural freeze drying. The program is full and exciting and covers a diverse range of topics; plan to participate! Thanks are extended to all BPG members who submitted proposals for papers.

On behalf of the Library Collections Conservation Discussion Group, Maria Grandinette and Randy Silverman are

organizing a session for Saturday afternoon, June 6, on paperback books. Still in the planning stages, proposed topics include the history of paperbacks (such as yellowbacks, railway literature, dime novels), the physical structure and format of paperbacks and their role in social history (19th-century reading and literacy, Armed Services books, the Beat Generation, etc.), 19th- and 20th-century graphic design, and preservation issues and options.

The Archives Discussion Group will be convening (time and date to be announced) to continue the discussion on surface cleaning that was begun in San Diego. Topics will be expanded to include mechanical removal of surface accretions and adhesive reduction; the focus will be on techniques, tools, and realistic treatment expectations. Contact Hilary Kaplan at [REDACTED] for information or if you would like to make a brief presentation.

1998 NOMINATIONS: The Nominating Committee is composed of Laura Downey, Rosemary Fallon, Bill Minter, and Walter Henry, chair. The two positions to be filled in 1998 are assistant chair and assistant program chair; after a year each of these slots evolves to chair of the representative activity. Please direct any nominations for these positions to Walter Henry at [REDACTED]

REMINDERS: The next deadline for Professional Associate and Fellow applications is January 9; all BPG members who are not yet participating at these levels are encouraged to apply. The application deadline is February 2 for the Carolyn Horton Fund, which supports continuing education or training (including attendance at professional meetings and workshops) of book and paper conservators who are BPG members. Student members of BPG are encouraged to apply to the George Stout Memorial Fund to support attendance at professional meetings; the deadline is also February 2. Contact the FAIC office for guidelines and applications for both funds.—Mary Lynn Ritzenthaler, BPG Chair, Document Conservation Branch, National Archives and Records Administration, 8601 Adelphi Rd., College Park, MD 20740; (301)713-6700 ext. 226; fax (301) 713-7466; marylynn.ritzenthaler@arch2.nara.gov



CONSERVATORS IN PRIVATE PRACTICE

1998 AIC MEETING: The CIPP Board of Directors is enthusiastic about our program offerings for the 1998 AIC Annual Meeting. Last year's success co-sponsoring a workshop with the AIC encouraged us to propose another collaboration. Indefatigable CIPP vice-and-program chair Nancy Davis conferred with the AIC's Program Committee resulting in our proposal for a midweek workshop at the 1998 Annual Meeting.

This workshop's current working title is "Sink or Swim: What You Need to Know before Responding to Disaster Situations." Triage will be the overall theme: making the best decisions during immediate response to a disaster. The workshop will be applicable to all conservators, with a special focus on the role of private practitioners in such situations.

At present the workshop is to include panel discussions on a variety of related subjects, such as establishing contacts and contracts, helping to develop disaster plans, creating a disaster response team, and so forth. It is anticipated that panel participants will run the gamut from experienced conservators to representatives from commercial cleaning firms, from health and safety workers to emergency managers.

In addition, CIPP will also host its Annual Business Meeting/Social Hour. That evening's presentation will focus on the topic of business ethics during disaster situations. Issues such as how to go about offering services, treating materials outside of one's area of expertise, and the extent of documentation possible during disaster recovery are to be discussed.

The CIPP Board is truly excited about our participation in this upcoming

meeting on "Disaster Preparedness." We believe that our presentations will be lively and informative, certain to generate provocative discussion and thoughtful action.

1998 NOMINATIONS: The CIPP Nominating Committee is pleased to present its slate of candidates for 1998: vice-chair, Helen Alten; secretary, Cher Goodsen, James Moss; director, Susan Adler, Diana Dicus, Alexandra O'Donnell, Douglas Eisele, Casey Carey; Nominating Committee, Marilyn Weidner, Meg Loew Craft, Karen Yager. Sincere thanks to our present Nominating Committee (Wendy Jessup, Susan Blakney, and Lisa Mibach) for their endeavor on our behalf in providing us with a diverse and interesting slate.

OTHER NEWS: I spent the first couple weeks of November in Vancouver, B.C. attending an extraordinary workshop titled "In Praise of Japanese Scrolls." I mention this bit of news because the workshop was conceived and executed by private practitioner Rebecca Pavitt (Buffalo 1987).

This was a very ambitious workshop. Conceiving and actualizing such a workshop was a coup. When queried as to what inspired her, Rebecca said that she'd always been interested in the subject but was spurred into action when a fellow conservator in private practice was denied participation in ICCROM's Japanese paper conservation course specifically because she was in private practice.

The Canadian Association for the Conservation of Cultural Property became Rebecca's sponsoring institution when it granted her a modest sum of money. She called up her classmate, Jacki Elgar from the Asiatic Department in the Boston Museum of Fine Arts, to teach the scroll portion. She developed a contact with Carol Yamamoto, a maker of Japanese screens, to instruct us in the manufacture of drying boards. A calligraphy group, Ichikawa Sensei, under the leadership of Atsusa Shodokai, was persuaded to create and donate the calligraphic artwork that we participants turned into scrolls.

Equal access for private practitioners to all educational and training

opportunities available to practitioners in the nonprofit sector has long been a goal of CIPP. That goal has yet to be realized but Rebecca's initiative might encourage others to create possibility from the vacuum of denied opportunity.—Genevieve A. Baird, CIPP Chair, [REDACTED], Georgetown, CA 95634; [REDACTED]



OBJECTS

1998 AIC MEETING: During the last two months I have been fortunate to be able to review the submissions for the 1998 General Session: "Disaster Preparedness, Response, and Recovery" and it promises to be very stimulating for objects conservators. Topics which would be of interest to objects conservators will be included in virtually every presentation within such disaster categories as: mold, asbestos, fire, flood, earthquake, explosions (bombing) and war. Disaster issues surrounding the cultural patrimony of Kuwait/Iraq, Sarajevo, Argentina, Canada, Ecuador, and Italy, as well as sites across the United States will be presented. It appears that this conference will foster a great amount of international exchange.

Julie Reilly reports that the OSG session will focus specifically on issues of "Recovery" surrounding fire-damaged, flood-damaged and asbestos-contaminated objects. An important change to the usual schedule, which should be noted, is that the business meeting will not be held before the session, per usual, but rather after lunch, a welcomed relief for those non-early-risers in the group! A more detailed rundown of the speakers and their topics will be provided in the March *AIC News*, so stay tuned. If you need to know the specifics for planning and/or budget purposes before March, please contact: Julie Reilly, OSG Program Chair, Gerald R. Ford Conservation Center,

[REDACTED], Omaha, NE 68108; ([REDACTED]) or myself.

The topic for the *AIC News* article in March, for which the OSG is responsible, will be the Native American Grave Protection and Repatriation Act and associated issues. I know that many OSG members have had professional experience with this legislation and I would welcome any input from you should you wish to step forward! If so, please contact me as I will be putting together the article. I will be focusing primarily on the colloquium which was held on December 8, 1997, organized by the Conservation Center, Institute of Fine Arts, New York University and sponsored by the National Endowment for the Humanities.

1998 NOMINATIONS: The Nominating Committee, comprised of Valentine Talland, Paul Storch, and Mei-An Tsu, is looking for candidates for program chair for the 1999 AIC Annual Meeting. This is a two-year commitment: during the second year this individual functions as OSG chair. Please feel free to contact Julie Reilly or myself if you have particular questions about the responsibilities involved with this position. The committee is also looking for a secretary/treasurer, which is also a two-year commitment. Please contact Katharine Untch at [REDACTED] if you have questions or concerns about this position and its responsibilities. If you know of anyone to fill these opportune vacancies, please contact one of the committee. It is a great way to stay in touch with your fellow OSGers and to serve this organization which craves input and diversity in order to grow and develop! For more information please contact: Valentine Talland, Isabella Stewart Gardner Museum, 2 Palace Rd., Boston, MA. 02115-7646; (617) 278-5134; fax (617) 232-8039; Paul Storch, Minnesota History Center, [REDACTED] West, St. Paul, MN 55102-1906; [REDACTED] 5774; fax (612) 296-8964; or Mei-An Tsu, also at the Gardner (same address as Valentine above).

IAG MEETING: I will be attending the semiannual AIC Internal Advisory Group meeting in Washington, D.C. on January 24. If you have any ideas or issues regarding AIC in general or OSG in particular, I will be more than willing to present them to the board at that

time. Please do not hesitate to contact me before the 23d.

As always I look forward to hearing from you.—Ingrid Neuman, OSG Chair, Conservator in Private Practice, [REDACTED] Williamstown, MA 01267; [REDACTED] or [REDACTED]



PHOTOGRAPHIC MATERIALS

1998 ANNUAL MEETING: The program is taking shape. Talks will be presented by the Image Permanence Institute staff as well as by Steven Puglia, Robin Siegel, Paul Messier, Carolyn Long, and Thomas Primeau. Several presentations will focus on disasters, but others will discuss opal-types, the Eadweard Muybridge Collection at the National Museum of American History, new ANSI standards, and new research on environmental factors. Treatment and disaster tips are still being sought. Please contact Andrew Robb at [REDACTED]

CONFERENCE: The registration deadline for the conference, "Care of Photographic, Moving Image and Sound Collections" in York, England, is January 31. The conference dates are July 20-24. For more information contact the Institute for Paper Chemistry at [REDACTED]

1998 PA and Fellow Application Deadlines

The 1998 deadlines for applying for Professional Associate and Fellow membership status are: January 9, May 1, July 10, and October 9, 1998. Application forms are available from the AIC office at (202) 452-9545.

SOURCE OF SPECIALTY GLASS: Howard Glass offers glass in various thicknesses to match those glasses in autochromes, daguerreotypes, or lantern slides. The minimum order is \$44. Contact: Howard Glass, [REDACTED] Worcester, MA 01604; [REDACTED]

1999 BOSTON WINTER MEETING: Plans are under way. The meeting will be held at the Boston Museum of Fine Arts on March 12 and 13, 1999. The meeting dates were arranged in collaboration with the Department of Printing and Graphic Arts at the Houghton Library, Harvard University. On March 11, 1999, the department will host a major symposium relating to its recent bequest of the Horblit Collection—an extensive collection of 19th-century photography. Anyone interested in helping with local arrangements should contact Paul Messier at [REDACTED]

— Gary Albright, PMG Chair, Northeast Document Center, [REDACTED] Andover, MA 01810; [REDACTED] fax: [REDACTED]



TEXTILES

1998 AIC MEETING: Many thanks to all who submitted abstracts for the TSG session! The program has been finalized and I think it will be very interesting. There will be six presentations on a variety of topics before lunch, and four or five presentations on disaster recovery after lunch. Titles and speakers will be fully listed in the AIC meeting registration packet. The business meeting will be held at the conference hotel with hors d'oeuvres and a cash bar the night before our session. We can get our "business" out of the way and have some time for socializing (it will not conflict with the banquet). This change in schedule is a direct result of our survey, as conducted at the end of last year's session. T. Rose is planning the TSG din-

ner, which will be held the same day as our session—more details will follow in the March column.

CATALOG PROJECT: November's *AIC News* included an article summarizing the history, goals, and compilation process of the Paintings, Paper, and Textile Specialty Group catalog projects. If you read it, you know that TSG's compilation and editing processes differ from the others. Catalog editors Jane Merritt, Nancy Pollak, Deborah Trupin, and Kathy Francis have met twice in the past six months (at their own expense) to work on revitalization of the catalog. Issues addressed were: restructuring the project, revising the statement of purpose and table of contents, standardizing the format and presentation, and reevaluating the role of the editorial board. Some questions the editorial board is working to answer are: What is the best way to start a new chapter? How can we encourage more TSG members to participate? Can we secure funding to support the project, as the painting and paper groups have? From the inception of the catalog, the mailing costs for the review of chapters in progress have been covered by editor's institutions, first the Textile Museum (editor Sara Wolf) and now the National Park Service (editor Jane Merritt). TSG covers the expense of mailing the finalized chapter only. The editorial board is drafting a proposal and preparing a budget for the project that will be brought to the membership at the 1998 meeting. Catalog editors, reviewers, and chapter compilers have invested much effort in the project over the past six years. Now we need the membership's continued support to keep this project rolling!

TO COME: In the next few months you will receive the finalized storage chapter of the catalog, the 1997 *Postprints*. A separate packet will include a ballot for election of board members and a proposal for adoption of the *Comite Nacional de Conservacion Textil* (CNT), a sister group in Chile (see TSG column, September *AIC News*); minutes of the 1997 business meeting; revised rules of order change approved in 1995; and a preliminary agenda for the 1998 business meeting.

NEW BROCHURE: The brochure, "Caring for Your Textiles," will be available on AIC's web page soon thanks to the efforts of compilers Gwen Spicer and Denise Krieger Migdail and editors Meg Geiss-Mooney and Zoe Perkins. A publication date will be announced in a future newsletter.

OTHER NEWS: Sara Reiter, our Ethics and Standards Committee liaison, has resigned. Kathleen Kiefer, TSG's secretary, will take over until we find a new liaison. Please contact me if you are interested.—Susan Heald, TSG Chair, National Museum of the American Indian, 3401 Bruckner Blvd., Bronx, NY 10461; (212) 514-3976; fax (212) 514-3816; heald@ic.si.edu

RESEARCH & TECHNICAL STUDIES

The officers of the Research and Technical Studies specialty subgroup have been brainstorming to develop new venues of communication for the group. Recently we were approached by James Martin at the Williamstown Conservation Center regarding the possibility of opening the Materials-L listserv to the group as an electronic forum for discussion, communication, and development of new ideas within our field. Until now, the Materials-L listserv has functioned as a moderated list for conservators and conservation scientists to discuss research, testing, sampling, and analysis of conservation-related materials. Those who wished to participate in the listserv subscribed. With this new development, any member of the RATS group could subscribe to the listserv. General and specific information concerning the group, annual meetings, or projects could be easily posted to members subscribing to the listserv. Special e-mail messages on current research, grants, jobs, or problems could easily be posted and circulated to our colleagues. Watch this column for more information as we proceed.

1998 AIC MEETING: In preparing for our upcoming meeting, RATS is looking to develop a listing of impor-

tant web sites that might contain information useful for conservators in the prediction of, preparation for, response to, or recovery from emergencies and disasters. As an example, web sites that provide weather information and the potential for early warning of storms might be important for conservators to access. We hope to provide attendees at the annual conference with a presentation and list on the topic. Discussions on web page development with links to similar sites are ongoing. To comment, provide web site information, or volunteer with this project, please contact Jeff Maish, Vice-Chair, the J. Paul Getty Museum; (310) 440-7300; jmaish@getty.edu —Mary F. Striegel, RATS Chair, NCPTT, NSU Box 5682, Natchitoches, LA 71497; (318) 357-6464; striegel@alpha.nsula.edu



WOODEN ARTIFACTS

By the time you read this, we will all have survived the holidays, and I am looking optimistically forward to the new year. Lots of interesting things are happening.

1998 ANNUAL MEETING: Thanks to program chair David Bayne and all willing participants, a program is coming together nicely for our specialty group meeting. Papers will cover a wide variety of topics relating to wood, and we will also hear about the new lab spaces at the Getty Museum and at Colonial Williamsburg. Time will also be set aside for a business meeting and discussion of the next group of Commentaries. We have considered the possibility of eliminating the WAG dinner since the business meeting is planned during the daytime schedule. I for one enjoy the chance to get

together with the rest of the WAG group in a fun place away from the conference and would like to continue the tradition. Call or e-mail me if you agree or disagree.

ADEN STUDY GROUP: An organization that might be of interest to WAG members has formed in France. It is organized jointly by the Musée des Arts Decoratifs (MAD) and Nationale Supérieure des Technologies et Industries du Bois (ENSTIB) with the purpose of providing a forum to discuss ongoing research relating to wood and techniques of restoration. ENSTIB is the leading scientific research facility for wood in France. The group meets in Paris every September to propose new areas of study. Research is conducted by advanced students of ENSTIB, and the results are published the following year. In the past, the group has done a study of animal glues and explored the use of PEG to return warped wood to its original configuration. This year's study topic is "Ameliorations to the Procedure of Gluing Veneer and the Redressment of Support Panels." Please contact Patrick Edwards for further information. He can be reached at (017) 236- or e-mail him at edenste@junio.com

FURNITURE EXHIBITS: As a reward for making it through another year, you might consider treating yourself to one or all of the outstanding furniture shows that are currently up. Just opened is an extraordinary exhibit that was 10 years in the making: *Furniture of the American South* at the DeWitt Wallace Decorative Arts Gallery at Colonial Williamsburg, to December 1998. The display of furniture there is innovative and thought-provoking, and a magnificent catalog accompanies the exhibit. The Brooklyn Museum of Art recently opened *The Furniture of George Hunzinger: Invention and Innovation in Nineteenth-Century America*, on exhibit until February 15. Lastly, for a little compare and contrast, the Museum of Fine Arts, Boston is showing *Beyond the Screen: Chinese Furniture of the 16th and 17th Centuries* to May 1999.

SPRING ELECTIONS: It's almost

that time again. We will be forming a Nominating Committee to choose the next WAG program chair. Voting will be done by mail before the annual meeting. Do you know anyone who would like to expand his or her AIC involvement? Would you like to be the next program chair for WAG? Write to me with your thoughts, comments, gripes, etc.—Christine Thomson, WAG Chair, Robert Mussey Associates, [redacted] Boston, MA 02136; [redacted] t

In Memoriam

Harold James Plenderleith

Harold Plenderleith, a prominent member of the international group of conservators who founded IIC in 1950 died on 2 November 1997 in his hundredth year. He was Keeper of the British Museum Research Laboratory, 1949 to 1959, and first director of the "Rome Center", now known as ICCROM, 1959 to 1971.

In 1924, Plenderleith was recruited by the Department of Scientific and Industrial Research (DSIR) to work under the direction of Dr. Alexander Scott in a small laboratory which had been established at the British Museum in 1919 to investigate the causes of the deterioration of certain types of museum objects during war-time storage in the underground railway tunnels. In 1931 the laboratory was transferred from DSIR to the Museum and Plenderleith became an assistant keeper; he was promoted to deputy keeper in 1938.

In the 1920s he was involved with Howard Carter on the scientific analysis of finds from the tomb of Tutankhamen and in the 1920s and 1930s with the analysis and conservation of Sir Leonard Wooley's finds from the excavations at Ur of the Chaldees. His first 10 years of museum experience led to the publication of *The Preservation of Antiquities* in 1934, which was followed by *The Conservation of Prints, Drawings and Manuscripts* in 1937 and *The Preservation of Leather Bookbind-*

ings in 1946. In 1956 he published *The Conservation of Antiquities and Works of Art* (and a second edition, with A.E.A. Werner, appeared in 1971).

In the 1930s international cooperation in the field of museum conservation was gathering pace, with Plenderleith playing an ever-increasing role. The League of Nations established an International Museum Office which organized conferences in Rome (1930s), Athens (1931), Paris (1933) and Madrid (1934) to discuss the conservation of works of art, antiquities and monuments. Plenderleith was present in Paris and Madrid and was joint editor of a manual on the conservation of paintings which derived from these meetings. However, this cooperation came to an abrupt end with war in Europe. Even the first specialized journal devoted to this field to which Plenderleith contributed several papers, *Technical Studies in the Field of Fine Arts*, published by the Fogg Art Museum at Harvard University, ceased publication in 1942.

Plenderleith was too old for war service in 1939, but he played a key role in saving the Museum collections from bombing by working with the Director, Sir John Forsdyke, to get as much as possible away to safety in various country houses and a slate quarry in Wales. This time round, however, thanks to the work of Harold Plenderleith, much more was known about the optimum storage conditions for antiquities so that the "safe" destinations were not only safe from bombing but safe from the point of view of the environment. Plenderleith was later to record in a lecture delivered at the British Museum in November 1978 to mark his eightieth birthday that "all the antiquities came back this time in perfect condition."

After the war, under Plenderleith's vigorous leadership, the British Museum Research Laboratory branched out into C 14 dating and developed the scientific examination of antiquities by acquiring a battery of analytical instruments for the rapid analysis of metals, pigments, ceramics and gemstones. Plenderleith had, by this time, become an international figure, much in demand as a lecturer and consultant, and it was not a surprise, therefore

when he was invited by UNESCO in 1959 to be the first director of its new International Centre for the Study of the Preservation and Restoration of Cultural Property in Rome. He spent 12 years there, developing teaching courses and traveling the world on advisory missions until final retirement in 1971. He and his wife Elizabeth (always known as Tibbie), whom he had married in 1926, retired to Dundee, where she died in 1982. There were no children.

In the late 1940s on a visit to Harvard, Ian Rawlins (Scientific Advisor to the Trustees of the National Gallery) was asked if he would be interested in helping to form an international body for conservation. He agreed on condition that Harold Plenderleith was invited to be treasurer. Thus was IIC born, with George Stout as President, Ian Rawlins as Secretary, and Harold Plenderleith as its first honorary treasurer (1950 to 1958). He served as Vice-President from 1959 to 1965, and again from 1968 to 1971, and was President from 1965 to 1968. In 1961, IIC held its first international conference in Rome, in which Plenderleith was much concerned. At this conference he gave the first Forbes Prize Lecture, with the title "Unsolved Problems in Conservation."

Harold Plenderleith was a big man with a broad Scots accent, of which he was proud. He was universally liked, and regarded as the doyen of museum conservators right up until his death. He gave of his services instinctively, being a member of the Scientific Advisory Committee of the National Gallery for 46 years (1935 to 1981) and its chairman from 1944 to 1958, Professor of Chemistry at The Royal Academy of Arts, 1936 to 1959, and Rhind Lecturer at Edinburgh in 1954. He was created CBE in 1959 and awarded the Gold Medal of the Society of Antiquaries of London in 1964, the Gold Medal of the University of Young Nam, Tae Gu, Korea in 1970, and the Bronze Medal of UNESCO in 1971. He accepted Honorary Fellowship of IIC in 1971, a US Department of the Interior Conservation Service Award in 1976 and an ICCROM International Oscar in 1979. His alma mater awarded an honorary doctorate in 1957.

In 1987 he attended the Jubilee Conference of the Institute of Archaeology of London University and its proceedings were dedicated to him as were those of a British Museum conference in 1988, the year in which his former colleagues around the world celebrated his ninetieth birthday with a manuscript book of reminiscences. As recently as November 1995 he was in Rome to receive a bronze bust by the sculptor Peter Rockwell, which will stand in the new laboratories at ICCROM which will bear his name. In September 1996 he traveled to Edinburgh to receive a specially struck silver medal from the ICOM Committee for Conservation which was holding its triennial conference. Within the space of half an hour he received three standing ovations from 600 conservators, many of whom were not even born when he retired from the British Museum.

Harold Plenderleith suffered a stroke in 1987, from which he made a full recovery. He married Mrs Margaret MacLennan (née McLeod) in 1988, and thereby acquired a step family, who sustained his final years in great happiness.—Andrew Oddy, reprinted in part from the *IIC Bulletin*, no. 6, November 1997, pp. 1-2

Steve Ray

Steve Ray, 47, died unexpectedly on Wednesday, October 22, 1997. Steve Ray was objects conservator at Colonial Williamsburg and had recently been promoted to one of the department's team leaders.

Before coming to Colonial Williamsburg Steve Ray worked for many years at the Richmond Conservation Studio with Cleo Mullins. Those who knew him deeply respected his work and dedication to conservation. He was simply one of the most talented and imaginative bench conservators many of us have had the privilege to know; with a rare charismatic personality that went far beyond the lab walls.—David Harvey, Colonial Williamsburg Foundation

Steen Bjarnhof

Steen Bjarnhof, 72, Danish paintings

can cause. Emphasis was put on the importance of including appropriate training in scientific principles for conservators and training in conservation principles for scientists, to foster interdisciplinary understanding of one another's technical language and responsibilities. These issues were highlighted by such papers as Gillian Roy "The Relevance of Science Training to the Conservation Practitioner Now," as well as Mary Brooks and Sheila Fairbrass in "Literacy in Science, Using the Language in Conservation."

Three case studies of easel painting brilliantly illustrated the roles of science and conservation in the design of treatment of works of art, as presented by Aviva Burnstock in her paper, "Scientific Examination and the Restoration of Easel Paintings at the Courtauld Institute of Art: Selected Case Studies." Through the three examples, Burnstock best displayed how science supported the conservation process and where the role of science ends and that of conservation predominates. Burnstock, also talked about the approach of postgraduate courses in conservation at CIA (wall painting, easel painting and textile conservation) that favor the direct involvement of conservators in scientific investigations by focusing on problems and deciding the best approach for investigation.

Speakers also presented case studies in which science was applied to develop new treatments and preservation strategies. Although each was very interesting, they did not all adequately illustrate how science supports conservation. Case studies covered the conservation of a large number of types of artifacts such as paper, textiles, stained glass, gold enamel, Indian polychrome sculpture, easel painting, Chinese grottoes, and botanical collections. Scientific methods included X-radiography, infra-red reflectography, SEM-EDX, laser cleaning, laser-induced breakdown spectroscopy, laser-induced fluorescence, risk analysis, images comparison and evaluation, gas pollution monitoring, and environmental studies.

Conference preprints are available as *The Interface between Science and Conservation*, edited by Susan Bradley, British Museum occasional paper, no. 116, London 1997.—Francesca Pique, Getty Conservation Institute

Conservation Science at the Eastern Analytical Symposium, November 1997

Conservation and cultural heritage science and analysis appear annually at the Eastern Analytical Symposium (EAS) in a full day of invited papers generously supported since 1994 by EAS, the EAS Program Committee, and other sponsors such as the Association for Preservation Technology International, the S. H. Kress Foundation, the New York Conservation Foundation, the New York Microscopical Society, and the U.S. Department of Interior's National Center for Preservation Technology and Training. Conservator-analyst and EAS Governing Board member John Scott (New York Conservation Center; Princeton University) and an invited chairperson produced two technical sessions with speakers reporting on instrumental analysis in research laboratories, collections management, and in studio and field projects.

The November 18, 1997, EAS sessions were organized by Scott and Dr. Jonathan Leader of the South Carolina Institute of Archaeology and Anthropology (SCIAA). Leader's morning session, "Imaging the Unseen," presented methods for nondestructive analysis of historic shipwrecks and other submerged cultural resources. Scott's afternoon session covered art and architectural conservation research and technology.

Leader's opening remarks introduced the session's primary focus on new and emerging computer-based nondestructive and remote sensing technologies and their applications in the analysis, preservation, and management of marine cultural resources. His subsequent paper described the recovery of information from a civil war submarine, which combined the featured methods and tested their usefulness for research and cultural management. The effort to locate and study the submerged and buried *H. L. Hunley* was the result of a joint state and federal task force, including among others, SCIAA, the firms Edgetech, Inc. (Milford, Massachusetts) and Oceaneering Inc. (Upper Marlboro, Maryland), and metallurgist Dan Polly (Oxnard, California).

Darren Moss, of Field Applications

Engineering at Edgetech, discussed and illustrated underwater SONAR methods for finding and charting locations, shapes, and surrounding features of marine-buried objects without disturbing underwater environments. Lawrence Karl, of Oceaneering's Advanced Technologies Group, presented its "Ship Shape" mapping system, which integrates diver-mounted video, acoustic navigation, electronic spotting, and ultrasonic measurement with structural drawings, for very precisely charted in-water measurements of iron and steel marine corrosion. Polly illustrated methods of evaluating corrosion of submerged surfaces without the physical connections needed for conventional electrochemical methods. Polly derives spatial plots of fields associated with corrosion, galvanic coupling, and cathodic protection from vector quantification of directly measured bulk media current flux and voltage gradients. All these methods enhanced assessment of the *Hunley's* present condition.

On a related, John Stewart of Parks Canada, explained Canadian philosophy of submerged cultural resources in Canada's national parks and national historic sites. Using examples of 16th-, 18th-, 19th-, and 20th-century wrecks, Stewart described physically simple systems set up to provide measurable indicators of condition. Monitoring is fundamental to the Parks Canada resource management system, to resource care decisions, and to evaluation of resource stewardship.

In the afternoon, Marcello Picollo and Dr. Costas Fotakis each presented related methods for nondestructive multispectral imaging of paintings. Picollo and his colleagues at the Istituto di Ricerca sulle Onde Elettromagnetiche (IROE, Florence) have recently combined imaging and spectral techniques to produce correlated data. They have constructed an instrument incorporating a 400-2000 nm Hamamatsu Vidicon and a system of 30 narrow-band interference filters; operation is computer-controlled. Picollo showed the detection and mapping of retouching and certain pigments on panel paintings. At the Foundation for Research and Technology, Hellas (FORTH, Crete), Institute for Electronic Structure and Laser, Dr. Costas Balas, Fotakis, and colleagues have developed and produced

conservator passed away, of a stroke, while on holiday in France on September 27, 1997. He was a former rector and head of department at the Royal Danish Academy of Fine Arts, the School of Conservation, IIC-Fellow, former ICOM-CC vice-chair, and Honorary Member of ICOM-CC.

Steen Bjarnhof served the conservation profession for more than 50 years and had an immense influence on the positive status of conservation in Denmark. He created highly professional conservation departments in various Danish museums (including the Royal Danish Museum of Fine Arts), founded the academic training program, the School of Conservation in Denmark, and over the years established a network of international contacts between the conservation profession in Denmark and abroad. For example he leading the Nordic Rescue Team after the flood in Florence in 1966 and participating in several conservation projects, through his involvement with IIC and ICOM-CC. Steen Bjarnhof's famed organizational talent was indispensable for a large number of projects and achievements and he will be duly missed, also as a teacher of nearly all Danish conservators. —Mikkel Scharff, Head of Department, School of Conservation, Denmark

Emil G. Schnorr

Emil G. Schnorr, 71, of Northampton, Massachusetts, died at his home on October 19, 1997, after a long illness. He was the chief conservator and curator of arms and armor at the George Walter Vincent Smith Art Museum in Springfield, Massachusetts from 1952 until his retirement in 1994. At the time of his death, he was the distinguished curator-emeritus of conservation and arms and armor. He was a consultant to many museums, schools and colleges, including Deerfield Academy, Memorial Hall Museum in Deerfield, Mount Holyoke College, Amherst College, Smith College Museum, and Wistarihurst Museum in Holyoke.

Born in Germany, Emil G. Schnorr came to this country in 1951 and settled in the Northampton area. He was a graduate of the Academie of Fine Arts in Stuttgart, Germany. He was an adjunct professor of art at Springfield College and a lecturer at the Win-

terthur Museum, University of Delaware. He also served on the advisory board for Crescent Paper Company of Lee, Massachusetts. Emil G. Schnorr was a member of the IIC, AIC, the Appraisers Association of America, the New England Conservation Association, the National Society of Guilders, and the Japanese Sword Society of America.

Emil G. Schnorr is survived by a daughter and son-in-law, Karine and James Brennan of Dartmouth, New Hampshire. His wife, the former Marga A. Garbe, died in 1995.

Memorial contributions may be made to the Emil G. Schnorr Conservation Fund, Springfield Library and Museums (president's office), 220 State St., Springfield, MA 01103.

Conference Reports

The Interface between Science and Conservation, British Museum, London, April 1997.

An international conference on "The Interface between Science and Conservation," organized by the Conservation Department of the British Museum, took place in London April 2-4, 1997. The conference was well attended, with approximately 150 delegates and 30 lecturers, of which 15 were from England, 5 were from the rest of Europe, and 5 were from the United States and Canada. The audience was primarily composed of conservation scientists, with a smaller number of conservators in attendance.

The conference theme aimed to analyze the role and the relationship of science and conservation. Topics included: how scientists work with conservators to understand how and why museum objects deteriorate, the appropriate properties (compatibility, reversibility, and durability) of conservation materials, and efforts to slow deterioration and ensure long-term stability by addressing environmental concerns. These themes were illustrated through such papers as D. Erhardt and others, "The Determination of Appropriate Museum Environments" and Boris Pretzel, "Sticky Fingers—An Evaluation

of Adhesives Commonly Used in Textile Conservation."

Conservation is today a multidisciplinary field, and conservation scientists often need to interact with museum curators, designers, architects, engineers, and site managers as well as conservators. This interaction is particularly evident in conservation of sites where an understanding of the causes of deterioration will effect plans for their elimination. In each case, scientists and conservators together need to identify and address active causes of decay through a study of the condition and a review of the history of the site prior to intervention. These topics were specifically addressed in Francesca Pique's paper, "The Role of Scientific Examination in the Planning of Preservation Strategies: Cave 6, at Yungang, China."

The value of physical proximity of conservation scientists to collections and conservators was highlighted by Norman Tennent in his paper, "Conservation Science, A View from Four Perspectives." The speaker advised that only when scientists work closely with conservators can they produce useful results that have practical applications for the preservation of our cultural patrimony.

In her paper, "The Impact of Conservation Science at the British Museum," Susan Bradley described the long history of interaction between science and conservation at the British Museum. She presented wonderful examples of how the collaboration between scientists and conservators has played an important role in collection care and in the development of the Conservation Department of the museum.

The results of a successful collaboration between scientists and conservators were presented by David Thickett and Celestine Enderly in their case study, "The Cleaning of Coin Hoards and the Benefits of a Collaborative Approach." The difficulties in integrating scientific information with more qualitative sources was highlighted in Jerry Podany and David Scott's talk "Looking through Both Sides of the Lens: Why Scientists and Conservators Should Know Each Other's Business."

Another important theme concerned difficulties in communications between conservators and scientists, and the tensions that these difficulties

a computer-controlled 320-1550 nm system incorporating two optical sensors and an acousto-optical monochromator. Fotakis presented applications in infrared reflectography, false-color infrared, ultraviolet visible fluorescence, and multi-spectral color analysis.

Fotakis also discussed laser-induced fluorescence spectroscopy (LIF) as a nondestructive method of laser-induced breakdown spectroscopy (LIBS) for analyzing elemental composition at various depths in surfaces. He showed how LIF/LIBS is used for online, real-time control to prevent damage in laser cleaning of paintings. FORTH leads in developing appropriate excimer laser technology for conservation.

Scientists from the National Gallery of Art (NGA, Washington, D.C.) discussed two topics of current research. Dr. Nobuko Shibayama spoke about her application of liquid chromatography/mass spectroscopy (LC/MS) to the analysis of artists' and conservation materials, using atmospheric pressure chemical ionization (APCI) and electrospray ionization (ESI). These analytical techniques are being developed for the analysis of high molecular weight or thermally labile compounds such as intact lipids and proteins, and polymerized or oxidized degradation products of oils and resins, which are not readily analyzed using other methods. These analyses were used to describe studies of leaching effects in the cleaning of paintings and paint media formulation. NGA Scientific Research head Dr. Rene de la Rie described his department's NCPTT-funded project to investigate new protective coatings for outdoor bronze sculpture and ornamentation. The project's principal investigator Lynn Brostoff prepared a paper about the application of reflection-absorption infrared spectroscopy (RAIRS) and attenuated total reflectance spectroscopy (ATR) to the study of metal/coating interfaces.

Conservation scientist Janice Carlson of the Winterthur Museum presented a nicely constructed technical study of two painted wooden Pennsylvania German chests, a study she undertook in collaboration with Winterthur head conservator Gregory Landry. They used many instrumental techniques, and their knowledge of history in woodworking and paint technologies, to aid connoisseurship in distinguishing between two very similar and fine chests, one a sus-

pected forgery. Carlson and Landry have concluded that one chest is probably of late-18th-century craft, while the other may date from the late 19th century.

Dr. Blythe McCarthy, Getty Fellow, read a paper by Dr. Eric Doehne and Dr. Carlos Rodriguez-Navarro of the Getty Conservation Institute on the dynamics of clay and salt damage in stone. When stone contains significant amounts of clay, water-swelling of the clay can lead to serious damage. A series of experiments have documented that some salts recrystallize in solution, and thus destructively within the stone, and others at the water/air interface, thus harmlessly outside the stone. Relative humidity, evaporation rate, and salt type were found to be important factors. Very interesting sequences of crystal growth from time-lapse video and images of disruptive crystals from environmental scanning electron microscopy (ESEM) were shown.

The EAS Conservation Science Technical Sessions are becoming an important international event for sharing and finding out about research, methods under development, and accessible technologies for instrumental analysis in the conservation of cultural heritage.—John Scott, Director, New York Conservation Center

1998 Directory Corrections

DEBORAH A. DE ANGELIS:
OB PT WA

ANTOINETTE DWAN

Correct address: [REDACTED]
Fresno, CA 93720; [REDACTED]
fax, [REDACTED]; [REDACTED]

MARY CLERKIN HIGGINS
Correct phone: [REDACTED]

CAROL SUE WHITEHOUSE

Correct address: [REDACTED]
Circle, Louisville, CO 80027; [REDACTED]
[REDACTED]

People

DOREEN BOLGER has been appointed director of the Baltimore Museum of Art. She was formerly the director of the Museum of Art at the Rhode Island School of Design.

MIGUEL ANGEL CORZO, director of the Getty Conservation Institute, was awarded a UNESCO medal at the UNESCO headquarters in Paris. The award was in recognition of his "life-long international activities on behalf of the arts."

ABBOTT LOWELL CUMMINGS received the Henry Francis du Pont Award honoring his nationwide contributions to the study of American architectural history and decorative arts. It was presented at Winterthur Museum, Garden & Library, Winterthur, Delaware.

ELMER EUSMAN has accepted a position as paper conservator in the Museum Boijmans van Beuningen in the Netherlands, Museumpark 18-20, 3015CX Rotterdam. 31-10-4419508; fax: 31-10-4360500; [REDACTED]

PAUL JETT has been named head of the department of conservation and scientific research at the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.

B. D. NANDADEVA is the first graduate of the Ph.D. program in art conservation at the University of Delaware. His dissertation is titled "Materials and Techniques of Kandyan and Southern Schools of Mural Painting of Sri Lanka: Mid-Eighteenth to Late-Nineteenth Centuries."

INGRID A. NEUMAN would like to announce the formal opening of her private practice specializing in the conservation of three-dimensional ethnographic objects, decorative objects and fine art sculpture. She is also offering other services such as surveys, assessments, workshops, lectures and documentation. Her new business address is: [REDACTED] Williamstown, MA 01267; [REDACTED] or [REDACTED]

PETER SMITH was appointed executive director of the Center for Book Arts in New York.

ELIZABETH SYWETZ has just been appointed to the position of deputy director of the Institute of Museum and Library Services at the

Office of Museum Services, Washington, D.C. She was formerly executive director of the Western New York Library Resources Council in Buffalo, New York.

SARA WOLF will be the first to hold the position of Margaret Wing Dodge Chair in Conservation at the Textile Museum. She is presently director of conservation and collections management of the Textile Museum.

LUIS NERI ZAGAL has opened a new conservation business, Neri Zagal Fine Art, Inc. He specializes in paintings, furniture, sculpture, ceramics, frames, and gilded wooden objects. He can be reached at [redacted] a [redacted], NE, Albuquerque, NM 87110; [redacted] fax: [redacted]

Recent Publications

Research Techniques in Photographic Conservation, edited by Mogens Koch, Tim Padfield, Jesper Stub Johnsen, and Ulla B@gvad Kejser. This volume is the proceedings of a conference held in Copenhagen 14-19 May 1995, attended by conservators, researchers, and users of photographic collections. Papers describe the preservation policies in different countries; discusses the methodology of treatment, including how to identify, examine, and treat a variety of materials; focuses on how to predict deterioration over time, including a discussion of accelerated aging tests and potential for making predictions; and presents current research needs and standards of conservation. Published by the Royal Danish Academy of Fine Arts, School of Conservation, Esplanaden 34, DK-1263 Copenhagen, Denmark.

Traces of the Past: Unraveling the Secrets of Archaeology through Chemistry, by Joseph B. Lambert. This book is a readable overview of the history and principles of chemical analysis of archaeological materials. Using scientific methods such as radiocarbon dating, DNA analysis, and elemental fingerprinting, this book explores the chemical development of the materials of daily life and the chemical analysis of these materials as discovered in the archaeological context. Each

chapter focuses on a different class of material available to the archaeologist from stone to ceramics to organic materials to metals. 1997. 319 pages, \$30, hardcover. Available from: Helix Books, Addison-Wesley, Reading, MA; <http://www.aw.com/gb/>

The Administration of Television Newsfilm and Videotape Collections: A Curatorial Manual, edited by Steven Davidson and Gregory Lukow. This manual codifies for the first time the procedures for caring for television newsfilm and collections. Other topics covered include appraising collections, establishing appropriate storage conditions, archival processing, cataloging and user policies. 246 pages. \$35 plus \$6 shipping, softcover; Contact: National Center for Film and Video Preservation, American Film Institute, 2021 N. Western Ave., Los Angeles, CA 90027; fax (213) 856-7616 or Louis Wolfson II Media History Center, Miami-Dade Public Library, 101 W. Flagler St., Miami, FL 33130; fax (305) 375-4436.

Old Master Prints and Drawings, A Guide to Preservation and Conservation by Carlo James, Caroline Corrigan, Marie Christine Enshaian, and Marie Rose Greca, translated and edited by Marjorie B. Cohn. The English version of the *Manuale per la conservazione e il restauro di disegni e stampe antichi* (1991) provides a comprehensive guide to the preservation and conservation of the works of art on paper by Old Masters. Part 1 deals with the material character of works of art on paper, including the historical background of paper manufacture as well as different drawing and printing techniques. Other sections discuss the preservation and the conservation of works of art on paper, including their history, present-day curatorial care, environmental concerns, and specific conservation issues such as conditioning, reversibility, and the relationship between the curator and the conservator. The final section deals with specific conservation techniques, including removal of old mountings and linings, stain removal, bleaching, deacidification, consolidation and integration, lining, and integrating colors. Hardcover. 319 pages, illustrated. \$110.50. Contact: Universi-

Interested in Becoming a Book Reviewer?

If you would like to review books for *JAIC*, please contact Catherine Sease at Conservation and Collections Management, Field Museum, Roosevelt at Lake Shore Dr., Chicago, IL 60605; (312) 922-9410 ext. 369; fax (312) 427-7269; sease@fmppr.fmnh.org

ty of Michigan Press, P.O. Box 1104, Ann Arbor, MI 48106; (313) 764-4388, UM.Press@umich.edu

Death of a Moai, Easter Island Statues: Their Nature, Deterioration and Conservation by A. Elena Charola. Easter Island Foundation Occasional Paper 4. This book presents the problems and potential solutions involved in trying to preserve the stone statues and rock art of Easter Island. Topics discussed include the formation of the island itself as it relates to the resulting rock and the technology involved in making the statues. The current understanding of the means and methods used to preserve these statues are also discussed with an emphasis on preventive conservation. 49 pages, illustrated, softcover. To order, contact: The Easter Island Foundation, 936 Jordan Circle, Woodland CA 95695.—Compiled by Catherine Sease, *JAIC* Book Review Editor, Conservation and Collections Management, Field Museum, Roosevelt at Lake Shore Dr., Chicago, IL 60605; (312) 922-9410 ext. 369; fax: (312) 427-7269; sease@fmppr.fmnh.org

Worth Noting

Washington Conservation Guild Debuts New Web Site

The new site has two sections, one section for professional conservators in the Washington, D.C. area which contains announcements of upcoming WCG meetings and other professional activities, and one section for the general public containing various articles such as a description of conservation and how to

find a conservator as well as outreach activities. The site is hosted by Conservation OnLine (CoOL); <http://palimpsest.stanford.edu/wcg/>

CCAHA Receives Grant from NEH

The Conservation Center for Art and Historic Artifacts (CCAHA) received \$203,000 from the National Endowment for the Humanities (NEH). The grant supports three one-day workshops on topics such as handling architectural materials, managing a mold outbreak and recovery of water-damaged paper-based materials in disaster situations as well as preservation overview surveys for non-profits at a reduced rate. The workshop covering overview surveys includes a full-day review of preservation efforts at one institution, as well as an extensive report to assist in setting preservation priorities. To request an application or for additional information, please contact: Susan W. DuBois, [REDACTED] Philadelphia, PA 19103; [REDACTED] fax: [REDACTED]; CCAHA@hslc.org

World Bank and Getty Trust Partner to Sustain Cultural Heritage

This operational partnership will support access to, conservation of and education about cultural heritage. They will be working together to:

- Identify specific operations and projects where the Bank and the Getty can collaborate to protect and sustain cultural heritage;
- Jointly undertake pilot projects in cultural heritage and develop a research and evaluation agenda to assess the performance of these projects;
- Develop the Bank's knowledge of current international standards of conservation and documentation practices and identify potential applications of Getty expertise;
- Mobilize financial and institutional resources for these objectives.

National Heritage Board Central Repository Singapore

By mid-1998 some 65,000 artifacts representing the cultural heritage of Sin-

gapore's multiethnic communities will find a permanent home in a custom-built repository known as the National Heritage Board Central Repository. Located in Jurong, the repository is the first of its kind in Southeast Asia, offering not only storage space but also state-of-the-art facilities deserving of the country's treasures that come under the custody and care of the National Heritage Board (NHB).

Built on a 6000 sqm site, the building offers 8,000 sqm of storage space, four times the current storage space for artifacts at the National Museum building and its various off-site premises. Artifacts from three separate museums will be stored categorically by their material composition.

Conservator's Emporium

William and Yolanda Foster, formerly with Conservation Materials, have recently opened Conservator's Emporium in Reno, Nevada. Bill keeps up the business and Yolanda is a chemist; together they hope to maintain the personal attention which was a hallmark of Conservation Materials under Doug Adams. Address: [REDACTED] Reno, NV 89511; [REDACTED] fax: [REDACTED].

MAC (Research) Degree Program, Queen's University, Canada

Conservators with a minimum of five years experience are invited to apply for admission to the MAC (Research) degree program now being offered by the Art Conservation Program at Queen's University. Specific requirements for application include the completion of a four-year undergraduate degree as well as studio courses and a chemistry component.

The degree requires advanced lecture courses, research, and the completion of a thesis. Students are expected to complete course work and research during an initial on-campus residency period.

Address: Coordinator of Graduate Studies, Art Conservation Program, Queen's University, Kingston, ON K7L 3N6, Canada; (613) 545-2156; fax (613) 545-6889.

THE ANDREW W. MELLON FELLOWSHIP IN PAPER CONSERVATION THE ART INSTITUTE OF CHICAGO

The Art Institute of Chicago is offering an advanced fellowship in paper conservation beginning fall 1998, with the possibility of renewal for a second year. The Fellow will have the opportunity to work on a variety of treatments and will carry out a publishable research project. Candidates must have a master's degree in conservation and at least 1 year of practical experience beyond graduation, or equivalent experience.

The Fellow will receive \$22,000/year and benefits (including health, dental, and vacation), research leave and travel allowance of \$3,000. Interested applicants should send résumé, transcripts, and 3 professional references to Kim Kruskop, Coordinator of Internship Programs, MC/742, The Art Institute of Chicago, 111 S. Michigan Ave., Chicago, IL 60603-6110. EOE.

THE ANDREW W. MELLON FELLOWSHIP IN PHOTOGRAPH CONSERVATION THE ART INSTITUTE OF CHICAGO

The Art Institute of Chicago is offering an advanced two-year Fellowship in Photograph Conservation beginning summer or fall 1998. The Fellow will have the opportunity to work on the examination, treatment, technical analysis, storage, and installation of photographs (including contemporary and mixed media objects) and will carry out a publishable research project. Candidates must be graduates of recognized conservation training programs or have equivalent experience, with a maximum of three years postgraduate experience.

The Fellow will receive salary commensurate with experience, plus benefits, research funds, and travel allowance. Interested applicants should send résumé and official transcripts; and 3 letters of recommendation should be submitted independently by referees; to Kim Kruskop, Coordinator of Internship Programs, MC/742, The Art Institute of Chicago, 111 S. Michigan Ave., Chicago, IL 60603-6110. EOE.

Conferences, Courses & Seminars

Call for Papers

July 13-17, 1998. La Habana, Cuba. Fourth International Congress on the Restoration of Buildings and Architectural Heritage. Papers are due January 30, 1998. Submit to: Miguel A. F. Matran, Casa de los Capitanes Generales, C/Carrerra, 5, 38201 La Laguna (Tenerife), Canary Island, Spain; phone and fax: 34-226-01167; iicp@tst.hnet.es

September 23-28. Chicago. "The Genesis of Genius: Frank Lloyd Wright's Vision for the American Prairie." The Frank Lloyd Wright Building Conservancy Annual Conference will focus upon Wright's early work, but other topics are welcome. Categories for consideration are: new scholarship on Wright; presentations on aspects of the preservation of Wright buildings; presentations from original clients, homeowners, and persons associated with Wright; and topics relevant to the mission of The Frank Lloyd Wright Building Conservancy. Abstracts (1-2 pages) of the one-half hour presentation outlining theme and development are due by January 15 to: Chair, Conference Committee, Frank Lloyd Wright Building Conservancy, Chicago, IL 60604-3815; fax (312) 467-1000.

November 5-7, 1998. Williamsburg, Virginia. "Light and Lighting Historic Structures that House Collections." Third Association for Preservation Technology International and American Institute for Conservation Symposium on Museums in Historic Buildings will consider the specific needs of historic structures that house collections, the history of their natural and artificial lighting systems, and the challenge of meeting practical lighting requirements without compromising either the structure or its artifacts. This sym-

posium aims to test the application of the New Orleans charter for the Joint Preservation of Historic Structures and Artifacts to specific projects that involve light and lighting. Abstracts (250-500 words) for proposed 25-minute presentations are requested by February 1 to Dr. Thomas H. Taylor, Jr., Chair of the Steering Committee, Third APT/AIC Symposium on Museums in Historic Buildings, P.O. Box 3511, Williamsburg, VA 23187; fax (757) 220-7787; [redacted] Please include a 75-100 work biography. In cases where there is more than one presenter, a single contact person should be identified.

Mid-November. Somerset, N.J. Annual Eastern Analytical Symposium (EAS) is a five-day event that covers many areas of scientific instrumental analysis through technical sessions of invited and contributed papers, lunchtime colloquia, a curriculum of short courses, workshops, and tutorials, and a large commercial exposition of current technology. A full day of papers on science and analysis in conservation practice and research is included. Proposals should be sent by February 15 (extended deadline) to New York Conservation Foundation, P.O. Box 20098LT, New York, NY 10011-0008; jscott@panix.com

For general information on EAS 1998 visit <http://www.eas.org> or contact EAS at easinfo@aol.com or at P.O. Box 633, Montchanin, DE, 19710.

May 13-16, 1999. Toronto. "Looking at Paper: Evidence and Interpretation" will feature recent art historical and bibliographic research focusing on the examination of historic and contemporary papers. Abstracts due January 15, 1998 to: Looking at [redacted] E; Toronto M4Y 2N9, Canada; fax: [redacted]; [redacted]

September 8-10, 1999. London. "Reversibility—Does It Exist?" Abstracts due March 31, 1998 to: Sara Carroll, Dept. of Conservation, British Museum, Great Rus-

sell St., London WC1B 3DG, UK; fax: 44-171-323-8636; conservation@british-museum.ac.uk ▲

General

1998. London. IAP 1998 Professional Development Programme. One-week courses held in London and elsewhere during 1998. Topics include the care and conservation of scientific instruments; care and conservation of musical instruments; conservation of gilded surface; examination of cross-sections of paint layers; structural stabilization of canvas paintings (including lining using suction techniques); pigments and the polarizing microscope; metallography of ancient metals; conservation of decorated interiors; and others. Contact: James Black, Coordinator, IAP, [redacted], London WC1H 0PY; 44-171-387-9651; fax: 44-171-388-0283; [redacted]

January 19-20 or March 16-18, 1998. Liverpool, England. Introduction to Laser Cleaning in Conservation. Contact: Laser Technology Conservation Center, National Museums and Galleries on Merseyside, Whitechapel, Liverpool L1 6HZ, UK; 44-151-478-4904; fax: 44-151-478-4990; sculpture@nmgmcc1.demon.co.uk ▶

January 1998-June 2000. Philadelphia. "Preservation Overview Survey Program." Conservation Center for Art and Historic Artifacts. Preservation Overview Surveys serve nonprofit organizations, including libraries, archives, museums, educational institutions, and historical organizations that have paper-based collections of long-term value to the study and understanding of the humanities. In 1998, the architectural records workshop will be presented in Austin, Texas, in cooperation with AMIGOS Bibliographic Services; and in New Orleans, Louisiana, in cooperation with the Southeastern Library Network (SOLINET). The mold and salvage workshops will be held in 1999 and 2000 at various locations throughout the mid-Atlantic

region. Contact: Susan W. DuBois, Preservation Services Representative, CCAHA, 264 South 23d St., Philadelphia, PA 19103; (215) 545-0613; fax: (215) 735-9313.

February 9-12. Arlington, Virginia. National Conference on Cultural Property Protection sponsored by the Smithsonian Institution will focus on the challenges of optimizing security with minimum resources. The program will feature sessions on: international art theft, managing bomb incidents, fire safety, integrated access control, pre-employment screening, risk management, computer, tech/ security, leadership/officer training, letter/package screening, diversity, electronic security standards, physical security standards, workplace violence, and video surveillance. Contact: (202) 633-9446.

March 12-14. Boston. "Restoration and Renovation" will feature displays of preservation products and services from more than 200 companies, including many from Europe. Beginning on March 11, there will be three day-long technical training seminars, including one on the Americans with Disabilities Act and Historic Integrity, sponsored and led by the National Preservation Institute. The extensive conference program of over 40 sessions includes a workshop on authenticating and restoring antique furniture and another on decorative painting, and sessions on terra cotta restoration; laser cleaning and mass deacidification of books; changes in preservation standards; as well as a track of six sessions on objects and collections. Preregistration deadline is February 20. Contact: EGI Exhibitions, (978) 664-8066; fax (978) 664-5822; show@egixlib.com

▼ See the July 1997 *AIC News* for more information

▶ See the September 1997 *AIC News* for more information

▲ See the November 1997 *AIC News* for more information

March 26, 1998. Washington, DC. "Exhibitions: New Preservation Technologies, Standards, and Models." 13th Annual National Archives and Records Administration Preservation Conference. Contact: Conference Coordinator (NWD), 8601 Adelphi Rd., Rm. 2800, College Park, MD 20740; (301) 713-6705; fax: (301) 713-6653; preserve@nara.gov ▲

May 26-30, 1998. Worcester, MA. "Making High Quality Replicas of Museum Objects" sponsored by International Academic Projects of London and the Worcester Art Museum. Participants will learn the optimal techniques required to make high quality resin replicas for exhibition, educational and conservation purposes. Procedures and topics include molding and casting materials and their safe use; moldmaking principles; making silicon rubber molds; the use of molds for multiple replicas; mixing, storing, and using epoxy resin; the application of pigments; and finishing and retouching. Contact: Paula Artal-Isbrand or Tony Siegel, Conservation Dept., Worcester Art Museum, 55 Salisbury St., Worcester, MA 01609; (508) 799-4406; fax (508) 798-5646.

May 28-30, 1998. Winterthur, DE. Third Conservation Infrared Users Group (IRUG) meeting. Contact: Janice Carlson, Winterthur, (302) 888-4732; jcarlson@brahms.udel.edu or Beth Price, Philadelphia Museum of Art, (215) 684-7552. ▼

Architecture

May 5-6, 1998. West Park Centre, University of Dundee, Scotland. "Site Effects: The Impact of Location on Conservation Treatments." Contact: Scottish Society for Conservation & Restoration, Glasite Meeting House, 33 Barony St., Edinburgh EH3 6NX, Scotland; 44-0131-556-8417; fax: 44-0131-557-5977; admin@sscr.demon.co.uk ▲

Book and Paper

October 1997-April 1998.

SOLINET workshops on preservation management, environmental control, disaster preparedness and recovery, book repair and book binding. For schedule of workshops contact: Sharla Richards, [redacted] ext. [redacted] or Christine Wiseman, [redacted] ext. [redacted].

Objects

August 1998. New York City. "Introduction to Outdoor Bronzes." New York Conservation Foundation Fourth Annual Workshop. Small class size, enroll early. Contact: NYCF, P.O. Box 20098LT, New York, NY 10011-0008; fax: (212) 714-0149; [redacted] ▲

September 13-16, 1998. Helsinki, Finland. "Glass, Ceramics, and Related Materials." Interim Meeting of the ICOM-CC Working Group. Registration deadline: June 1, 1998. Contact: Mr. Rikhard Hordal, Dept. of Conservation Studies, Espoo-Vantaa Polytechnic University, Lummetie 2, Vantaa, Finland; 358-94-178-7206; fax: 358-94-178-7202.

November 7-8, 1998. Stony Brook, N.Y. The Museums at Stony Brook will present a symposium on the care, preservation, and conservation of historic horse-drawn vehicles. Contact: Merri Ferrell, Museums at Stony Brook, 1208 Route 25A, Stony Brook, NY 11790-1992; (516) 751-0066, ext. 222.

Paintings

April 20-23, 1998. Washington, D.C. National Gallery of Art Symposium, "A Look at Varnishes" will include lectures on historical varnish practices, current research, and practical observations, followed by a panel discussion by conservators relating how their varnish practices evolved, with a group discussion to follow. There will also be a hands-on workshop to compare varnishes and varnishing techniques immediately after the two-day symposium. Deadline: March 15. Contact: Michael Skalka, Conserva-

tion Division, National Gallery of Art, 6th and Constitution Ave., NW, Washington, D.C. 20565; mskalka@nga.gov

September 7-11, 1998. Dublin, Ireland. "Painting Techniques: History, Materials and Studio Practice." The 17th International Congress of the International Institute for Conservation of Historic and Artistic Works (IIC). Contact: IIC, 3 Buckingham St., London WC2N 6BA, UK; 44-171-839-5975; fax 44-171-976-1564; iicon@compuserve.com

Photographic Materials

April 20-June 5, 1998. Courses of varying lengths held by the Centre for Photographic Conservation. Contact: Centre for Photographic Conservation, [redacted] Forest Hill, London SE23 1HU; [redacted] fax: [redacted]; [redacted] ▲

Textiles

January 26-30, 1998. London. A course entitled "Modern Dyeing for Conservation 1998" will cover the theory of dye fiber-bonding, the role of auxiliaries, and the importance of pH. A wide range of support fabrics commonly used in conservation will be dyed during the practical sessions. The importance of record keeping, adequate sample preparation, and good technique will be emphasized as an aid to achieving reproducible dyeings. Participants will develop a portfolio of over 150 dye recipes to take home. Contact: The Textile Conservation Centre, Apt. 22, Hampton Court Palace, East Molesey, Surrey KT8 9AU; 44-01810977-4943; fax: 44-0181-977-9081; tccuk@compuserve.com

June 12-26 and July 3-7, 1998. Ica, Peru. Ancient Peruvian Textile Course. Contact: Nanette Skov, Director, P.O. Box 13465, Tucson, AZ 85732; (520) 648-6114; fax: (520) 393-7331. ▲

Grants and Internships

Claire W. and Richard P. Morse Fellowship
Advanced Training in Paper Conservation
Museum of Fine Arts, Boston

The Museum of Fine Arts, Boston is again offering the Claire W. and Richard P. Morse Fellowship. The term of the fellowship will be two years, commencing in September, 1998.

The Morse Fellowship supports training of a qualified student at an advanced level in the conservation of works of art on paper. Working under the supervision of the senior paper conservator and the associate paper conservator, the fellow will be encouraged to expand and refine technical skills while developing a sense of connoisseurship by utilizing the superb collections of the museum. A museum-wide resource, the paper conservation laboratory undertakes treatment of a great variety of works of art on paper from the fifteenth century to the present. An important goal of the fellowship is to provide frequent opportunities for interdisciplinary collaboration with the museum's curatorial and conservation staff.

The stipend during the first year will be \$21,000, increasing to \$22,000 in the second, with an annual travel allowance of \$2500. Standard museum benefits apply, including contributory health insurance. Candidates must have a graduate degree in conservation and, prior to the start of the fellowship, must have had at least one year of practical experience beyond graduation, or equivalent training and professional experience. All applications and supporting documents are due March 30, 1998. Interested candidates should submit transcripts of undergraduate and graduate courses of study; a résumé that includes all publications and lectures; a short description of the candidate's interests; a statement of intent in applying for the internship; and letters of support from two professionals familiar with the candidate's work. All materials and inquiries should be directed to: Sandra Matthews, Sr. Mgr. of Employment and Employee Services, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115. The museum is an equal opportunity employer and seeks diversity in its workforce.

Forbes Fellowship Freer Gallery of Art

The Freer Gallery of Art, Smithsonian Institution, Washington, D.C. has established the Forbes fellowship to be awarded annually for a project to further the scientific study of the care, conservation, and protection of works of art. Applicants are sought from individuals with a background in art conservation or conservation science. Applicants with expertise in the arts of Asia will be given preference.

Applications should include a proposal describing a specific project in six or less double-spaced pages, a description of the methodology to be used in carrying out the project, a curriculum vitae, and bibliography. Please arrange to have three letters of reference sent directly to the address below. The proposed project must be viable for, and conducted at the Freer Gallery of Art. A stipend of \$18,800 to \$25,800 will be offered for a twelve month period based on the scholarly and professional level of the selectee. Applicants whose native language is not English are expected to have ability to write and converse in English.

Applications must be postmarked February 1, 1998, received by February 15, 1998 and addressed to: Forbes Fellowship Selection Committee, Freer Gallery of Art, Smithsonian Institution, Washington, D.C. 20560.

Inquiries may be made by telephone to the Office of the Director, Freer Gallery of Art, at (202) 357-4880, extension 206 or Janet G. Douglas, Conservation Scientist, at (202) 357-4880, extension 269. Fax inquiries should be made to (202) 357-4911.

The Forbes Fellowship will be awarded for the general period of September 1, 1998-August 31, 1999. The recipient will be notified no later than April 15, 1998.

Archives Preservation Fellowship or Internship Conservation Analytical Laboratory

The Conservation Analytical Laboratory (CAL) is offering one full-year graduate internship or one full-year postgraduate fellowship in archives preservation beginning October 1, 1998.

The graduate internship (\$14,000 stipend plus \$2,000 travel plus health insurance) is open to students entering the internship year in a graduate conservation training program or the equivalent. The postgraduate fellow-

ship (\$22,000 stipend plus \$2,000 travel plus health insurance) is open to recent graduates of recognized conservation training programs or persons with comparable training and experience.

All interested candidates must contact Dianne van der Reyden or Fei-wen Tsai at (301) 236-3766 ext. 147 and 148 respectively. The fax is (301) 236-3767. Applications deadline: February 15, 1998.

The Smithsonian does not discriminate on the grounds of race, creed, sex, age, marital status, condition of handicap, or national origin of any applicant.

Advanced Internship High Museum of Art Regional Conservation Center

The High Museum of Art Regional Conservation Center is seeking applicants for an advanced internship position in paintings conservation. This position, for the year beginning Fall of 1998, is open to recent graduates of recognized training programs, or conservators with equivalent experience. Responsibilities include care, documentation, treatment, surveys and some educational programming for the member institutions. A general understanding of the care of museum collections is important.

This newly formed regional center serves the diverse collections of seven member institutions throughout the Southeast, as well as many other prominent institutions and private collections. A stipend, research and travel allowance is provided. Letter of application together with résumé and three references should be sent to: High Museum of Art Regional Conservation Center, 1280 Peachtree St., NE, Atlanta, GA 30309. EOE.

Archaeological Conservation Fellowship and Internship 1998- 1999 Conservation Analytical Laboratory

The conservation Analytical Laboratory (CAL) is offering one full-year graduate internship and one full-year postgraduate fellowship in archaeological conservation beginning October 1, 1998.

Fellowship: The postgraduate fellowship (\$22,000 stipend plus \$2,000 travel plus health insurance) is open to recent graduates of recognized conservation training programs or persons with comparable training and

experience.

All interested candidates must contact Carol A. Grissom or Harriet E. (Rae) Beaubien at (301) 236-3766 ext. 153 and 154; fax: (301) 236-3767. Applications deadline February 15, 1998.

Internship: The graduate internship (\$14,000 stipend plus \$2,000 travel plus health insurance) is open to students entering the internship year in a graduate conservation program or the equivalent.

All interested candidates must contact Dianne van der Reyden or Fei-wen Tsai at (301) 236-3766 ext. 147 and 148; fax: (301) 236-3767. Applications deadline is February 15, 1998.

The Smithsonian does not discriminate on the grounds of race, creed, sex, age, marital status, condition of handicap, or national origin of any applicant.

Fellowship in Objects Conservation Los Angeles County Museum of Art

The Los Angeles County Museum of Art offers a full-time one year fellowship devoted primarily to the study, examination and treatment of art objects from ancient to modern. Graduation from a recognized conservation training program with a specialization in objects conservation or conservators with similar training or experience is required. Salary is \$1,667 per month plus a benefits package. For consideration, send a statement of interest, c.v. and three professional references to: Beth Barringer, Sr. Personnel Manager, 5905 Wilshire Blvd. Los Angeles, CA 90036.

Getty Internship in Textile Conservation

The Saint Louis Art Museum

The Saint Louis Art Museum has received a grant from the Getty Grant Program for a one-year textile conservation internship. The stipend is \$20,000 with a travel allowance. Health and vacation benefits are included. Conservation treatments will focus on a wide variety of textiles, including exhibition and storage experience, and preparation for a major traveling exhibition. Candidates must currently be enrolled in a university program leading to a graduate degree in textile conservation, or have completed a master's degree in a formal textile conservation program. Deadline for application is

April 1, 1998. Starting date is June 1998. Send a letter of application, c.v. and two letters of professional reference with phone numbers to: The Saint Louis Art Museum, Human Resources Dept., #1 Fine Arts Drive, Forest Park, St. Louis, MO 63110.

Advanced Internship in Paper Conservation Conservation Center for Art and Historic Artifacts

Pending funding the Conservation Center for Art and Historic Artifacts is pleased to offer a twelve-month advanced internship in paper conservation beginning September 1, 1998. The candidate will have the opportunity to work on a wide range of paper-based materials, including works of art on paper, photographs, maps, and archival material, in a modern, well-equipped conservation laboratory. The candidate may also have the opportunity to participate in on-site collection surveys and/or treatment projects.

The applicant should be a graduate of a recognized conservation training program or have equivalent experience. Stipend is based upon a salary of \$21,500 per year plus benefits, two weeks vacation, two weeks research leave, and \$1,500 travel allowance. Deadline for applications is March 31, 1998. Interested applicants should send a résumé, three professional references, and three sample treatment reports to: Glen Ruzicka, Chief Conservator, CCAHA, 264 S. 23d St., Philadelphia, PA 19103.

Advanced and Third-Year Internships Williamstown Art Conservation Center

The Williamstown Art conservation Center offers up to four internships for the year beginning September, 1998. The third-year or advanced internships will be divided among paintings, paper, objects/sculpture and furniture/wooden objects, depending on the interests and needs of the intern applicants and the professional staff. Advanced internships carry with them a stipend of \$20,000, individual health insurance, and a \$1,500 research/travel allowance. A competitive stipend and research/travel allowance will also be provided for third-year interns.

The Center serves many of the region's most prominent museums and historic sites representing some of the most important collections in

the country. WACC offers an intern the opportunity to work productively on a wide range of high quality objects under the supervision of experienced conservators. A research project related to the collections of WACC's members will also be an important component of the internship.

Please send a letter of intent, résumé and three letters of recommendation to: Doe Zottoli, WACC, 225 South St., Williamstown, MA 01267. Application deadline: February 6, 1998.

Mellon Fellowship in Paper and Photograph Conservation The Museum of Modern Art

The Museum of Modern Art offers a one-year renewable advanced fellowship in the conservation of works of art on paper and photographs beginning in September 1998. The applicant should be a graduate of a recognized conservation training program. The Paper Conservation Laboratory works closely with four curatorial departments: Prints and Illustrated Books, Drawings, Photography, and Architecture and Design. The candidate will work on a wide range of modern and contemporary works and participate in all departmental activities including analysis and treatment of collection materials, preparation of works for exhibition and loan, and courier responsibilities. The Mellon Fellow functions as an integral part of the department dealing with conservation, curatorial and administrative responsibilities as needed. There will also be opportunities for research and technical analysis in areas of interest in modern/contemporary art.

Salary commensurate with experience (from high 20s to low/mid 30s) plus benefits, which includes four weeks vacation. Applicants should send a résumé with references to: Karl Buchberg, Senior Conservator, Museum of Modern Art, 11 W. 53d St., New York, NY 10019, EOE.

Postgraduate Painting Conservation Fellowship The Walters Art Gallery

The Walters Art Gallery is offering an Andrew W. Mellon Fellowship in paintings conservation from fall 1998 through summer 1999 with the possibility of renewal for a second year.

Fellows serve as active staff members of the Division of Conservation. Conservation treatments will be chosen to serve the Fellow's training requirements and interests as well as

the museum's priorities. A research project related to the Walters collection and culminating in a publishable paper also will be an important component of the Fellowship.

The stipend for the first year of the Fellowship will be \$24,160 plus benefits, with a travel/research allowance of \$3,350.

Candidates should have graduated from a recognized conservation training program or have equivalent experience. A letter of application with curriculum vitae and two letters of recommendation should be sent to: Ms. Terry Drayman-Weisser, Director of Conservation and Technical Research, The Walters Art Gallery, 600 N. Charles St., Baltimore, MD, 21201. Complete applications are due by February 13, 1998. EOE.

Positions Available

Objects Conservator Shelburne Museum

The Shelburne Museum seeks a full-time objects conservator to treat folk art and decorative art objects and train and supervise conservation interns, technicians, and volunteers in treatment support roles. The successful candidate will have the knowledge and ability to treat a broad range of object types, experience treating composite objects, and good communication skills. Experience with conservation of painted surfaces and ethnographic objects is desirable. Application open to graduates following the AIC guidelines. At least two years of conservation experience beyond a master's degree is preferred.

The position is available February 1, 1998 and offers a competitive salary and good benefits. Interested candidates should submit a letter of interest, résumé, and three references to: Richard L. Kerschner, Chief Conservator, Shelburne Museum, P.O. Box 10, Shelburne, VT 05482; (802) 985-3348, ext. 3361; shelcon@together.net

Book and Paper Conservator The Newberry Library

The Newberry Library, a major research library, seeks a book and paper conservator for conservation work with books, manuscripts, and maps. Responsibilities include treatment, making and specifying housings, preservation awareness training, environmental monitoring, and exhibit consultations. Qualified candidates will possess a bachelor's

degree with graduate conservation training, leadership and communication skills. Competitive salary and excellent benefits. Send résumé, cover letter, and list of three references to: Anne Klos, The Newberry Library, 60 W. Walton St., Chicago, IL 60610. EOE.

Paper Conservator/Senior Conservator Conservation Center for Art and Historic Artifacts

The Conservation Center for Art and Historic Artifacts, the regional paper conservation laboratory located in Philadelphia, is seeking a paper conservator with the ability to treat a broad range of artifacts. This position offers potential for professional growth through varied and challenging treatment. The candidate should be comfortable with the demands of treating both fine art and archival artifacts.

The ability to work with peers as part of a team is essential, as is the ability to plan and structure one's own treatments according to a schedule. The conservator will work with clients in accessioning objects for treatment, writing condition reports/treatment proposals, advising clients, and occasionally traveling to participate in collection surveys, on-site projects, and workshops.

The candidate should be a graduate of a recognized conservation training program or have equivalent apprenticeship training, with at least two to five years additional experience, including some supervisory responsibilities. Salary is commensurate with experience.

Interested applicants should send a résumé, three sample treatment reports, and three professional references to: Glen Ruzicka, Chief Conservator, Conservation Center for Art and Historic Artifacts, 264 S. 23d St., Philadelphia, PA 19103.

Ethnographic Objects Conservator, National Museum of African Art

The National Museum of African Art, Smithsonian Institution, Washington, D.C., seeks an ethnographic objects conservator. The museum is dedicated to collecting classical African art, constructed of traditional and modern materials, as well as contemporary African art often of unique construction and artistic intent. Conservation activities are integrated into every aspect of the museum's operations such as the

active acquisitions program, exhibitions, education, and overall collections care. Responsibilities of the incumbent include assessment of potential acquisitions, documentation, environmental maintenance, analysis, treatment and developmental conservation appropriate to the distinctive nature of African art and material culture. Candidates must have experience or a graduate degree in objects conservation, emphasizing ethnographic materials, or the equivalent; knowledge of paper and paintings is desirable.

This is a federal civil service position GS 9 (with promotion potential to GS 11). Salary is \$31,680. For further information, call the Smithsonian Institution Jobline at (202) 287-3102, press 9, then 2, and request announcement 97RR-1172. Applications can be submitted beginning January 2, 1998 and postmarked no later than January 30, 1998. EOE.

Assistant Conservator/ Conservation Technician Textile Conservation Laboratory

The Textile Conservation Laboratory at the Cathedral of St. John the Divine seeks a conservation technician/assistant conservator. Responsibilities include examination, report writing, treatment and documentation of a variety of flat and 3D textiles. The candidate should have a graduate degree in conservation, textiles, art history or chemistry with some working experience. The applicant should have good organizational skills and will be able to work well with a staff of five plus interns. Competitive salary and excellent benefits.

Please submit a letter of interest, résumé and three letters of recommendation to Marlene Eidelheit, Textile Conservation Laboratory, St. John the Divine, 1047 Amsterdam Ave., New York, NY 10025. EOE/AA.

Junior Paper Conservator, Assistant Paper Conservator Andrea Pitsch Conservation in New York City

Andrea Pitsch Conservation is accepting applications for two positions: junior paper conservator, and assistant paper conservator. Positions are available immediately. Since 1985, APC has provided museum quality paper conservation and consultation services to New York City and area museums, galleries, artists' estates, corporate and private collections. We treat a broad spectrum of works on paper encompassing a wide variety of

media and paper types, with a concentration in 18th century to contemporary fine prints, drawings, and watercolors. We also provide on-site surveys, examinations and condition consultation, and disaster assistance.

The junior conservator position is open to applicants with an advanced degree in art conservation or certificate in conservation or equivalent, with little or no additional work experience. The successful candidate will work closely with the chief conservator, concentrating on examination, documentation, and hand-on treatment with an eye to developing skills and expertise and the confidence that comes with experience.

The assistant conservator position requires an advanced degree in art conservation or certificate in conservation, or equivalent, with additional post graduate work experience. Responsibilities may vary with the successful candidate's experience, but will include examination, treatment proposals, writing reports and surveys, and the independent treatment of artworks under supervision of the chief conservator.

Salaries are competitive and commensurate with experience. Length of the positions is flexible. We require a three-month minimum commitment, but candidates seeking a longer term of permanent position will be given priority. Applications are welcomed from the international conservation community.

These positions offer excellent learning and growth opportunities in a busy, friendly atmosphere. We offer the newcomer to New York assistance in making the transition easier.

Applications with résumé and names of at least two professional references, or inquiries to Andrea Pitsch, Andrea Pitsch Conservation, 348 W. 36 St., 11 Fl. New York, NY 10018. Phone: (212) 594-9676; fax: (212) 268-4046; APNYC@interport.net

Conservation Assistant Metropolitan Museum of Art

One-year, full-time position with the possibility of renewal will be available as of August 19, 1998 for the conservation of the museum's Greek and Roman collection. Work will include the examination of objects with respect to their condition and technology, as well as treatment of assigned objects with emphasis on the conservation of Attic vases. Treatment reports will include written and photographic documentation. Laboratory methods will include wet chemical analysis, X-ray diffractometry, infrared spectroscopy, etc.

The candidate should have formal, graduate-level training in conservation or equivalent experience. Experience in the examination and conservation of archaeological objects, especially vases, is desirable.

Salary commensurate with experience. Send a letter of application and résumé as soon as possible to: De Abramitis, Associate Conservator, Sherman Fairchild Center for Objects Conservation, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028. EOE.

Associate Conservator of Paintings and

Objects Conservation Intern ConservArt Associates, Inc.

Two Positions Available: ConservArt Associates, Inc., Los Angeles, seeks graduates of a recognized conservation training program or persons with equivalent experience.

Associate Conservator of Paintings—position available immediately. Salary commensurate with experience; benefits include health insurance and pension plan.

Objects Conservation Intern—position available immediately for one year. Salary is \$22,000/annum. Benefits include health insurance.

Responsibilities include treatment of mural and easel paintings, unusual objects, some administrative duties, and limited research. ConservArt Associates takes on many unusual jobs requiring innovative solutions, composite fabrication, and travel.

Please send a letter of inquiry and résumé to: Dr. Duane Chartier, 1000 P. [redacted], Culver City, CA 90230-5109; (310) 304-3333 fax: [redacted]

Preparator/Installer The St. Louis Art Museum

The Saint Louis Art Museum seeks an experienced mount maker to fill a full-position. Working within the Conservation Department in a well-equipped mount studio, the applicant will design and fabricate mounts from materials such as steel, brass, and foam, and assist with their installation in the museum. The applicant will also assist conservators in framing/unframing paintings, and with the maintenance of outdoor sculpture.

Applicants should have a bachelor's degree with emphasis in the arts. Two years prior experience in art handling including the movement of large sculpture is preferred. The job requires experience in welding, soldering, and using shop equipment such as band and table saws, grinders, etc. Knowl-

edge in the design and construction of seismic mitigation mounts is preferred. Applicant must be able to communicate ideas effectively, and be able to work well with others.

Applications should be received by March 2, 1998. Please include an application letter explaining your qualifications, résumé, and three references to the Human Resources Department, The Saint Louis Art Museum, 1 Fine Arts Dr., St. Louis, MO 63119-1380. EOE. This position offers an excellent benefits package.

Historic Preservationist Central Park Conservancy

The Central Park Conservancy, the private, not-for-profit organization which manages Central Park, seeks a full-time Historic Preservationist who will be responsible for coordinating preservation projects in the Park and serve as preservation consultant to the Central Park Conservancy staff. Applicant should have a strong background in historic building technology and materials, documentation, and computer and drafting skills. Qualifications required are a degree in Historic Preservation or equivalent experience.

Send a résumé and cover letter to: Peter Champe, Monuments Conservator, Central Park Conservancy, [redacted], New York, NY 10021.

AIC Vacancies

2000 Program Chair

We are interested in hearing from possible candidates for the 2000 AIC Annual Meeting Program Chair position. Contact: Elizabeth Kaiser Schulte, AIC vice-president, AIC, 1717 K St., NW, Suite 301, Washington, DC 20006; (202) 452-9545; fax: (202) 452-9328.

1999 Program Committee Members

The 1999 Program Committee is looking for members to organize the 1999 AIC General Session which will be entitled "The Cost of Conserving Our Cultural Heritage: How to Afford It" to be held in St. Louis, MO, June 7-13, 1999. Contact: Ingrid A. Neuman, [redacted] Williamstown, MA 02167; [redacted]

Membership Committee Positions Available

The Membership Committee is

seeking two new members, whose terms will begin in June, 1998. The Membership Committee is responsible for reviewing applications for Professional Associates and Fellows and for working with the AIC Board of Directors on membership issues.

Specifically, the Membership Committee is looking for two Fellows specializing in objects conservation, architectural conservation, textile conservation, or conservation science, although others may respond as well. Please send a letter of interest and résumé to the Chair of the Membership Committee: Lucy Commoner, Cooper-Hewitt, National Design Museum, 2 East 91st Street, New York, NY 10021.

Suppliers' Corner

A paid advertising section. Inclusion does not imply endorsement of such products by AIC

New impregnated filter media are available from Purafil, Inc. to control chemical contaminants in general ventilation air, cabinetry, display cases, etc. These media provide protection from a wide range of contaminants including SO₂, O₃, NO₂, acetic acid, and formaldehyde. The Purafilter line of chemical filters are for use in HVAC systems and are available in most common filter sizes. The Purasource line adds enhanced particulate filtration. For special applications, these media are available as roll stock and may be cut to fit. Filter life kits are available to aid in determining changeout intervals. Samples available. Contact: Chris Muller, [redacted]; [redacted]

Hiromi Paper International Has Moved to Bergamot Station Art Complex, in Santa Monica. New Address: [redacted], Bergamot Station Art Complex #G-9, Santa Monica, CA 90404. Phone: [redacted] [redacted] fax: [redacted] [redacted] We are now open on Saturday. New hours: Monday 10am-2pm; Tuesday-Friday 10am-5pm; and Saturday 12am-5pm. We are pleased to announce that our first catalogue and new sample books are now available. Sample Book Prices: Conservation/Art—\$8.00; Color/Textured—\$5.00; Kyosei-shi—\$5.00; Roll papers—\$2.00. Catalogue—FREE UPON REQUEST.

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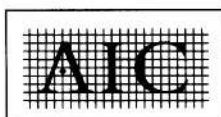


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AIC NEWS

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News from the Objects Specialty Group

NAGPRA: Lessons Learned and Ongoing "In the larger scope of history this is a small thing. In the smaller scope of conscience, it may be the biggest thing we have ever done."—Congressman Morris Udall, sponsor of the NAGPRA legislation

The Native American Graves Protection and Repatriation Act (NAGPRA) has been constantly in the news during the past seven years and was recently highlighted in a one-day colloquium, "Repatriation of Native American Collections: Related Legislation and Response," held at the Institute of Fine Arts, New York University on December 8, 1997, sponsored by the National Endowment for the Humanities. The following article combines information presented and discussed at the colloquium and consultations with conservators, industrial hygienists and National Park Service (NPS) representatives regarding their professional experience with the legislation. This article provides only a brief overview of the legislation and related issues currently facing museum professionals and Native groups. There are many other perspectives and viewpoints on this complex subject.

Some of the authors of NAGPRA consider it to be a unique piece of federal human rights legislation. This act legislates that Native Americans can legally reclaim the bones, spirits, and cultural material of their deceased ancestors in order to practice their traditional religious ways

of life. NAGPRA is unique in that it respects and protects the traditional ways of life of living Native American cultures throughout the United States.

History

NAGPRA was implemented in 1990 but was preceded by the National Museum of the American Indian Act of 1989. As a federal law, it mandated that all museums and universities that receive federal funds send a written summary of their Native American sacred and ceremonial objects and unassociated funerary

remains to Native groups potentially affiliated with these remains by November 16, 1993. Second, these same institutions were required to present a written inventory of all Native American human remains and associated funerary objects to the NPS by November 16, 1995. Third, this law requires the return (repatriation) of human remains and associated funerary objects, as well as unassociated funerary objects, sacred objects and objects of cultural patrimony by the federal agency or museum once requested by the Indian tribe or Native Hawaiian organization that has been previously proven to be culturally affiliated to the material. These mandates applied to all institutions that received federal funding at any time in their history. It is important to note that some states, such as New Mexico and Arizona, were acting in accordance with these mandates prior to enactment of the legislation. This law does not address Native American sacred, ceremonial, and funerary material held in private collections.

The Process and Challenges

For the purposes of definition, the NPS has provided museums with a directory of approximately 771

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From the President

Membership Questionnaires: One More Time

While silence can provide solace if one equates silence with agreement, AIC's past experience with membership questionnaires has been defined by a disquieting degree of silence. Thus, past surveys have produced incomplete and occasionally conflicting results, a fact that should be of concern to each and every member of this organization. One-on-one, it would be difficult to find a single colleague who, if asked, wouldn't bend your ear at length about a half dozen critical issues facing our profession. Everyone has an opinion, some more informed than others, some simply louder than others, but all are of value when placed in the context of such a diverse organization as AIC.

As difficult as it may be to imagine, AIC does not have a clear understanding of who our members are, where and how they received their training,

and in many cases where and how they are employed. Such basic demographic information is absolutely essential for the AIC Board to move this organization into the future. Ideally, survey results should affect every decision that is made, every program that is instituted or altered, and they should guide the allocation of our scarce resources.

AIC's history with surveying its members via questionnaires is fairly limited. Most professional member organizations survey their members annually to obtain basic demographic data and occasionally to elicit opinions on specific issues. Many organizations also undertake focused annual questionnaires such as salary surveys, the statistically valid results of which are used by members seeking salary increases that reflect prevailing wage scales or by self-employed individuals seeking comparative data to assist in setting fees. But all organizations of any size need to have accurate information regarding their members in order to assess existing programs and services and to plan for the future.

Approximately 10 to 15 percent of the membership respond to AIC surveys, and while we need to continue to hear from these individuals, it is imperative that we broaden this base of participation and begin to hear from members who have not taken the time to complete questionnaires in the past. A small portion of the membership is effectively setting the agenda for this organization as a direct result of non-participation by the majority. Perhaps many people simply concur with AIC's existing policies, programs, and general direction, but those who feel differently or are in a position to provide experiences and perspectives that can supplement the work of this organization repeatedly fail to do so. Constructive disagreement can be a great asset to any organization, but keeping your concerns to yourself or a small group of friends doesn't accomplish anything, and lack of participation certainly restricts the debate that should be occurring within our organization as we tackle some very difficult issues.

Members of the board will be among the first to admit that many of our surveys have been too long, too confusing or complex to fill out in any meaningful fashion, or too ambitious in the range of questions asked, and steps are

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being taken to ensure that future questionnaires are tightly focused, clear, and short.

One specific area where we are in need of information is how conservators are educated and trained. We know that the paths which lead to careers in the conservation profession are diverse, but we know very little about this diversity. In our pursuit of increasing professionalism within the field, we are looking to provide and/or supplement mid-career training opportunities for conservators, and we are studying the possibility of implementing a certification process for conservation professionals. These endeavors require precise information about the current levels of education and training of practicing conservators, and in the near future you will receive a short questionnaire from the Education and Training Committee. This survey will differ from past AIC surveys in that it will include non-AIC members in order to be as accurate and reflective of the field as possible. When you are asked to fill out this sheet, please take the time to do so, knowing that you will be making a small contribution to your professional organization that will reap benefits for all of us. We all have busy personal and professional lives, but taking the time to fill out a survey ensures that your concerns will be heard. AIC has grown dramatically over the past 10 years, and we have reached the point where it is impossible to make assumptions about such a diverse constituency without reliable information. AIC is hobbled by this lack of information concerning exactly who our members are and what they want from this organization, and we need to increase the level of participation through this most basic form of communication.—Jay Krueger

New Regional Guild Column

In coming issues, Regional Guilds will be able to share their news via a new column. This column will, we hope, be filled with submissions from individual guilds, including news of meetings, new developments, new projects, and anything else that should be shared with all AIC members.

NAGPRA: Lessons Learned and Ongoing

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tribes/bands/nations to which a list of any potentially relevant museum holdings should be made available. Specifically, museums needed to provide any group potentially affiliated with collection materials with written notification. Museums have attempted to cross-reference cultural names as designated in their records with these federally recognized Native American group names.

Complications have arisen because some names of native tribes/bands/nations, especially those used by Europeans, have changed over time. For example, a group of Native people referred to as Seneca in approximately A.D. 1550 is categorized as Late Woodlands prior to European contact. As a result, a museum might list the Woodlands collections as culturally unaffiliated, making repatriation to the Seneca Nation more difficult. Interestingly, neither "label" has true meaning to this specific Native American group, the Seneca, refer to themselves by a different name. Additionally, only federally recognized Native groups, not state-recognized Native groups have standing under the law. It is important to note that not all Native groups have federal status and some are currently in the process of establishing it.

According to the mandate (Public Law 101-601, section 7.4), "the determination of the cultural affiliation of the human remains and associated funerary objects is based upon geographical, kinship, biological, archaeological, linguistic, folklore, oral tradition, historic evidence, or other information or expert opinion." Despite this seemingly clear process, the attribution of material to a specific tribe/band/nation is often complicated by problems with historical museum records. Additional complications can arise in the process of sorting out affiliation with descendants of

ancient peoples such as the Anasazi. Many Pueblo peoples claim ancestry from the ancient Anasazi of New Mexico and Arizona. Therefore the identification of one specific Pueblo as the descendent of these ancient people, in order to culturally affiliate human remains and associated funerary objects, is difficult if not impossible. Additional complications can arise when multiple claims by different Native groups are made on human remains. These multiple claims are best resolved by Native groups and not museums.

Compliance with the Law

In total, 1,018 summaries (including those from federal museums) in 1993 and 699 in inventories in 1995 were received by the National Park Service. NPS granted 58 extensions, of which 47 have been subsequently submitted, with 11 still ongoing due to the large size of these institutions' holdings.

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Upcoming Deadlines

March 20

The deadline for submitting advertising to the spring issue of the *Journal of the American Institute for Conservation*. Contact (202) 452-9545 or spenceraic@aol.com for more information.

March 24

Drop Dead Date! Members who have not paid their 1998 dues by March 24 will be dropped from the system and will stop receiving AIC publications and benefits.

April 17

The deadline for the discounted Early Bird registration for the 1998 Annual Meeting. Rates increase \$25 on the 18th! Send in your registration form early to save money and to ensure a place in desired workshops and functions.

May 1

JAIC Review Cycle Deadline. Submissions of annual meeting presentations are encouraged. Guidelines for Authors are available from the AIC office, (202) 452-9545 or deirdreaic@aol.com

Funding

The financial resources available for institutional summaries and inventories and the resources for Native communities to complete repatriation projects are extensive and have been a challenge to obtain. Although authorization for a Grants Program was written into the original NAGPRA legislation in 1990, the funding for the Grants Program became available in 1994. During Fiscal Years 1994-97, \$2.3 million annually were available to both Native groups and museums for staff funding to support efforts to meet NAGPRA requirements. In Fiscal Year 1997, the size of the grant pool was increased to \$2.5 million a year. In years past, however, the NPS has received applications asking for a total of \$23 million a year. Clearly, more funding is desperately needed. To assist with the process, the NPS offers to consult with Native groups and museum applicants prior to the annual deadline and to review all grant proposals prior to submission.

Record Keeping

For museums to provide Native groups with relevant collection information, a plethora of old field ledgers, field notes, and site maps subsequently transposed onto handwritten catalog cards as well as computerized data systems must be consulted and compiled to create a complete and thorough picture of any individual object. In some instances, NAGPRA grants have been available through NPS to accomplish this task, and specific personnel have been dedicated to various individual projects. Where excavation reports are nonexistent, research has to be undertaken to provide cultural objects with correct attributions, based on comparison with other objects of known date and provenance. In many instances, NPS-administered NAGPRA grants have supported consultation with Native groups to sort out catalog information, but these grants cannot pay for reorganization of museum records and catalog entries.

Consultations

This legislation calls for Native consultation, not only because Native peo-

ples are experts in their own culture but also to place authority back into the hands of Native people and to inform museums of cultural affiliation. In many cases, representatives from Native groups are brought in to consult with the museum NAGPRA coordinators. Through the NAGPRA process, consultations with Native peoples have resulted in records corrections such as site and tribe, band, or nation names. Both Native and non-Native NAGPRA coordinators have executed extensive research in order to untangle the intricate collection records for each museum artifact, all complicated by the prevalence of museum trading, deaccessioning, and donation practices (as well as theft and sales from museums) within the last 100 years.

Effects on the Native Communities

This law has had unintended results on the financial, physical, emotional, and spiritual status of Native peoples that were anticipated by the original legislators. One overwhelming situation resulting from the legislation is exemplified by an Alaskan town of 300 people that received 500 ancestral remains to rebury. Reburial required excavation through permafrost and rock, and no funds were provided to the Native communities to aid in their expensive and exhausting work.

Although NAGPRA was drafted with honorable intentions, the handling of the dead is considered improper by some Native groups. Some tribes do not have established traditions for reburying their dead because the practices of excavating burials, as well as studying and storing of associated collections, were unknown prior to the advent of the science of archaeology. Burial was considered a final act, and the deceased individual was given the appropriate ceremony specific to the person's family and clan at the time of death. In some cases a "forgiveness" ceremony, in lieu of a "reburial" ceremony, specific to the deceased individual's family and clan status has been established by certain tribes as a means of forgiving the excavators and the keepers of the collections as well as the descendants of the deceased for not being able to protect their ancestors.

Some Native peoples simply do not have the land required to bury their ancestors, having been dispossessed of their original homelands. Others do not want to become involved with angry spirits and feel as a consequence that the remains should reside at the museum.

Health Issues

Resting on the shoulders of the people who need to wear or handle the repatriated material are serious health concerns about how to handle objects that have been treated with insecticides. Unfortunately it is not uncommon to find that many of the ethnographic specimens collected by explorers and anthropologists in this country were routinely treated with chemicals such as arsenic, mercuric chloride, and DDT to preserve the organic components susceptible to pest infestations. How can these objects be returned to communities that wish to use, wear, or handle them but would feel that wearing gloves would not be appropriate? Paradoxically, the application of chemicals intended to preserve some of those Native "specimens" within museum storerooms may now preclude their direct use by today's Native communities. Under NAGPRA, museums are required to provide information, when known, about the prior conservation treatment of objects to be repatriated. Realistically, however, in many instances museum records do not include a full accounting of the kinds of pesticides and fumigants and application techniques used in the past. Even though standard organic pesticide screening and metal screening tests can be performed by nationally known labs (each with its own specialty), complications in analyzing insecticide compounds result from the fact that they can deteriorate to form other by-products and can be combined with other substrate materials to form new complex compounds on museum objects.

Currently some museums are working with industrial hygienists and analytical laboratories to develop policies and hazard awareness statements describing past treatments and the current state of treated collections. There is an additional need to develop warning statements, including precautions and practices that will depend upon

the future use of an object, whether it will be worn in the case of a mask, smoked in the case of a pipe, or reburied. The writing of these documents will be a complex process requiring legal guidance.

Implications for Museums

The NAGPRA legislation has had major consequences for museums and in turn for conservators involved with collections care. For instance, NAGPRA has resulted in increased use of some museum collections and has incurred specialized staff time for the design and construction of safer systems for handling collection materials.

Museum personnel have a more heightened awareness of how to more appropriately care for Native American collections by respecting the requests of Native representatives as a result of working through the NAGPRA mandated summaries and inventories. Non-Native museum employees have become more aware of the cultural sensitivities of Native groups that do not wish to view or come in contact with specific objects while in the

museum storage areas such as those which have been previously in a funerary context. Although NAGPRA does not address any issues surrounding storage methods of Native American collections, some museums have taken pro-active steps at the request of Native representatives to cover sensitive or offensive material, such as scalps, with acid-free tissue paper. Other museums, prior to NAGPRA, had removed sacred and ceremonial materials from the rest of their Native collections and placed them in separate rooms.

Although NAGPRA does not address the display of objects within museums, many North American museums have removed sensitive material at the request for Native representatives and elders. Some museums did so even before NAGPRA was implemented as a result of community relationships forged through ongoing consultation and communication. Currently museums that are attempting to respond to and collaborate with Native peoples have begun to participate in "informed consent" agreements, which clarify what may be exhibited and how to achieve a mutual-

For More Information

The New York University Law School will host a one-day conference: "Repatriation Debate in the Context of Archaeological Discoveries and Antiquities," to be held on March 25 or 26, 1998 (the exact day had not been determined at the time of this writing). For more information, please contact Jennie Dorn at [REDACTED], or Laura Smith at [REDACTED].

For further reading on the subject, please consult *Native American Repatriation & Reburial: A Bibliography* compiled by Barb Bocek, Stanford archaeologist, at <http://www-sul.stanford.edu/depts/ssrg/native/appf.html#Volume3>

For more information on the chronology of implementation activities related to NAGPRA, contact: Timothy McKeown, NAGPRA Team Leader, Archaeology & Ethnography Program, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; (202) 343-1142. To visit the web site containing the NAGPRA Module, including legal mandates, guidance, submissions, notices and information on review committees, consult: <http://www.cast.uark.edu/products/NAGPRA/NAGPRA.html>

For *Mending the Circle: A Native American Repatriation Guide (Understanding and Implementing NAGPRA, the Official Smithsonian and other Repatriation Policies)*, 167 pages, \$31 the American Indian Ritual Repatriation Foundation contact 463 East 57th St., New York, NY 10022; (212) 980-9441 or to order the first comprehensive guide outlining the repatriation. NAGPRA legislation can be found in Public Law 101.601.

ly satisfying result. These considerations represent a major change from the displays of human remains and associated funerary artifacts, as well as ceremonial and sacred objects, that were common in the past.

NAGPRA provides the opportunity for museums to build bridges to Native communities where they were not already in place. In some states, there has been a long-standing commitment to neighboring Native groups. However, for other states this legislation has had a profound effect on how museums interact with local tribal museums. The Arizona State Museum's American Indian Advisory Council, composed of Native representatives from all 20 tribes in Arizona, continuously provides Native opinions regarding museum issues. Such symbiotic relationships create contacts and strengthen networks between museum and Native communities and benefit museum collections.

Lessons Learned and Ongoing

Museums must continue to communicate with Native groups regarding repatriation priorities for individual tribes and their own institutional priorities from a legal perspective. For some Native groups, there is an ambivalence about repatriation of particular ceremonial materials when the society that originally utilized these cultural objects no longer exists. Other tribes/nations such as those in the Pueblo groups of the Southwest do not share the priority of repatriating human remains first. Contrary to what the museum community anticipated at the inception of the legislation, most museums have not been inundated with requests for repatriation of artifacts and human remains by Native peoples.

As legislation, NAGPRA has had both positive and negative effects on museum and Native communities. However, this legislation successfully attempts to release culturally diverse and complex peoples from being trapped in a past where many non-Native museums have displayed Native American cultures in a static way. The intent of the law is to recognize the burial of relatives as a basic human right, to return the physical bones as well as the powerful spirit of the deceased back to the earth, and to return both sacred and ceremonial

objects back to the communities of origin so that they can be used in the context for which they were originally created.

NAGPRA has set a valuable example for conservators. The legislation should give us all pause and an opportunity for reflection about our roles as caretakers of collections. For our profession, this legislation has delineated the importance of moving in the direction of preventive conservation. Additionally, it has taught us that we must continue to scrutinize the types of materials we apply to objects as well as their application techniques. Most important, perhaps, the legislation has provided the opportunity for museums and Native groups to develop stronger and deeper professional relationships with one another. This achievement alone will benefit and strengthen our society as a whole in the 21st century.

Clearly this legislation continues to pose unique challenges for both the museum and the Native communities. Ideally, NAGPRA will continue to serve as a departure point for fruitful discussion. It will be interesting to observe in coming years if NAGPRA creates a ripple effect in other cultures and the care of other nations' cultural patrimony.—Ingrid A. Neuman, OSG Chair

The author would like to thank the colloquium speakers: Martin Sullivan, Director, Heard Museum; Martha Graham, Registrar for Cultural Resources, American Museum of Natural History; Justine Buck, NAGPRA Project Coordinator, Brooklyn Museum of Art; Betty White, Repatriation Manager, National Museum of the American Indian, Smithsonian Institution; and G. Peter Jemison, Historic Site Manager, Ganondagan State Historic Site, and Chairman, Haudenosaunee Standing Committee on Burial Rules and Regulations, for their informative and well-organized presentation of the subject and for their review of this article. The author would also like to thank Peggy Ellis, Chair, Conservation Center of the Institute of Fine Arts, for her permission to feature the content of this conference for AIC News. Sincere gratitude extends also to those who were interviewed for this article, including: Natalie Firnhaber, Virginia Greene, T. Rose Holdcraft, Marian Kaminitz, Tim McKeown, Judith Levinson, Kathleen Makos, Nancy Odegard, Ellen Pearlstein, Monona Rossol, and Landis Smith.

Health and Safety News

Results of the Health and Safety Committee Survey

BACKGROUND

In February 1996, AIC's Health and Safety Committee received a new charge from the AIC Board of Directors:

To increase the awareness of safety hazards and general health issues relating to the conservation profession, the committee is charged to study, coordinate, and compile the *Handbook on Health and Safety Issues for Conservators*.

At the Annual Meeting in Norfolk in 1996, sign-up sheets were posted so that members could indicate specific health and safety topics of concern, and committee members began to consider the ways in which a project of this magnitude could best be approached.



GLASS & STAINED GLASS CONSERVATION WORKSHOP

JULY 27-31, 1998

The Ford Conservation Center announces a five day workshop on the restoration and conservation of three-dimensional and stained glass objects.

Instructors will be **Mary Clerkin Higgins** and **Dr. Chandra Reedy**. The workshop will be offered at the new Ford Conservation Center, in Omaha, Nebraska.

Registration/Course Fee: \$250

The Ford Center is pleased to offer two free workshop registrations and scholarships of \$1,000 for the workshop.

For information about the workshop, scholarships, lodging, and accommodations contact:

Lisa Metzger Grotian
Ford Conservation Center
1326 South 32nd Street
Omaha, NE 68108
402/595/1180
Fax 402/595/1178

Sign-up sheets were summarized and evaluated by the Committee when we met as a group in November 1996 to prepare a strategy for developing the handbook. Our discussions convinced us that a statistically valid survey of the membership would help identify conservator's concerns about health and safety issues.

SURVEY DESIGN

The survey was developed by members of the Health and Safety Committee¹ with statistical input from Donna F. Stroup, Ph.D., M.Sc. It was conducted in October 1997. At the time, AIC had 2,680 individual members.² Committee members determined to target individual members of AIC with North American listings or who had recently engaged in conservation treatments.

Each of seven committee members agreed to survey 23 individual members via telephone, for a total survey population of 161. We used a stratified random sampling design, structured to obtain 80% power in detecting a 5% difference in subgroups.³ Telephone protocols were established to inform potential respondents of the nature of the survey and to assure them of their anonymity.

SURVEY RESULTS

Question 1. Male or Female

Of the 161 respondents, 98 were female (61%) and 63 were male (39%). Because AIC does not maintain data on gender, this figure cannot be compared to an AIC membership profile.

Question 2. Area of Specialization

Representation of specializations was based on first specialty mentioned by respondent. See Table 1.

Question 3. Primary employment: government, private, self

Table 1. Specialties

Specialty	Number	Percent
Paintings	43	27
Objects	43	27
Book & Paper	38	24
Textiles	15	9
Wood	11	7
Architecture	6	4
Photomaterials	4	2
Natural Sciences	1	<1

The survey did not allow participants to distinguish between private-for-profit and private-nonprofit. As the employment response has no impact on health and safety data, this question is not reported.

Question 4. Worksite

Do you ever do treatments at home? (yes or no) If yes, what portion of the time?

Eighty-eight (55%) conservators surveyed do not perform treatments at home. Seventy-three (45%) do perform treatments at home from 0 to 100% of their time. Among this group 32 (44%) work at home 10% of their time or less. Only 26% of the 45% who do treatment at home do so all of the time.

Question 5. Personnel

How many people share your workspace?

One hundred eight (67%) conservators work with 3 or fewer individuals. Thirty-two (20%) conservators do not share their space with anyone else (see Table 2). Only 5% of individuals surveyed work with 15 or more individuals. This figure may have serious implications in the event of an accident and ability to respond. The more people present, however, the greater the number of people potentially exposed to hazards if proper safety precautions are not followed.

Questions 6-14. Information needs

Respondents were asked to select one of the following for each of nine topics:⁴

- I have enough information on the subject.
- I could use more information on the subject.
- I would be interested in a workshop on the subject.
- I am not interested in the subject; it doesn't affect me.
- Other, please specify.

Table 2. Conservators Who Work Alone

Specialty	Number	Percent
Objects	10	31
Paintings	9	28
Wood	6	19
Book & Paper	4	13
Textiles	3	9
Architecture	0	0
Photomaterials	0	0
Natural Sciences	0	0

TOPICS

- Effect of hazardous materials on conservators (includes reproductive hazards)
- Works of art that may themselves prove hazardous to your health
- Handling and disposal of hazardous materials
- Safer substitutes for hazardous materials
- Selection and use of respirators and other personal protective equipment
- Laws that relate to occupational health and safety
- Ventilation systems
- Fire safety
- Power tool safety and machine guarding

If we combine percentages for topics B and C to indicate avid interest, and those to responses A and D to show little interest, we may conclude that the topics with the greatest need for information are safer substitutes (85%) and hazardous materials (72%). Power tools were of least concern (22%), followed by respirators/PPE (44%) and fire (46%).

Respiratory/PPE is an interesting category to examine more closely. Though this category ranked low when compared with other areas of greater concern, 44% of respondents indicated some interest in the topic. When we then compare the level of interest in this category with responses to Question 16, relating to owning a respirator, some provocative results emerge. Question 16 is reported next.

Question 16. Respirator ownership

Do you own a respirator? (yes or no) Have you had a fit test to be sure that the respirator will protect you? (yes or no) Who did the fit-test?

One hundred forty-four (89%) of the individuals surveyed own a respirator. Of the 144 who own a respirator, 69 conservators, or 48% of individuals who own a respirator, had not been fit-tested. Of the 75 (52%) individuals who had been fit-tested, 32—nearly half—may have been inadequately tested (See Table 4).

There are many issues surrounding fit-testing. It is not possible to fit-test oneself. When fit-tested by a sales representative, one is limited to the respirator brand available, and not every brand fits every face. Moreover, the sales representative has an

Table 3. Information Needs (Based on Entire Survey Population)

Response Selected	A Have Enough	B Could Use More	C Interested in Workshop	D Not Interested	E Other
Topic					
Hazardous Materials	27	61	11	1	-
Hazardous Art	14	63	5	18	1
Handling & Disposal	34	53	7	6	-
Safer Subs	12	75	10	2	-
Respirators & PPE	53	35	9	2	1
Laws	29	54	4	12	1
Ventilation	40	46	6	8	-
Fire	47	44	2	7	-
Power Tools	40	19	3	37	1

Table 4: Individuals Performing Fit-test

Description	Number Reporting	Percent
Self	9	12
Colleague	9	12
Sales Rep	8	11
Don't Recall	6	8
TOTAL	32	43
Hygienist/Safety Personnel	15	20
Graduate School*	6	8
Government/ Municipality	6	8
Outside Contractor	5	7
AIC 1997/ Kathy Makos	4	5
ACTS/Monona Rossol	3	4
OSHA	3	4
Use of Supplied Air	1	1
TOTAL	43	57

*The University of Delaware was the most frequently cited.

interest in selling this product so we can not regard this as a wholly unbiased procedure. Several individuals mentioned that their fit-tests had been performed long ago. Ideally, fit-testing should occur on a yearly basis.

It is also instructive to compare the response to Question 16 with Question 10. Eighty-six of 161 individuals replied A to Question 10, indicating that they had enough information on respirators and other personal protective equipment. Eighty-one individuals who responded A to Question 10 also responded to Question 16a, in which we inquired about fit-testing. Of the 81 who also responded A to Question 16, 28 had not been fit-tested at all; 53 had been fit-tested, but we do not know if

they were adequately tested. The five who did not respond to the fit-test question presumably do not own a respirator.

Despite the low priority placed on the need for respiratory/PPE information, conservators clearly need information on and training in fit-testing. As a result of these findings, we would recommend the inclusion of the following questions for further study:

- Does your organization or company have health and safety staff, contractor, or other resource?
- Do you have a fume hood or other method of extraction?
- How long since your last fit-test?
- Did you have a medical exam prior to fit-testing?
- What is your age or age range?
- How many years have you worked in conservation?
- For males, do you have facial hair?

Despite the low priority placed on respiratory/PPE information in question 10, the need to continue providing fit-testing and training among conservators is clear. Liability issues for performing fit-testing for the AIC membership must be weighed against the obvious health benefits of responsibly providing this service.

Question 15. Chemicals used

Do you have or use any of the following substances?

The chemicals were chosen from a list of chemicals compiled by the Health and Safety Committee specifically because of their potential for use with personal protective equipment

(PPE). According to the results of the survey, the three chemicals most frequently used by individuals who always work at home all of the time are commercial paint strippers (12, or 63%), epoxy and hardener (12, or 63%), and methanol (11, or 58%). The most common substances held by 32 conservators always working alone include epoxy and hardener (26), commercial paint strippers (25), toxic dry pigments (19), methanol (19) polyester resin and hardener (17), and methylene chloride (15). For the entire field, the most common chemical for those always working alone were the same as those chosen by the total respondent population, including epoxy and hardener, commercial paint strippers, toxic dry pigments, and methanol.

Table 5 outlines those substances that conservators have but do not use; we may conclude that conservators are retaining certain substances that they no longer use because they are unavailable to them because of factors such as convenience or cost.

Question 17. Laboratory Hygiene

Do you ever eat or drink in your workspace? (yes or no)

This question indicated that additional education is needed in issues of general laboratory hygiene, but also demonstrated that a majority of members were candid in response to our questions. Ninety-seven (60%) of members acknowledged that they eat and/or drink in their workspace; sixty-four (40%) said they do not allow food or drink in their workspace. Conservators cannot be reminded often enough of the hazards of contamination and the very real possibility of inadvertently mistaking a poisonous substance for one that is potable.

Question 18. Additional needs

What more can the AIC Health and Safety Committee do for you? Are there topics have we missed?

This question afforded respondents the opportunity to stress those areas they thought most critical as well as introduce new topics. Though ventilation did not appear to rank very high among topics on which more information is needed (see Table 3), the membership appeared divided as to its general importance (48% to 52%). More respondents asked about venti-

Table 5. Chemicals used

Substance	Working at home			Working Alone			Total Population
	Have	Have & Use	Have Don't Use	Have	Have & Use	Have Don't Use	Have & Use
Benzene	1	1	-	2	2	-	13
Methylene chloride	8	7	1	15	13	2	57
Chloroform	-	-	-	1	-	1	9
Carbon tetrachloride	5	2	3	3	2	1	11
Trichloroethylene	6	5	1	7	5	2	38
Perchloroethylene	1	1	-	2	1	-	11
Cellosolves	4	2	2	9	6	3	39
Carbon disulfide	-	-	-	-	-	-	1
Methanol	11	11	-	19	18	1	83
Hexanes	8	6	2	8	6	2	56
Ethyl ether	2	1	1	4	4	-	27
Pyridine	2	1	1	3	3	-	16
Dimethylformamide (DMF)	7	5	2	13	11	2	42
Methyl ethyl ketone (MEK)	7	7	-	11	9	2	42
Tetrahydrofuran (THF)	1	1	-	-	-	-	10
Thiourea	1	-	1	5	2	3	16
Powdered dyes	5	2	3	12	10	2	63
Toxic dry pigments	8	7	1	19	18	1	83
Commercial paint strippers	14	12	2	25	21	4	87
Epoxy & hardener	12	12	-	26	25	1	110
Polyester resin & hardener	8	8	-	17	16	1	74
Fumed silica/microballoons	4	3	1	13	13	-	69
Uncoated lead weights	6	6	-	10	9	1	22
Thymol	8	7	1	10	7	3	31
Orthophenyl phenol (OPP)	4	3	1	6	6	-	24
Napthalene (moth balls)	2	2	-	9	7	2	24

lation in response to this question than any other single topic. They wanted to know, for example, how to evacuate harmful fumes from a space, where to turn for specifications, how to communicate with engineers and building personnel, and more about low-tech, small, and packaged systems.

A number of conservators asked for guidance when working on-site. They wanted to know, for example, more about working in spaces occupied by staff and the public, about scaffolding, and about biological hazards. More information about pest management, working with mold, and protocols for responding to contaminants in a disaster were also requested.

Conservators were also eager to add to our list of substances (Question 15) about which more safety data are needed. Information about the properties, uses, and disposal of hazardous materials, as well as knowledge of safer substitutes, received repeated

mention. The long-term effect of solvents on artifacts and people, blending of solvents, and their use, storage, and disposal were cited as noteworthy topics.

Conservators also volunteered comments about future directions for AIC's Health and Safety Committee. Providing updates, compiling written information, and sponsoring both short and comprehensive workshops, are seen as vital activities for the committee. Creative suggestions included placing frequently asked questions on the AIC web site, providing training for allied professionals, and encouraging cooperative efforts with government bodies, such as the National Park Service.

The Health and Safety Committee is grateful to all the AIC members who graciously participated in the survey, sharing their frustrations along with their recommendations. We were gratified by the number of members who told us how pleased they are

Table 6. Need for disposal

Substance	Number of Conservators Who Have, But Don't Use
Pyridine	28
Uncoated Lead Weights	27
Carbon tetrachloride	25
Methyl Ethyl Ketone (MEK)	24
Thymol	23
Cellosolves	22
Hexanes	20
Dimethylformamide (DMF)	20
Methylene chloride	18
Methanol	17
Trichloroethylene	14
Orthophenyl phenol (OPP)	14
Commercial Paint Strippers	13
Benzene	12
Powdered Dyes	11
Ethyl ether	10
Thiourea	10
Chloroform	9
Toxic Dry Pigments	8
Polyester Resin & Hardener	8
Napthalene (Moth Balls)	7
Fumed Silica/Microballoons	7
Tetrahydrofuran (THF)	6
Epoxy & Hardener	6
Perchloroethylene	4
Carbon disulfide	4

with the work we are trying to accomplish and how important they regard the timely distribution of health and safety information.

The committee wishes to give enormous thanks to Donna F. Stroup for her generous input in developing and analyzing survey results. For more detailed information about this survey, please contact Hilary Kaplan.—Hilary Kaplan, Health and Safety Committee Chair,

NOTES

1. At the fall 1996 meeting members of the committee included Hilary A. Kaplan (chair), Kathy Ludwig, Kathryn A. Makos, Dan Riss, Chris Stavroudis, and Shelley Sturman. Catharine Hawks joined the committee in 1997.
2. This figure based on membership records as of September 29, 1997, was obtained from the AIC office.
3. The standard value for power in a scientific survey is 80%. Power is the ability of a study to detect a difference that really exists.
4. While respondents were encouraged to comment on any topic (response E alone or with A-D), we limited the A-D response to one choice. C demonstrated a higher level of interest than B.

JAIC News

The spring 1998 issue of *JAIC* now in production is, I think, a particularly exciting one. The entire issue is devoted to a special theme (fill materials), with submissions solicited by the Objects Specialty Group. All papers went through the normal review process as well as preliminary review by the Objects Specialty Group Publications Committee (Ellen Pearlstein, Leslie Ransicke-Gat, and Jane Williams). Although this special issue was conceived and organized by the Objects group, the papers should be of interest to conservators in many specialties. Please plan to spend some time reading through these papers that focus on a wide variety of aspects of a practical topic of importance to the conservation field.

Our summer issue will be comprised of the more usual general selection of papers submitted to *JAIC* from a wide range of specialties. However, we are interested in organizing more special theme issues and have received several proposals. If you or your specialty group are interested in trying to develop a particular theme, please call and discuss it with me. The advantage of a special issue is that it provides extra personal contact from an organizer or organizing committee. In addition, the clear need to have all papers go through the review process at about the same time, may bring your or a colleague's latent article idea of partially finished paper up to top priority for completion. Assembling in one issue a group of papers that together address many aspects of a topic of current interest to conservation professionals also turns this effort into a significant joint contribution to the field.—Chandra L. Reedy, *JAIC* Editor-in-Chief, Museum Studies Program, 301 Old College, University of Delaware, Newark, DE 19716; (302) 831-8238; chandra.reedy@mvs.udel.edu

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Membership News

New Fellow Profile: Nancy Purinton

Nancy Purinton earned her M.S. in 1985 from the Winterthur/University of Delaware Program in art conservation. During her third-year internship at the Fogg Art Museum, Nancy's work in paper conservation included a technical examination of a collection of Indian paintings. As a post-graduate intern at the Los Angeles County Museum of Art, she continued her analytical activities on a group of Persian paintings on paper and published this research in *JAIC*. In 1987, Nancy became curator of conservation at the Norton Simon Museum, where she was responsible for conservation management of the entire collection. Nancy then moved to the Conservation Center for Art and Historic Artifacts, Philadelphia, eventually assuming the position of senior paper conservator. In

1994 she began her present position as paper conservator for the National Park Service at the Harpers' Ferry Center. She established the paper lab at the center, and is responsible to the paper conservation needs of all sites in the National Park system. Her work includes treatment, exhibition, and preventive conservation as well as supervision of interns and training of park staff at specific sites.

Nancy has continued her own conservation education by participating in numerous workshops and seminars. She is noted for her willingness to explore different options and ideas in conservation and to share her results in the field. A member of AIC for 16 years, she has supported conservation through presentations to professional organizations as well as the general public. She has contributed to several professional publications, and her collaborative work with other conservators has also been published. She has been an IMS field reviewer since 1992, and has supervised pre-program, program, and postgraduate students from the United States and abroad.—Nancy R. Pollak

Membership Committee Positions Available

The Membership Committee is seeking two new members, whose terms will begin in June 1998. The Membership Committee is responsible for reviewing applications for Professional Associates and Fellows and for working with the AIC Board of Directors on membership issues. Specifically, the committee is looking for two Fellows specializing in objects conservation, architectural conservation, or conservation science, although others may respond as well. Please send a letter of interest and resume to the Chair of the Membership Committee, Lucy Comner, at the AIC address.

New Professional Associates Named

The Membership Committee is pleased to announce the following new Professional Associates.

Professional Associates

Samantha Alderson
Barbara Allen
Debra Fox
Heather Galloway
Martha Simpson Grant
Annlinn Grossman
Holly Herro
Liisa Merz-Le
Dennis Montagna
Laura Wait
Debra Derby

It has also come to *AIC News's* attention that the announcement of the new Fellow and the new Professional Associates for the July membership cycle was omitted from the September newsletter. We apologize to everyone!

Fellow

Miranda Martin

Professional Associates

Alison Luxner
Jane Smith
Nina Vinogradkaya
Susanne Ebersole
Anne Witty
Carol Paulson Crawford

Outreach Update

BROCHURE NEWS: The new "Caring for Your Textiles" brochure has been posted on the AIC web page, <http://palimpsest.stanford.edu/aic>, under the "Caring for Your Treasures" section.

From now on, there will be a shipping and handling charge for all brochure orders of 25 and over. The invoice will accompany the order. The rates are as follows: for orders of 25-49 brochures, the charge will be \$5; for orders of 50-99, \$7; and for orders of 100-199, \$10. The cost for orders of 200 or more brochures will be calculated by request.

If you are interested in ordering brochures or finding out which brochures are available, please contact the AIC office.

Point of View

Field Conservation in Archaeology

When I returned from a successful archaeological excavation last summer I critically reviewed my records and reinspected the artifacts. I was surprised at the level of minor alteration or damage that was sustained by the finds. Such damage is defined here as including minor cracking, spalling, abrasion, distortion, or surface loss as well as outright breakage. As I considered this damage I found very little literature describing and evaluating the incidence of artifact damage sustained during fieldwork. Most of our literature on field perishability recommends conservation procedures without addressing the question of what exactly is "acceptable loss" or "normal attrition" during fieldwork. But some amount of damage is accepted with regret by conservators and archaeologists alike due to customary resource limitations, uncertain field conditions, artifact microclimate stresses, and inherent artifact perishability.

I would like to encourage a dialogue among ourselves and archaeologists on this topic. My first interest would be to ask to what extent one can characterize field damage with respect to the standard processing flow of excavation, retrieval, cataloging, cleaning and triage, interpretation, packing, and transit. More ambitiously, I would like to examine whether one can meaningfully estimate damage rates that commonly occur within normal practice by archaeologists and field conservators at different types of sites. While every site and every season may be viewed as unique there are patterns in the structure of the excavation process from which we may generalize.

I realize these are difficult questions to ask in part because they require the collaborating archaeologist and conservator to critically examine and discuss the standards of their field practice. Adding to this sensitivity we also bridge two venues in our work: the museum and the field site. From the museum perspective, one that enjoys postexcavation hindsight, any artifact damage appears avoidable, while in the field much is accepted and assigned to the rigors of that venue, the intensity of physical activity around each artifact, and the spirit of doing the best one can. By museum standards the physical activity that a find experiences is unusually intense. Each recovered artifact goes through the compressed cycle of critical events described above. Each stage of processing presents unique as well as common risks.

The range of topics in this dialogue can be varied. On a personal level we may better understand how it is that conservators accept or accommodate damage to the artifacts in their care and when they decide their ministrations have succeeded or failed. On a methodological level we might explore how one can further develop pre-expedition conservation planning. Can one use basic risk management principles to predict and reduce the common field risks and lower the artifact damage rates? Predicted artifact volume studies, predicted artifact frequency studies, predicted artifact type

studies, and more detailed artifact process planning may allow us to make the best of difficult environments. And on a theoretical note we could consider the structure of the excavation process itself, from early planning to the final report and storage of finds, and ask at what points the archaeologist and conservator may strengthen their collaboration.—Dennis Piechota

A version of this first appeared on the Internet as a query in the Conservation DistList (ConsDistList 11:9) on July 15, 1997 under the title "Field Damage."

Certification Issues

Revisiting Certification: AIC and the World beyond Conservation

Over the last several years there has been considerable discussion within AIC surrounding the need for establishing clear, unambiguous professional standards and for improving this organization's ability to provide meaningful professional development opportunities for its members. Building on such notable achievements as the revision to our *Code of Ethics and Guidelines for Practice*, and the continuing development of Commentaries to these documents, we are addressing both our commitment as professionals to elevate our level of practice and, perhaps more important, expressing our willingness to be judged by these standards. One aspect of such professional reflection and self-definition is the assumption that the world beyond conservation will begin to make distinctions between competent conservation professionals and those individuals with little or no training, who taint the perception and character of our profession.

Unfortunately, the work AIC has undertaken to date neither accomplishes that goal completely nor satisfies the public need to recognize credible distinctions among practitioners. In lieu of quantifiable documentation

or credentials from the conservation field, AIC membership categories are being misunderstood and increasingly misused as professional credentials that attest to the purported competency of an individual's ability and judgment. Without our input or consent, de facto certification is now occurring in the form of various state and local bid documents, contracts, and other employment opportunities, and this trend can only be expected to continue. While it is interesting to see public recognition of our organization's efforts to increase professionalism among its members, our membership categories were never intended to serve the purpose of gauging competency among practicing conservators.

A similar situation was encountered with the recent drafting of the Secretary of the Interior's Historic Preservation Qualification Standards, which included conservators in the detailed definitions of mid-career professionals. Once again, it was gratifying to see conservation recognized as a professional discipline along with archaeology, anthropology, architecture, and others, but it is extremely important for our members to realize that this document would have been written with or without the participation of conservation professionals. Once in place it codifies hiring and contracting practices within the federal government and will undoubtedly influence state and local governments and the private sector for many years to come. We were fortunate to have taken advantage of the opportunity to comment on the National Park Service draft and to have taken an active role in shaping the conservation portion of the Standards, but we were not able to reach agreement in every area. As members of this organization, we need to think about the long-term evolution of the profession and respond to these situations with a responsible alternative that is developed by and accepted within the profession.

Following numerous informal conversations and open discussions over the past few years at annual business meetings, issues sessions, and meetings of the IAG, there appeared to be growing support for reexamining the feasibility of establishing a system for certifying conservation professionals. Last year's focus group sessions and

the most recent membership survey provided further confirmation of our member's interest in this issue. In January 1995 the AIC Board voted to establish a Certification Committee charged to study all pertinent aspects of professional certification as they may relate to the conservation field and provide recommendations to the board regarding the establishment of a certification process. There are many unanswered questions that need to be carefully studied before moving forward with the development and implementation of a certification plan, and it remains to be seen whether conservators are prepared to accept the benefits and consequences of this significant step in the evolution of the profession. The work of the Certification Committee will be based on a thorough, serious, and fair look at all of the issues that surround the subject of certification, and we are counting on your participation over the next few years to guide and inform the discussion.—Jay Krueger

Certifying Conservators in the United States: A History

In Europe today certification of conservators is a hot topic. At one time that was the case in the United States as well. Between 1971 and 1986 the certification idea was a focus of discussion, controversy, and action in AIC and in its predecessor organization, the International Institute of Conservation-American Group (IIC-AG). During that time a certification program was actually developed for paper conservators, and 41 persons were certified between 1974 and 1984. However, in 1986 the AIC Board of Directors found reason to abolish the paper certification program and to disband the AIC Committee on Accreditation and Certification.

The story began about 1970. A group of paper conservators in the northeastern United States were dismayed by the number of unqualified persons practicing conservation, especially in New York City. This idealistic group was not concerned about competition so much as the damage being done to works of art by persons who did not understand the complexities of treating prints and drawings. After

much discussion, these conservators formed the Committee on Standards for the Practice of Paper Conservation, with Mary Todd Glaser as chair. This group, formed independently of IIC-AG, focused on developing standards for apprenticeship training and on creating a credential that would have the weight of a degree from one of the newly established conservation training programs. The group soon realized that regulation of apprenticeship training could be achieved only through the certification of conservators and accreditation of trainers.

In 1971 this group published a proposal, "Basic Minimum Standards for Training Paper Conservators by the Apprenticeship System," in the *Bulletin of the IIC-AG*, vol. 11, no. 2. The proposal was introduced at the IIC-AG annual business meeting in June 1971 in Oberlin, Ohio. After an emotional discussion, the IIC-AG membership voted "to return the Proposal to committee for further study and clarification." The matter was turned over to an IIC-AG ad hoc Committee to Review Standards for Paper Conservators, with Paul Banks as chair.

After several drafts and consideration of comments from the membership of IIC-AG, the "Resolution to Establish Training Standards and Certification for Conservators of Art on Paper" was sent to all IIC-AG members for approval by mail vote in November 1972. The resolution passed, 139 for, 26 against. It was published in slightly amended form a year later in the *Bulletin of the AIC*, vol. 14, no. 1. The resolution established a Board of Examiners for the Certification of Paper Conservators (the BOE) and outlined its duties: certification of "grandfathers" (here called "established conservators"), preparation of an examination for conservators who could not be grandfathered, and accreditation of trainers. The resolution served as a set of bylaws for the BOE. It is important to remember that at first the goal was to legitimize and regulate apprenticeship training.

In June 1973 the first Board of Examiners for the Certification of Paper Conservators was appointed by the Board of Directors of AIC. As mandated, the BOE consisted of two practicing paper conservators, two conservators with specialties other

than paper, one "conservation chemist," and one alternate, a paper conservator. At its initial meeting in September 1973 the BOE elected Antoinette King as its first chair.

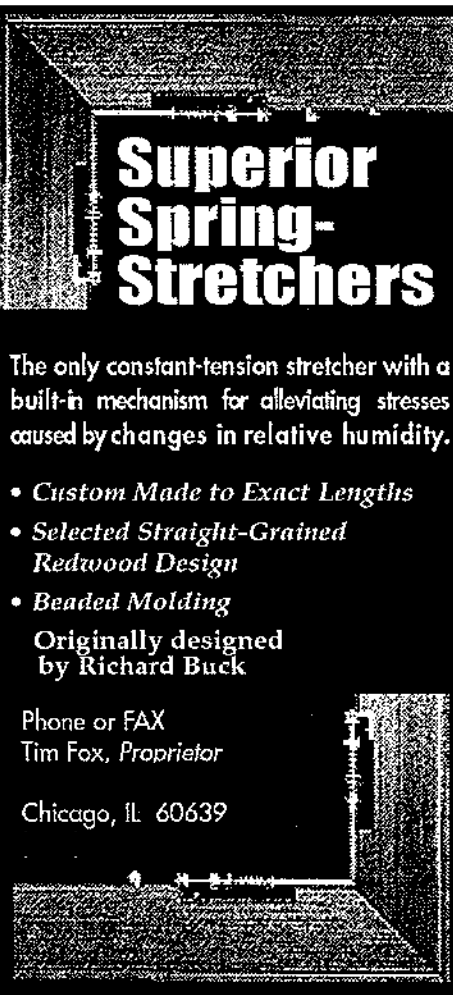
In its early years the BOE devoted itself mainly to certifying grandfathers and plans for the examination. Progress was slow because the examining board was hampered by a frequent turnover of its membership. Short terms had been mandated to allay the fears of some members that a clique would rule the paper conservation specialty. The accreditation of trainers did not take place, probably because the growing ascendancy of graduate conservation programs foreshadowed the obsolescence of apprenticeship training. Even so, the 1979 revision of the BOE bylaws stated that one of its duties was to "consider procedures for trainer certification."

By the February 1977 deadline, 36 conservators had been "grandfathered in." Any paper conservator with six years of experience (including the training period) who was a "Member" (the professional category) of AIC could be certified under the grandfather clause. Any professional conservator, scientist, or educator in the field of conservation could become a Member simply by signing a pledge to "abide by and uphold the Murray Pease Report and The Code of Ethics for Art Conservators." In addition, certification candidates had either to be Fellows of IIC or to present three letters of recommendation from IIC Fellows or other members of AIC. Because it was relatively easy to become a grandfathered paper conservator, some believed these applicants could not be adequately screened. Although many of those certified were highly competent, the onus of a liberal grandfather clause was to dog the paper certification effort throughout its existence.

The first conservator to be certified by examination was Patricia Dacus Hamm in 1982. In the next two years four additional conservators were qualified in this manner. The prerequisite for taking the exam was a minimum of six years' experience, including the training period, with at least three years after training, a completed application form, and three letters of recommendation from AIC Members (later known as Fellows). The candi-

date was then asked to submit four examples of completed work as well as before-treatment records and photographs of at least three objects that would be treated in the following weeks. The candidate was sent an open-book examination to be answered in writing within 90 days. Finally, two examiners visited the candidate's lab, where an informal oral examination was staged. At the same time they inspected both the lab facilities and the work completed on the objects submitted earlier. Because of the examiners' travel, this examination procedure was expensive.

Meanwhile, interest in certification was growing in the profession as a whole. At the 1977 annual meeting AIC appointed a Committee on Accreditation and Certification, with Paul Perrot as chair. In 1982 Barbara Appelbaum was appointed chair and chose a new committee, which became highly visible, spearheading an ongoing dialogue within the profession. In 1984 the A & C Committee circulated "Certification: A Discussion Paper," which advocated certification



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of conservators as a group rather than by specialty, no grandfather clause, and periodic recertification or renewal procedures. This document also made specific suggestions for an examination procedure.

By 1984 the AIC Board was ready to seek a consensus from the AIC membership on the certification question. A panel discussion on the subject took place that year at the annual meeting in Los Angeles, and its lengthy transcript was circulated to the membership. Provocative issues were raised by the speakers, including representatives of the A & C Committee and the BOE, the chair of the Examination Committee of the International Society of Appraisers, and a representative of the Getty Conservation Institute who spoke on certification activities in other countries. At the end of this session, which generated a number of thoughtful questions, a show of hands by the audience indicated that the A & C Committee should continue to address the question of certification.

Early that same year the AIC Board of Directors sent a questionnaire to all members of the AIC Book and Paper Group seeking opinions about the paper certification program. It found that most paper conservators did not intend to apply for certification. The reasons most frequently given were: (1) the program does not confer professional standing or benefit one's career; (2) a body of knowledge has not been defined, and this must be done before certification can be implemented; (3) the procedure is too time consuming; and (4) the program has little meaning because some of the grandfathers may not be as qualified as many noncertified conservators. At its October 1984 meeting the AIC Board of Directors suspended the activities of the BOE pending a decision on the adoption of an organization-wide certification program.

In November 1984 the AIC Board of directors circulated another questionnaire on certification to all members of AIC. Approximately 700 persons—30 percent of the organization, an impressive number—returned the questionnaire. The results, reported in the May 1986 newsletter, indicated that given the opportunity, 18 percent of the membership would apply for

certification, 49 percent would not apply, and 31 percent were undecided. Thus the percentage of "nos" was not a clear majority, and there was no way to determine how many were actually opposed to the program and how many were simply not yet qualified. In answer to the question whether "certification should be a high priority for AIC," 41 percent of the respondents agreed, or strongly agreed while 40 percent disagreed or strongly disagreed. Seventeen percent were undecided.

The AIC Board of Directors decided that the responses to these and other questions did not provide the clearly enthusiastic mandate it was seeking "to initiate the lengthy process necessary to set up such a program." In May 1986 it voted not to proceed with an overall, specialty-wide certification program and disbanded the Committee on Accreditation and Certification. At that time the board also dissolved the Board of Examiners for the Certification of Paper Conservators.

By the mid-1990s there was increasing evidence of a need for certification and a desire by the AIC membership to reconsider it. In 1997 the AIC Board of Directors appointed a new Committee on Certification. The committee, chaired by Terry Drayman-Weisser, will "reexamine the need for and the feasibility of a certification program." To date the committee has met twice, by teleconference in May 1997 and face-to-face in January 1998.—Mary Todd Glaser, Northeast Document Conservation Center, 100 Brickstone Sq., Andover, MA 01810; (978) 470-1010; fax: (978) 475-6021; toddy@nedcc.org

Certification: What Is It? Who Is Doing It? Do We Need It?

These are some of the questions that will be addressed by the newly appointed Certification Committee, chaired by Terry Drayman-Weisser. Members of the committee include: Ann Boulton, Mary Todd Glaser, James Hamm, Nancy Odegard, and Debbie Parr. The AIC Board's initial charge to the committee is to "reexamine the

need for and feasibility of a certification program for the conservation profession in the United States." The committee has begun its task by reviewing the history of certification in the United States and surveying certification programs currently underway or in preparation in other countries. The committee met in January with the executive director of the National Certification Commission (NCC). The purpose of this meeting was to gather information on methodologies for developing a certification program and to determine what steps AIC must take if it decides to pursue professional certification.

In order to discuss certification, the committee found that it was necessary to define "certification," "accreditation," and "licensing." These terms have caused some confusion among conservators about the terms, as often they have been used interchangeably. The Certification Committee has adopted the following working definitions for these terms:

Certification is a *voluntary* procedure by which a *nongovernmental* organization attests to the professional qualifications of specific individuals. To become certified, the person must demonstrate that he or she meets minimum standards of professional education and/or experience. Note that these are "minimum," not "minimal," standards.

Accreditation applies to *institutions*, not individuals. Confusion has arisen because the Canadians and the British use the terms "certification" and "accreditation" interchangeably.

Licensing refers to the act of creating a professional body by *legislative action*, in which membership is *compulsory* in order to practice a profession or to use a particular title.

The Certification Committee will be presenting a series of articles in the *AIC News* to inform the membership about certification issues, with the purpose of promoting thoughtful discussion. The first in this series reviews the history of certification in the United States. The committee encourages anyone with comments or questions to send them to Terry Drayman-Weisser, Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201.—Terry Drayman-Weisser

Commentaries to the *Guidelines for Practice* of the American Institute for Conservation of Historic and Artistic Works

From the Ethics and Standards Committee

Dear Colleagues:

Presented below are drafts of Commentaries 4, 16-19, prepared by the Ethics and Standards Committee from the initial drafts of CIPP and RATS, along with the comments submitted by Specialty Groups. Please read them carefully and consider any changes you believe should be made to them. The Committee would like to hear what you think. We depend on your input in the preparation of the final versions of these Commentaries. Please take the time to send us your comments. You may respond by e-mail (aandh@idt.net); fax (212-316-1039); phone (212-666-4630); or snail mail (444 Central Park West, New York, NY 10025). We must have your comments by June 15th, 1998.

Thank you.

Ethics and Standards Committee
Rae Beaubien
Karen Garlick
Paul Himmelstein, chair
Richard Kerschner
Shelley Sass

Commentary 4a—Health and Safety

A. RATIONALE

- Conservation procedures often involve the use of materials or methods that may endanger the health and safety of conservation professionals, other persons involved in carrying out procedures, and the public. Since, in the past, this issue has not received the attention it demands, it is especially important that conservation professionals be aware of health and safety issues.

B. MINIMUM ACCEPTED PRACTICE

- The conservation professional must comply with all relevant federal, state, and local standards and regulations (e.g., OSHA, NIOSH). These may pertain to:
 - job safety;
 - use, storage, handling and disposal of hazardous materials;
 - fire prevention.
- The conservation professional must be aware of various hazards associated with cultural property. These include:
 - biological activity within or on cultural property (e.g., microbial, fungal);
 - chemical components of cultural property (e.g., lead, cellulose nitrate films, asbestos, radium);
 - chemicals used in past treatments (e.g., heavy metal compounds);
 - physical aspects of cultural property (e.g., weight, sharp edges, unstable building structures).
- The conservation professional must be aware of various hazards associated with the materials and methods used in conservation procedures. These include:
 - solvents, pigments, dyes, and other chemicals;
 - radiogenic techniques (e.g., x-rays, beta radiography, ultraviolet radiation);
 - physical hazards (e.g., repetitive motions, eye strain, equipment usage [power tools]).

- Conservation professionals must assure that all personnel working under them are informed about health and safety issues, including emergency procedures.

C. RECOMMENDED PRACTICE

- The conservation professional should:
 - use methods and materials that are the least harmful to health and to the environment;
 - remain current about health and safety issue by reading appropriate material safety data sheets (MSDS), publications of the AIC Health and Safety Committee, and relevant newsletters;
 - use routinely all appropriate health and safety equipment, including fume extraction units, protective clothing, respirators;
 - use appropriately rated storage systems for solvents/chemicals;
 - provide access to appropriate health and safety training for all personnel;
 - assure that all personnel are encouraged to raise questions regarding health and safety issues.

Commentary 4b—Security

A. RATIONALE

- To protect cultural property from loss, damage, or deterioration when it is in the custody of the conservation professional and to encourage the conservation professional to collaborate with others who have responsibility for the protection of cultural property (e.g., security and fire prevention personnel).

B. MINIMUM ACCEPTED PRACTICE

- Work and storage areas must be equipped with conventional fire detection equipment and individual fire suppression devices to allow for localized emergency response.
- The conservation professional must provide protection against likely physical threats to the cultural property, including water intrusion (flood, leaks from plumbing and roofs, condensation), earthquake, and pests (rats, kids, curators, lawyers).
- All work and storage areas must be protected against unauthorized access by the use of conventional means (e.g., construction barriers and signage, security personnel, electronic intrusion warning devices, and/or secure locks).
- The conservation professional must provide environmental conditions that are appropriate for the cultural property.

C. RECOMMENDED PRACTICE

- Conservation professionals should be familiar with the various aspects of insurance coverage, and should obtain appropriate insurance to cover the possible loss of or damage to a cultural property in their care.

D. SPECIAL PRACTICE

- Work done off premises (e.g., excavation areas, outdoor sculpture, structures, temporary facilities) may limit the degree to which work and storage areas can be secured and controlled, but a reasonable effort must be made to secure and protect the cultural property in the charge of the conservation professional.

Commentary 4c—Contracts

In this Guideline, "contractual agreements" include job descriptions and terms of employment (conservation professionals employed by institutions), and contracts for conservation services and letters of agreement (conservation professionals in private practice).

A. RATIONALE

- To insure that the conservation professional will not compromise professional standards when dealing with owners/custodians. Contractual agreements document the obligations between the conservation professional and owners/custodians, provide legal protection for both parties, and are sound business practice.

B. MINIMUM ACCEPTED PRACTICE

- The contractual agreement must be in written form. It must include:
 - scope of work;
 - fee structure or salary;
 - terms of service;
 - approval for conservation services or delegation of authority for decision making with regard to conservation services;
 - signature(s) and date.
- When conservation service involves examination and treatment, the contractual agreement must also meet documentation requirements (see Guidelines 24-28).

C. RECOMMENDED PRACTICE

- It is recommended that model contracts particular to a specialty be consulted as a basis for the contractual agreement, and that legal advice be obtained before a final form is used.

D. SPECIAL PRACTICES

- In emergency situations, a verbal agreement may substitute for a written one. A written contractual agreement should be signed as soon as possible.

Commentary 4d—Fees

A. RATIONALE

- The conservation professional is primarily engaged in providing services, rather than goods or products. While the conservation professional should not overcharge for these services, they should not undervalue their education and expertise when setting fees.

B. MINIMUM ACCEPTED PRACTICE

- Professional fees must relate directly to the provision of service, and must not be based on the value of the cultural property.
- A division of fees is appropriate when associates or sub-contractors are involved in providing project-related services such as scientific analysis, professional consultation, or specialized trade work.
- The paying or requesting of a referral fee, brokers fee or finders fee is an unethical practice.

C. RECOMMENDED PRACTICE

- When setting a fee, the conservation professional should consider:
 - education and experience of the conservation professional;
 - difficulty of the service to be provided, including inherent risks both to the conservation professional and to the cultural property;
 - time required;
 - travel time;
 - expediting schedule;

- direct costs (e.g., analytical services, rentals);
- overhead.
- Although practices that may be viewed as price fixing must be strictly avoided, the consistent undercutting of local or regional markets should be understood to be unprofessional behavior.

D. SPECIAL PRACTICES

- When damage to the cultural property is imminent, and funding is limited, a conservation professional may work at reduced fees or pro bono.

Commentary 16—Justification

A. RATIONALE

- Examination and scientific investigation involve procedures with consequences which are usually known and quantifiable. However, some procedures may have consequences which are not presently known or suspected. Thus, to prevent unnecessary procedures, and therefore, reduce risks, the conservation professional should establish the necessity of all such activities prior to carrying them out.
- Such procedures are commonly used to:
 - evaluate physical condition or perform a risk assessment;
 - design a conservation treatment;
 - support art historical, anthropological or historical research aims (e.g., artist's techniques and materials);
 - carry out provenance and authenticity studies;
 - characterize a previous conservation intervention;
 - understand the aging properties or alterations of materials.

B. MINIMUM ACCEPTED PRACTICE

- Conservators routinely carry out examination procedures for condition assessment and for the preparation of a treatment plan. Many of these procedures may have a small physical effect on the cultural property, but are not considered to have sufficient effect to require separate justification. These include:
 - solvent testing of resinous surface coatings;
 - pH testing of paper and textiles;
 - removal of proportionately insignificant samples for visual inspection and micro chemical testing;
 - temporary, nondestructive removal of an architectural element to allow inspection.
- The conservator must exercise discretion especially in these situations.
- The justification for examination/scientific investigation procedures must be documented in written form when there is a potential for significant alteration of the cultural property. This documentation must include:
 - all items as required in Guideline 24 ("Documentation");
 - location on cultural property where examination/scientific investigation procedures are to be performed;
 - types of information sought;
 - a description of all procedures to be used, including all personnel involved;
 - sampling strategy;
 - likelihood that selected procedures will provide information sought.
- If an invasive procedure (e.g., sampling) is to be used, the conservation professional must explain why a non-invasive procedure would be insufficient.
- If the proposed procedure is not in common use in conservation, a more complete description and justification is required.
- If any procedure used for examination or scientific investigation influences the validity of a possible subsequent proce-

ture (e.g., effect of x-radiography on thermoluminescence dating), the decision to continue with the former procedure must be justified in light of the hampered subsequent one.

- Justification for sampling, testing, or scientific investigation must be submitted in writing to the owner/custodian and written permission obtained prior to performance of the work. All justifications for examination and scientific investigation must become components of Documentation.

C. RECOMMENDED PRACTICE

- Justification for examination and scientific investigation may include references to techniques and protocols, preferably from a literature source.
- Justification for the use of experimental techniques or those less frequently encountered in the literature should also include a minimum of one "second opinion," preferably from an expert in a relevant field.

D. SPECIAL PRACTICE

- In rare circumstances when physical access is limited to a single opportunity, and unexpected materials are encountered, sampling may be carried out without prior written justification. In these circumstances, the sampling must still be justifiable under the criteria presented above, and a written justification should be prepared after the sampling.

Commentary 17—Sampling and Testing

A. RATIONALE

- Some information about a cultural property can only be obtained by removing and analyzing a sample.
- Consent is obtained to assure that the owner/custodian is aware of the need for and the impact of the sampling and testing on the cultural property.
- A minimum sample is taken to minimize the impact of sampling and testing on the cultural property.
- The removal is recorded to assure that the results of testing can be interpreted properly.
- The sample is retained to allow future testing of samples, to replicate results, utilize new techniques, or to derive additional information.

B. MINIMUM ACCEPTED PRACTICE

- The conservation professional must use noninvasive analytical methods where possible.
- The choice of testing techniques, the amount of sample required, and the expected value of the information gained, must be weighed against the effect of removal of the sample upon the cultural property.
- Cultural property must not be sampled for studies that could just as well be carried out on surrogates, standards or prepared samples.
- Cultural property must not be sampled for testing using a new technique unless there is a reasonable expectation for a significant contribution of new information by that technique.

The size of the sample taken must be only the minimum required for current testing purposes. Experience has shown that the ideal sample size may in practice be difficult to achieve consistently. Therefore, the minimum required may be a slight excess of material, at the discretion of an experienced conservation professional, recognizing that all sampling represents a permanent alteration to the cultural property.

- Each sample taken must be labeled.
- Documentation of sampling and testing must include:
 - all requirements listed in Commentary 24;
 - the purpose of the sampling;
 - precise locations on the cultural property of each sample taken;
 - precise locations of areas tested with nondestructive techniques;
 - name and title of person taking sample or performing the testing;
 - identification of each sample taken;

- a list of all procedures carried out on each sample or tested area;
- storage location of sample, if sample is not consumed by testing.
- All data and results of testing must become part of the written record of the cultural property and must be made available to the owner/custodian.
- All sampling must be done in such a way as to minimize the impact on the cultural property (e.g., from an edge, damaged area, verso, broken edge, crevice)
- Samples must be retained with the cultural property, with the documentation, with the owner/custodian, or in a reference collection.

C. RECOMMENDED PRACTICE

- Sampling should meet the standards set by statistical methodologies, such as Single-Object Study Statistics (Reedy & Reedy, 1992).
- Sampling should be undertaken only by qualified personnel.
- The conservation professional should not carry out or encourage sampling or testing simply as a means of embellishing conservation practice.

D. SPECIAL PRACTICE

- Where appropriate, the samples should be reinstalled after testing (e.g. core samples).
- Sometimes sampling and testing are carried out for the exclusive purpose of education and training. Requirements for approval remain the same.
- Cultural property may be designated as being primarily of research value. In these cases, larger samples and more destructive testing may be appropriate, and blanket approval of research protocols can be used.

Commentary 18—Interpretation

A. RATIONALE

- The field of conservation deals with the physical aspect of cultural property and is valued in part for the information it provides through examination and scientific investigation. It is assumed that statements by a conservation professional regarding age, origin, or authenticity of a cultural property are based on knowledge derived from the physical evidence. There is a risk that others will assume that all statements are substantiated by physical evidence, even when this is not the case.

B. MINIMUM ACCEPTED PRACTICE

- Statements made by a conservation professional about age, origin, or authenticity must be based on physical evidence derived directly from cultural property.
- Opinions not based on physical evidence must be clearly identified as such.
- With regard to provenance or authenticity studies, the conservation professional must communicate the fact that scientific data can provide information that shows whether a cultural property is consistent with others from a certain time period, from a certain maker, etc., but cannot provide definitive attribution.
- In interpreting data derived from examination and scientific investigation, the conservation professional must conform to established norms of scientific integrity, and must indicate limitations of the data and the limitations of the interpretation method.
- The interpretation must become part of the permanent documentation.

C. RECOMMENDED PRACTICE

- A conservation professional should refrain from making statements based solely on opinions not rooted in physical evidence.

Commentary 19—Scientific Investigation

A. RATIONALE

- In order to insure the validity of the information derived from scientific investigation it is essential that long standing standards and protocols developed by the scientific community be employed. Failure to do this can lead to invalid, incomplete or useless results.

B. MINIMUM ACCEPTED PRACTICE

- As denoted in Guideline 19.
- All members of the research team, and their roles, must be accurately credited.

C. RECOMMENDED PRACTICE

- The conservation professional should publish the results of scientific investigation in peer-reviewed literature.
- Raw data generated during scientific investigation should be suitably archived and preserved. Information regarding the location of the data should become part of the permanent record of the cultural property. All data not of a confidential nature should be made available to other credible researchers.
- A written agreement should be made between the owner/custodian and the conservation professional carrying out the scientific investigation regarding the availability of the data to other researchers. (See Guideline 7 "Confidentiality".)

Research and New Materials

Using the Internet as a Conservation Tool

Increased use of the Internet has been accompanied by the rise of online communities composed of people who rarely, if ever, meet. This phenomenon has emerged within the conservation profession at online discussion lists. Currently, Conservation Online (<http://palimpsest.stanford.edu/>) links can be found to archives of nine discussion groups, including the Conservation DistList, the Objects Group list OSG-L; the musical instrument conservation list MICAT-L; TexCons, the textile conservation list; and the Preservation Administration Discussion Group, PADG.

Recently, I posted a question on the OSG-L. A discussion list works like this: The discussion group is composed of a list of e-mail addresses of persons subscribing to the list. By posting one e-mail message to the list, an e-mail letter is sent to every conservator who subscribes to the list. In this way a dialogue begins in which all subscribers can participate. When I sent my question to the list, I received several responses by the end of that day. Other people read these responses to the original question and added useful comments. Several people suggested references, and other people wrote to the list to ask about references. It was as if there were a group of objects conservators together in one room discussing the problem, some of whom I have never personally met, with the conversation spinning off into other topics of discussion. After two weeks, I had received 14 responses to my original question. These responses led to further telephone communications with several conservators and ultimately to an offer for instrumental analysis. The expertise of an entire community of conservators was accessible through the simple act of sending one e-mail question to the group.

When comparing this experience to that of gathering information in other ways, the changes produced by

electronic communications become apparent. Two years ago, before the advent of OSG-L, I would have telephoned a large number of conservators or might have written multiple faxes or letters. I would have needed to know exactly to whom to write and easily could have missed conversations with specialists with whom I had no familiarity. There would have been no opportunity for others to join in the conversation at any time during the process of discussion.

The exchange of information and treatment experiences has never been so uncomplicated as through e-mail. Online forums for professional discussion promote a quick, almost conversational, exchange of ideas and facilitate dialogues between groups of conservators, on any topic, at any time. Online, people working with similar issues can connect with one another easily, even if the person posing the question does not know exactly who those people are. In OSG-L discussions, submissions have included candid discussions of personal treatment experiences, both successful and unsuccessful as well as research that hasn't yet been published. While discussion is casual, it has the advantage that those participating can consider their response and check and cite references in a way not usually possible in face-to-face communication. Consequently, the discussion group bears a resemblance to traditional written communication but retains the speed and ease of oral discussion.

In some respects online electronic discussion forums fill a gap left by professional publications. Helpful personal observations that might not warrant publication in a professional journal are shared online. Participants occasionally speculate and hazard guesses, in a way they might not in a more formal situation. The result is that small bits of useful information, too modest or anecdotal for formal presentation, have gained a venue for distribution within the profession.

Obviously the greater the pool of expertise, the better the discussions will be, so these discussions are aided by participation from as large a group as possible. The all-inclusive nature of the discussion can promote a valuable cross-disciplinary exchange of ideas

and techniques, as is the case on the Conservation DistList. However, the establishment of specialized lists such as those for textiles, paper, and objects has also encouraged more in-depth discussion of problems particular to those specialty groups.

These archived discussions are searchable. In other words, all discussions that have taken place on the nine lists archived at the CoOL website can be used like back issues of an indexed periodical. Consequently, these communications represent a new conservation source and a new research tool.—Julie Unruh, Project Conservator, Brooklyn Museum of Art

Conference Reports

Digging Abroad: How To Leave the Site with a Clear Conscience

Archeological Institute of America Annual Meeting, Chicago, Illinois.

A workshop on the conservation of archaeological sites was held at the recent Archeological Institute of America (AIA) annual meetings in Chicago. The program was organized by Nicholas Stanley Price and Catherine Sease, chair of AIA's Conservation and Heritage Management Committee. The session consisted of four archaeologists and architectural conservators presenting different aspects of site conservation. Nicholas Stanley Price gave an overview of the many issues involved in site conservation while the others presented case studies from current projects in Greece (Frederick Cooper), Turkey (Frank Matero), and Ukraine (Pamela Jerome). A lively question-and-answer session followed the presentations and the entire session generated considerable favorable comment throughout the meetings. This is the first time that conservation has featured prominently in the AIA meetings, and it is hoped that future sessions will be equally successful.—Catherine Sease, Head, Conservation and Collections Management, Field Museum

ANNUAL MEETING NEWS

Annual Meeting in Washington, D.C.: A Cornucopia of Riches

AIC's 26th Annual Meeting will be held from Monday, June 1 through Sunday, June 7, at the Crystal Gateway Marriott Hotel in Arlington, Virginia, just across the river from downtown Washington, D.C. The local arrangements committee and other conservators in the region urge you to attend the meeting and enjoy the nation's capital—rich in history, fine art, amusements, excellent restaurants, and home to many of the world's finest museums, with a dazzling variety of exhibitions. The Virginia side is home to Arlington Cemetery, the Custis-Lee Mansion, Mount Vernon, Woodlawn Plantation, Old Town Alexandria, and the Newseum, which is near the meeting hotel. The metro system connects the AIC meeting site, downtown tourist attractions, universities, large and small theaters, concert halls, and an array of cuisine for every taste and budget.

This year's AIC program, focused on "Disaster Preparedness" and "Response and Recovery," is vital to any collection. We invite you to join us for the annual meeting in this fascinating city. Please come to the Washington Conservation Guild booth near the registration desk to meet us and for local information on exhibits, restaurants, and directions.

In addition to the better-known attractions of Washington, your colleagues would like to share with you some of the other treasures of our city. Those that are particularly interesting in the blooming season are the National Cathedral with its garden, shop and open greenhouse, the National Arboretum, and Dumbarton Oaks with its classical, preColumbian and Byzantine riches surrounded by 10 acres of formal gardens in Georgetown. Other destinations might include the Library of Medicine, the historic Willard Hotel, the full-scale reproduction Elizabethan stage and collections of the Folger Shakespeare

Library, the nearby newly restored Library of Congress, or the Anacostia Museum and Center for African-American History and Culture.

Ten smaller museums clustered in the Dupont-Kalorama area will sponsor a Museum Walk the weekend of June 6. This popular event includes textile weaving demonstrations, interactive tours, hands-on workshops, and concerts. One of the museums, the Phillips Gallery is open Thursday nights for special programs. Also on the tour, the Society of the Cincinnati, the oldest American patriotic organization, just completed a \$4.1 million restoration of Anderson House, its opulent, 50-room Gilded Age mansion. Fondo del Sol Visual Arts Center features the cultural heritage and arts of the Americas. Other sponsors include the B'nai B'rith Klutznick National Jewish Museum, the National Museum of American Jewish Military History, Woodrow Wilson House, Mary McLeod Bethune Council House National Historic Site and The Historical Society of Washington, D.C., and the Textile Museum.

Special Events Requiring Pre-registration

Lab tours have been arranged for 27 conservation labs in the Washington area. They include all of the major institutions as well as some private labs. All are near subway stops or are a short cab ride away. You must pre-register, since some institutions have a strict limitation as to the numbers that can tour. Space will be allocated according to the date your registration is received at AIC.

Smithsonian Museum Support Center Tours and Barbeque

On June 4 an informal evening is planned with a barbeque dinner and tours of the off-site Smithsonian

Institution conservation facilities. Buses will leave the hotel for two buffet sittings.

Conservators at the Museum Support Center (MSC) and the Paul E. Garber Facility next door will host tours. MSC includes the Smithsonian Center for Materials Research and Education (formerly known as the Conservation Analytical Laboratory), which is a research institute with conservation laboratories for objects, paper, and coatings; analysis, and research in natural history, biogeochemistry, photographic science, polymer science, materials, and mechanics. Also at the MSC, the Anthropology Conservation Laboratory supervises the handling and treatment of the National Museum of Natural History's anthropology collections—more than 2 million artifacts. A variety of current treatment projects and a storage "pod" the size of a football field can be seen.

The Paul E. Garber Facility is the primary artifact storage and aircraft restoration center for the National Air and Space Museum. Visitors will have the opportunity to observe the restoration of vintage aircraft, talk with restoration specialists, and tour one of the large exhibit buildings.

Pre-registration is required for buses, dinners, and tours as space is limited.

Prayer for Angels

Angels never die; they just vanish until their help is needed again. This year on Sunday, May 31, the collections at Howard University Art Gallery located in Washington, D.C. are praying that conservators with angel wings will arrive to work on Howard's broad collections at the invitation of Dr. Tritobia Hayes Benjamin, Howard University associate dean and director of the art gallery. Possible projects include a large collection of paintings that need emergency vacuuming and backing with Fome-Cor, three Richard Hunt outdoor bronzes that need cleaning and corrosion intervention, fine art first-

HAVING A BAD HAIR DAY?

If you want to see real disasters, join us at the 26th Annual AIC Meeting, "Disaster Preparedness, Response, and Recovery," to be held June 1-7, 1998 in Arlington, Virginia!

We are bringing a variety of fresh perspectives to the program and topic. You will walk away with new knowledge and resources. In addition to the preconference abstract we have made the commitment to produce a postconference publication with juried papers and panel discussions. We are also planning several exciting and interactive workshops—we are literally hoping to burn the house down!



aid for a collection of watercolors, charcoal drawings, and engravings, 75-100 ceramics and pottery that need custom housing and reshelving, African American ethnographic objects in need of condition reporting and basic cleaning, and rematting and encapsulation of posters and prints from the 1970s. Howard is a participant in the "Preserve a Legacy" Program, the graduates of which will be invited to participate as Angels-in-training. As before, room is provided for two nights, Saturday May 30, and Sunday, May 31 with meals provided during the Sunday workday (Angels never rest, even on Sundays). Please bring your own favorite tools for work on the collection in which you are interested. The plan will follow previous years' formats of working in interdisciplinary teams under a specialty team leader. For more information and to reserve a place as an Angel, please call Michele Pagan at [redacted] or send an e-mail to [redacted] by April 1. Follow-up information will be sent individually to those confirmed Angels directly from Howard University.—Alexandra Tice and Davida Kovner, Co-Chair Publicity; Dare Myers Hartwell, Local Arrangements Chair and President of the

Washington Conservation Guild; Elizabeth Walmsley and Helen Ingalls, Afternoon Lab Tours; Mary Ballard, Ed McMannus, Natalie Firnhaber, and Sarah Stauderman, Museum Support Center Tour; Linda Edquist, Information; W.T. Chase, Public Outreach Lecture; Ann Boulton, Registration; and Michele Pagan, Angels Project.

Advocacy Issues

Arts Advocacy Day

AIC is a national co-sponsor of Arts Advocacy Day, which is scheduled for March 9-10, 1998, in Washington, D.C. Activities will begin on Monday evening, March 9, with the 11th Annual Nancy Hanks Lecture. This year the speaker is the noted jazz musician Dr. Billy Taylor, and the event is at the Kennedy Center. On Tuesday, March 10, meetings with congressional representatives are to be scheduled along with a breakfast, symposiums, and a reception. March 8-15 is National Media Visibility Week, and AIC members are encour-

aged to organize an op-ed, a news article, or a radio or television interview in their community. If you cannot come to Washington for Arts Advocacy Day, plan to participate in and organize community-wide visits to congressional members' district offices. For more information about Arts Advocacy Day and a Grass-roots Resource Kit, call the AIC office.

Advocacy Activities in Washington at AIC Annual Meeting

During the AIC Annual Meeting in Washington, D.C. in June, AIC encourages members to make visits to Capitol Hill. This will be a great opportunity to visit with senators and representatives and their staffs to discuss legislation and funding issues related to the arts. AIC members can set up appointments with the Washington office of their senators and representatives during the June meeting after reviewing the meeting schedule so you won't miss any session or activity that you especially wanted to attend. Numbers to call for appointments are; for the U.S. Senate [redacted]; for the House of Representatives [redacted]. If you cannot get an appointment with your elected official, ask for an appointment with the staff person who handles arts issues and funding. The staff members play a very important role in legislative decisions.

After making your appointment, let the AIC office know by e-mail (Info.AIC@aol.com) or fax (202-452-9328) which elected officials you are meeting with during the AIC meeting. The AIC office will put together relevant materials for you to pick up at registration to review before your appointments. This material will also tell you which senators and representatives serve on committees that are significant for arts-related issues and funding. However, even if your elected officials are not on a relevant committee, a visit is important because everyone votes and can have a direct influence on the outcome of a vote. AIC will request that you fill out a short report after your meeting so we can keep track of which legislators had visits from AIC

members and what the senators and representatives thoughts were on the issues.

This is a new endeavor for AIC, and the AIC Board is hoping for a strong showing of AIC members on Capitol Hill during the annual meeting. If you have any questions, please call Penny Jones at [REDACTED]

People

CAMILLE MYERS BREEZE is now the Advanced Mellon Intern at the Textile Conservation Center, American Textile History Museum, Lowell, Massachusetts. She will continue as editor of the *Textile Conservation Group Newsletter*. Contact: [REDACTED], Lowell, MA 01854-4221; [REDACTED]

JAN DENTON was named the new director of the American Arts Alliance in Washington, D.C. Future plans of the alliance include a stronger emphasis on grass-roots activism and vigorous strategic planning for the arts in 2000 and beyond.

JAMES GARRISON and LISA SODERBERG have joined the studio of the Hillier Group Architects in Philadelphia. The Historic Preservation Studio at the Hillier Group Architects is currently working on the following projects: Grand Bay Hotel, Philadelphia; Undine Barge Club, Philadelphia; Genesee Country Museum, Mumfords, New York; Dumbarton Oaks, Washington, D.C.; Martinsburg, West Virginia; and the Indianapolis Museum of Art.

MICHELE HAMILL has recently joined the staff of the Department of Preservation and Conservation, Cornell University, as a paper and photograph conservator. She can be reached at work: Dept. of Preservation and Conservation, Cornell University, B-31 Olin Library, Ithaca, NY 14853; (607) 255-5766; mh92@cornell.edu. She can also be reached at home: [REDACTED] Ithaca, NY 14850; [REDACTED]

ALFONSO NARVAEZ has relocated from John Milner Associates, Inc. home office in West Chester, Pennsylvania to lead the firm's building materials conservation services in

FAIC NEWS

The FAIC Board and staff thank the following recent donors to the 1998 Annual Giving Campaign. We truly appreciate your support of FAIC programs.

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FUNDING DEADLINES

APRIL 10

Getty Grant Program, Architectural Conservation Grants

APRIL 17

IMLS, Institute of Museum and Library Services Leadership Grants

APRIL 24

IMLS (AAM), Museum Assessment Program I (MAP I)

MAY 1

Distinguished Fulbright Chairs in Western Europe and Canada, Council for International Exchange of Scholars

AUGUST 1

Fulbright Scholar Program, Council for International Exchange of Scholars

NO DEADLINES

GETTY GRANT PROGRAM: Conservation Training Grants (Training of Mid-career Professional Conservators and Training Programs); Conservation Survey Grants; Conservation Treatment Grant

FOR MORE INFORMATION ON FUNDING:

American Association of Museums (AAM), Museum Assessment Programs (MAP), (202) 289-9118.

Council for International Exchange of Scholars, (202) 686-7877

Getty Grant Program (GGP), (310) 440-7320; (310) 440-7703.

Institute of Museum and Library Services (IMLS), (202) 606-8536.

National Endowment for the Arts (NEA), (202) 682-5442.

National Endowment for the Humanities (NEH), Division of Public Programs, (202) 606-8267; Division of Preservation and Access, (202) 606-8570, fax: (202) 606-8639.

National Historical Society, 741 Miller Dr., SE, Ste. D-2, Leesburg, VA 20175; (703) 779-8338; fax: (703) 779-8342.

Smithsonian Institution, Museum Studies Program, Arts and Industries Building, 900 Jefferson Dr., SW, Ste. 2235, MRC 427, Washington, DC 20560; (202) 357-3101; fax: (202) 357-3346.

its Alexandria, Virginia office. His address: [REDACTED], Alexandria, VA 22312; [REDACTED].

SCOTT NOLLEY has joined Colonial Williamsburg (CW) as associate conservator of objects. As manager of the objects laboratory at the Dewitt Wallace Building, he will be responsible for the care and conservation of ceramics, glass, and composite objects in CW's collections. With prior experience as a painting conservator, he also assumes responsibility for the treatment of CW's collection of 17th-19th century paintings.

AIC Fellow JOYCE ZUCKER received the 1997 L.L. Huttleston Special Service Award from the New York State Office of Parks, Recreation and Historic Preservation for her many contributions and services to the operation of the Peebles Island Resource Center's conservation program over the past 24 years. She was honored at an award ceremony in November 1997 held at Planting Fields Arboretum State Historic Park in Oyster Bay, New York.

1998 Directory Corrections

MARTHA LITTLE

[REDACTED]
Santa Fe, NM 87501
[REDACTED]

Correction

In the January 1998 issue of *AIC News*, the ordering address for *Death of a Moai, Easter Island Statues: Their Nature, Deterioration and Conservation* by A.E. Charola was incorrect. The correct address is Easter Island Foundation, P.O. Box 6774, Los Osos, CA 93412; (805) 528-6279; fax: (805) 534-9301; rapanui@compuserve.com

SPECIALTY GROUPS

ARCHITECTURE



ANNUAL MEETING: The ASG Program for the AIC Annual Meeting has been finalized by program chair Martin Weaver. The speakers are: Andrew Todd, British Columbia; Eric Jokinen, Ontario; Martin Weaver, New York; Richard Swift, United Kingdom; Joseph Sembrat, Connecticut; William Ginell and Leroy Tolles, California; Christopher Borgal, Ontario; John Arnett and Debra Laefer, Illinois; Claudia Kavenagh and Stacy Albanese, New York; and Leslie Slavit, Illinois. It looks like we have found a good place for the ASG dinner in Washington—a lively restaurant and bar offering good southwestern cuisine.

BUDGET: We have closed the 1997 Fiscal Year in good shape, with a surplus of approximately \$650, which, when added to our overall balance, comes to approximately \$4,500. Suggestions for managing our funds more conservatively will be presented for your discussion and approval at the June business meeting.

IAG MEETING: ASG chair Molly Lambert attended the AIC's winter Internal Advisory Group meeting and a meeting of all specialty group chairs held in Washington, D.C., on January 24. The following is a summary of those points of discussion most pertinent to the ASG.

BUSINESS INSURANCE: Conservators in Private Practice (CIPP) has located a source of affordable business insurance for conservators. It is expected to be available by the end of 1998. We have yet to determine whether this insurance extends to liability insurance for on-site work. We will follow up with CIPP and keep you informed.

NPS DRAFT: The National Park

Service has released a draft of the *Qualification Standards for Conservators* for public comment—to which the AIC Education and Training Committee has responded with comments and suggestions (mostly concerning program training and nonprogram training equivalents). We will try to have the revised version on hand for your review at the June meeting. To inquire about receiving the drafts by mail, contact Joe Wallis, NPS Heritage Preservation Services Program (Stop 2255), 1849 C St. NW, Washington, DC 20240. For copies of AIC comments to NPS drafts, contact Patricia Leavengood, AIC Education and Training Committee, at her studio in Seattle, (206) 587-3725.

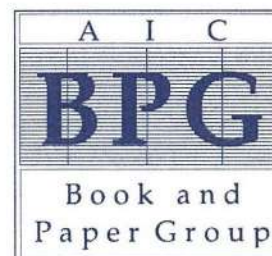
CERTIFICATION UPDATE: Certification Committee chair, Terry Drayman-Weisser, presented an informative history and summary of professional certification issues—a long-time topic of consideration for the AIC Board. Since architecture conservators may have more demand for and usefulness of a certification system (to be in parity with our architectural, engineering, and construction colleagues), we may serve as a working model for developing an organization-wide program. The Certification Committee has done a significant amount of research into parallel certification procedures and conducted an initial but fairly thorough evaluation of the pros and cons of certification for professional conservators.

ASG SPECIAL ISSUE: Specialty Group representatives met after the IAG meeting to discuss the latest policies and procedures for specialty group publications and grants management. At the ASG business meeting in San Diego last year we discussed the possibility of publishing a juried selection of conference postprints marking the 10th anniversary of our group. The AIC Publications Committee would like to develop this idea with the ASG directly—by dedicating a special issue of the *JAIC* to this idea. This is an excellent offer and opportunity for us to publish the best of the architectural conservation presentations given in ASG sessions or AIC

general sessions over the decade. This will be a joint editorial effort.

Anyone wishing to add to this column with information and news can contact Mary Jablonski, ASG Secretary/Treasurer, Jablonski Berkowitz Conservation, Inc., 150 W. 25th St., Ste. 604, New York, NY 10001; (212) 241-8290; fax: (212) 242-8112; jbconsrv@ix.net-com.com —Molly Lambert, Chair, [REDACTED]; fax: [REDACTED]

BOOK AND PAPER



ANNUAL MEETING: Planning continues for another great series of BPG sessions to be held June 5 and 6. There will be a breakfast business meeting on Friday morning, June 5, and a ticketed luncheon. The evening reception will be held on Saturday, June 6 in the Great Hall of the Folger Shakespeare Library. The exhibit, "Mapping Early Modern Worlds," has been extended and will be on view for the reception.

On Saturday afternoon June 6, the Library Collections Conservation Discussion Group is offering a half-day program devoted to the history, connoisseurship, and preservation of the common paperback book. Five speakers will address various aspects of this humble and ubiquitous book form: Marc Jaffe, Katherine Martinez, Peter Waters, Gary Frost, and Michael Waters. Marc Jaffe, senior editorial director at Houghton Mifflin Co., has been actively involved in publishing since 1948. Mr. Jaffe will discuss from personal experience the editorial and business changes affecting paperback publishing in the past 50 years. Katherine Martinez, program officer, Research Libraries Group and former

curator of American and British history at Stanford University, will provide a curatorial perspective on the social impact of the paperback. Peter Waters, recently retired chief of conservation at the Library of Congress, will explore the history and application of preventive conservation. Gary Frost, educator and principal at BookLab, Inc., will examine structural origins and repair options for paperbacks. And Michael Waters, principal at Custom Manufacturing, Inc., will discuss his design for a custom die-cutting machine and its application to the manufacture of phased boxes.

BPG ANNUAL: After many years of dedicated service, Robert Espinosa has decided that the time has come to turn his work as compiler and managing editor of the *Annual* over to someone else. Robert will finish the work on the current issue; in the meantime the Board will be looking for a new editor. Editorial experience and familiarity with desktop and web publishing are both necessary qualifications, and an institutional setting that might be able to provide some support (such as on-site printing and mailing services) is desirable but not mandatory. The BPG owns a 7500 Macintosh with laser printer and a 20 in. monitor, which go with the *Annual*. Anyone who might be interested in taking on this responsibility should communicate with me or any other member of the BPG Board. Also, contact Robert for details regarding specific aspects of producing the *Annual*, from working with authors to production timetables. We all owe Robert a great debt of thanks for his efforts over many years for bringing the *Annual* to its current polished state; his work and the contributions of many authors have also provided great service to the field in making an extensive body of professional literature available in a timely way. The most concrete way of saying thanks will be to ensure that the *Annual* continues and prospers, so please consider if you are in a position to take on this challenging and rewarding opportunity. —Mary Lynn Ritzenthaler, BPG Chair, Document Conservation Branch, National Archives and Records Administration, 8601 Adelphi Rd., College Park, MD 20740; (301) 713-6700 ext. 226; fax: (301) 713-7466; marylynn.ritzenthaler@arch2.nara.gov

CONSERVATORS IN PRIVATE PRACTICE



PUBLICATIONS AND COMMUNICATIONS: The CIPP Board of Directors has recently turned its attention to the area of publications and communications. Some members of CIPP have indicated an interest in our past publications, while others are asking for some form of CIPP online presence.

CIPP has established a Publications Committee under the direction of our treasurer, Peter Mecklenberg. This committee's charge is to create publications policy and guidelines, to gather past publications with an eye to possible re-editing and publishing, and to develop distribution protocol. The board intends to coordinate our publication policy with the AIC's Publications Committee. We are still working toward the *Business Handbook* and trust that developing the Publications Committee will ensure steady advancement in that direction. The Publications Committee is interested in additional assistance should there be any among the CIPP membership who would like to help this group. If you would like to help develop CIPP publications policy please contact Peter Mecklenberg at [REDACTED]; fax: [REDACTED]

CIPP ONLINE: Past CIPP chair Carrie Ann Calay has been working diligently with Walter Henry to create a CIPP mailing list online. It is felt that monitoring the mail list will make for less chaotic communications. As messages come in they will be redistributed into categories by a monitor. The mailing list will be accessible by subscription only; details for subscription will be forthcoming. In time, the list topics will be determined by the subscribers. Until then, Carrie Ann has put together a list of possible topics that might be of imme-

diate interest, such as upcoming business education opportunities; discussion forums (e.g., insurance, marketing, business ethics, etc.); and reviews and comments by members on such various subjects as products, books, or articles.

The CIPP Board is also working with Carrie Ann on creating a CIPP web page. We are in the design phase. Tentative contents for the page include, among other things, the history of CIPP, current projects, and a listing of our publications and presentations. We hope to link the page back to COoL, AIC, and perhaps even to allied organizations' sites. Those interested in the CIPP mailing list may contact: Carrie Ann Calay at [REDACTED]

JAPANESE SCROLL WORKSHOP: A correction is in order from the January CIPP column. While describing the "In Praise of Japanese Scrolls" workshop, I confused the calligraphy group with its leader. The calligraphy group is Atsusa Shodokai; the leader is Ichikawa Sensei. I apologize to all for the egregious error. Mea maxima culpa.

The comments on the Japanese scroll workshop also elicited a response from Mary Wood Lee, director of the Campbell Center. She had some spirited comments on equal access for private practitioners to all education and training opportunities. She expressed special perturbation that private practitioners don't take advantage of existing opportunities, especially the Pomerantz Scholarships available for Campbell Center courses.

POMERANTZ SCHOLARSHIPS: Thanks to an endowed scholarship fund established by the Louis Pomerantz Institute, there are some scholarships available to conservators in private practice who wish to take refresher courses at the Campbell Center. Last year no one applied for these scholarships. Mary would like those of us in private practice to be aware of these scholarships and to use at least what is already available to us. I would like to sincerely express my gratitude to Mary for bringing this opportunity to our attention. Although the Pomerantz Scholarships are described in detail in the Campbell Center Course Catalog, this opportunity caught most of the

conservators in private practice I mentioned it to by surprise.—Genevieve A. Baird, CIPP Chair, [REDACTED] Georgetown, CA 95634; [REDACTED]

OBJECTS



ANNUAL MEETING: The OSG session at the AIC Annual Meeting will take place on Saturday, June 6, from 8 a.m. to 3:30 p.m., in Arlington, Virginia. Julie Reilly, 1998 program chair, reports that the program will focus on the recovery aspects of disaster preparedness, in conjunction with preparedness. Please consult the AIC registration packet for the exact time and length of each presentation.

IAG MEETING: In January, the Internal Advisory Group meeting was held at the National Gallery of Art in Washington, D.C. A great number of topics were discussed at this all-day session, including an update on current AIC activities, a review of the membership survey, the 1998 annual meeting program, an update on the World Wide Web pages and brochures, as well as the AIC office archives and records management program. Presentations were given by the chairs of the Education and Training, Certification and Membership Committees. A specialty group meeting was held that same day after the IAG meeting by Kate Garland, AIC director-liaison for the specialty groups. In this forum it was revealed that only two members of AIC responded to the most recent working draft of the Commentaries, and it was reiterated and emphasized that this is the membership's opportunity to be a voice in the process of guiding our professional conduct into the future. So please do not hold back. Make yourselves heard and send in your comments on the Commentaries a.s.a.p.! The Publications Committee informed the group that there is a

movement afoot to systematize the *Postprints* of all of the specialty groups so that there is more overall consistency among them.

NOMINATING COMMITTEE: The OSG Nominating Committee (Valentine Talland, Mei-An Tsu and Paul Storch) are looking for OSG members who would be willing to serve a two-year appointment as Program Chair for the 1999 OSG session (and subsequent year as OSG Chair) and Treasurer beginning in June 1998. Please consider volunteering in this way for your organization. Remember, if you do not like the way things are run, you should volunteer to develop and change the organization for the better. It is a wonderful way to meet others in the organization and work together to create a more multidimensional AIC for all. Terry Drayman-Weisser reports that the *Postprints* of the Gilding Metal Symposium will be available to the membership later this year, but not necessarily by the time of the annual meeting. We are all certainly excited about this valuable additional resource to our collective libraries.

OSG POSTPRINTS: Virginia Greene continues to work tirelessly on the refinement of the *Postprints* from the 1997 OSG session. We are happy to report that both ICOM and James and James Publishers has agreed to allow us to reprint Tom Stone's presentation "Artifacts Revisited: The Evaluation of Old Treatments" which culminated the day's session last year on the topic of "Revisiting Old Treatments." Interestingly enough ICOM-CC has requested permission from AIC to reprint Mary Clerkin Higgin's paper from that same OSG session entitled "Walter Cole Brigham and Marine Mosaics," which she will be presenting in Helsinki at the Interim Meeting of the ICOM-CC Working Group "Glass, Ceramics and Related Materials" this fall. It is truly beneficial for all conservators when dissemination of the information within these papers can be spread around the globe and made more widely available for all.

OSG ONLINE: Craig Deller has generously given of his time to volunteer to create the OSG Web page. If you would like to assist him in this

endeavor, please contact him at the Deller Conservation Group, Ltd., 2600 Keslinger Rd., Geneva, IL, 60134; (630) 232-1708; craig1708@aol.com

Finally, I would like to thank all of those OSG members who allowed me to interview them for the OSG sponsored article on the subject of the repatriation of Native American cultural patrimony and human remains in this month's newsletter. It certainly is a complex subject and a political hot potato but a very pertinent subject with a myriad of intricate ramifications for the AIC membership as a whole. I thoroughly enjoyed working with everyone of you and your contributions were essential. —Ingrid A. Neuman, OSG Chair, Berkshire Art Conservation, [REDACTED] Williamstown, MA 01267; [REDACTED] (also fax); [REDACTED]

PAINTINGS



ANNUAL MEETING: Six papers relating to the disaster theme of the annual meeting have been chosen for the PSG session on June 5. The papers represent a wide variety of approaches and perspectives and should benefit specialists as well as conservators outside our field. In addition, three other papers will be presented on the morning of June 6. The business meeting will be conducted after the luncheon on June 5. In advance, I

1998 PA and Fellow Application Deadlines

The upcoming 1998 deadlines for applying for Professional Associate and Fellow membership status are: May 1, July 10, and October 9, 1998. Application forms are available from the AIC office at (202) 452-9545.

would like to extend my deepest thanks to all the speakers presenting at this year's PSG session: Alejandra Castro Concha, Suzanne Friend, David Goist, Steven Prins, Anton Rajer, Sharon Rutledge, James Swope, Serena Urry, and Paul Whitmore.

1998 NOMINATIONS: The position of vice-chair (which converts to the program chair after the 1999 annual meeting) is open for nominations now. If you would like to be considered or make a suggestion for a candidate, please contact Kenneth Bé at [REDACTED] [REDACTED] [REDACTED]

GUIDELINES COMMENTARIES: As you may know, the PSG Commentary Committee has been working along with the other specialty groups Commentary Committees and the AIC Ethics and Standards Committee to prepare Commentaries to the *Guidelines for Practice*. So far, the Commentaries for Sections 20-28 have been completed, and the drafts for Sections 4 and 16-19 have been submitted to the Ethics and Standards Committee. The PSG Commentary Committee consists of a chair and two vice-chairs. After three years on this project, all three of the PSG Committee members feel it is time to pass the torch. We are looking for recruits interested in helping shape the future of our profession! Please let us know if you would like to volunteer or know anyone who would make a good Commentary Committee member. This is your chance to make a difference! Special thanks to Ria German and Maria Sullivan for their dedication and help over the past three years. Please contact: Robert Procter, PSG Commentary Committee Chair/PSG Vice Chair, [REDACTED] Takoma Park, MD 20912; ([REDACTED])

PAINTING CONSERVATION CATALOG: Sarah Fisher, National Gallery of Art, editor of the *Painting Conservation Catalog*, writes, "At this writing, the Varnish chapter of the *Painting Conservation Catalog* is in final layout form. The copy editor is working with us to make last-minute corrections. We are getting final art reproduction permissions and working with the printer on financial details. We should send all to the

printer within the next two weeks, so we are looking at a mid-late March publication date. As soon as the Varnish chapter is out, we will be able to focus on the Stretchers, Strainers, and Mounting chapter and the Inpainting chapter. Please communicate with Barbara Buckley for the former and Jim Bernstein for the latter. More details about progress on them will appear in the next *AIC News*.

CONFERENCE ON VARNISHES: I hope that many will take the opportunity to attend the National Gallery of Art's symposium, "A Look at Varnishes," April 20-23, 1998. The first two days of presentations in the gallery's spacious auditorium are open to all who preregister regardless of whether they are signed up for the workshop that follows. By the time this newsletter column is printed, the registration for the third and fourth day workshop may already be full, but inquiries should be made nonetheless if you are still interested. Contact Debbie Barclift, NGA, [REDACTED] [REDACTED] for this information and about the registration fees. The gallery is already considering offering the workshop again in the future if there is a demand.—Kenneth Bé, PSG Chair, Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106; (216) 421-7340; be@cma-oh.org

PHOTOGRAPHIC MATERIALS



1998 KENT WORKSHOP: José Orraca will host the 1998 Kent Workshop on September 25-26. This year the workshop will be organized by Nancy Reinhold, Paul Messier, and Connie McCabe and will focus on treatment dilemmas currently faced by participants. The 15 participants will be chosen on the basis of experience, knowledge, expected contributions,

and previous history of participation. Any interested conservators should contact José Orraca by the end of April, [REDACTED] Kent, CT 06757; [REDACTED]

ACADEMY AWARDS: The Academy of Motion Picture Arts and Sciences grants awards in three classifications: Academy Awards of Merit (Oscar statuette) for achievements that have a major influence upon the advancement of the industry; Scientific and Engineering Awards (Academy plaque) for engineering achievements that are important to the progress of the industry; and Technical and Achievement Awards (Academy certificate) for accomplishments that contribute to the progress of the industry. Three of our members deserve congratulations for receiving the Technical Achievement Award. Jim Reilly, Doug Nishimura, and Monique Fischer were honored on February 28 for their creation of A-D Strips, a litmuslike paper used to detect high levels of acetic acid in decaying processed acetate-based film. They received this award at a black-tie ceremony held at the Regent Beverly Wilshire Hotel in Beverly Hills.—Gary Albright, PMG Chair, Northeast Document Conservation Center, 100 Brickstone Sq., Andover, MA 01810; (978) 470-1010; fax (978) 475-6021; gary@nedcc.org

TEXTILES



ANNUAL MEETING: The Textile Museum has graciously invited TSG members to an open house on Wednesday afternoon, June 3. Invitations will be included in the spring mailing and will entitle the bearer to a 10 percent discount at the museum shop. Planning for the Saturday dinner is ongoing—please keep in mind that group rates in the D.C. area are higher than in other urban areas. We are looking at restaurants in the District of Columbia and (Old Town) Alexandria,

Virginia. We will have more information in the May column. If you have any agenda items for the business meeting, please contact me.

NOMINATING COMMITTEE: Loreen Finkelstein, Zoe Annis Perkins, and Vicki Cassman constitute this year's committee. The positions that need to be filled are treasurer and vice-chair. Christine Giuntini has volunteered to serve a second two-year term as treasurer. Contact members of the committee if you are interested in running for either of these offices. Kathleen Kiefer will serve the second year of her two-year term as secretary, and T. Rose Holdcraft will assume the position of chair.

ASTM: Deborah Bede has volunteered to be our ASTM representative for one more year. However, we will need to find a new representative for next year. If there is no interest, perhaps we should consider dropping our ASTM membership at the upcoming business meeting.

POSTPRINTS UPDATE: The 1997 *Postprints* are at the printer and will be mailed by the end of March. This year a Spanish translation will be provided for each paper's abstract thanks to Emilia Cortes.—Susan Heald, TSG Chair, National Museum of the American Indian, 3401 Bruckner Blvd., Bronx, NY 10461; (212) 514-3976; fax (212) 514-3816; heald@ic.si.edu

WOODEN ARTIFACTS



JUST PUBLISHED: A beautiful new book, *Baroque and Rocco Lacquers*, has recently been published in Germany and is available in the United States through Kremer Pigments, Inc., 228 Elizabeth St., New York, NY 10012; (212) 219-2394. Written in English and German, it is a compilation of several interesting technical articles on paints, varnishes, and woods used in the creation of decorated surfaces on furniture and architectural elements. I found the discus-

sion of period varnishes and their components particularly interesting.

COMMENTARIES: Volunteers from WAG are needed to help prepare initial drafts and solicit comments on the next group of Commentaries. The Ethics and Standards Committee would like to finish up with the remaining Commentaries: (1) Conduct, (2) Disclosure, (3) Laws and Regulations, (5) Communication, (6) Consent, (7) Confidentiality, (8) Supervision, (9) Education, (10) Consultation, (11) Recommendations and References, (12) Adverse Commentary, (13) Misconduct, (14) Conflict of Interest, (15) Related Professional Activities, and (29) Emergency Situations. This is an important opportunity to voice your opinion on these issues and comment specifically on how they relate to the membership of WAG. Please contact me at the addresses below if you would like to participate.

SPRING ELECTIONS: I am hoping to hear from WAG members eager to expand their AIC involvement by running for the office of program chair. Contact me if you are interested or would like to suggest a suitable candidate.—Christine Thomson, WAG Chair, Robert Mussey Associates, [REDACTED] Boston, MA 02136, [REDACTED] fax: [REDACTED]

In Memoriam

Anna Plowden, CBE

Anna Plowden's career in conservation began in 1963 when she graduated from the Institute of Archaeology. She worked in the Iraq Museum before establishing her own workshop in London. In 1966 she joined Peter Smith to form their company, Plowden & Smith Ltd., a unique provider of multidisciplinary conservation skills in the private sector, offering advice on collection care, the design and manufacture of mounts and displays, as well as the overall installation of exhibitions.

Devoted to furthering the conservation profession, Anna Plowden was chair of the Conservation Committee of the Crafts Council and a member of the

Advisory Committee for the MGC's Conservation Unit. She was a trustee of the Victoria and Albert Museum and the Edward James Foundation; an assessor for the Ceramics Restoration Course at West Dean College; a member of the Advisory Committee for the London City & Guilds' Conservation Diploma Course; a member of the Council of the Textile Conservation Centre at Hampton Court; and a member of the UKIC's Accreditation Working Group.

Anna Plowden died on August 18, 1997. A memorial service was held on November 4, in London at St. James's Piccadilly. —Originally published in *SSCR Journal*, Nov. 1997, vol. 8, no. 4, p.6.

Worth Noting

Major Donation to Fashion Institute of Technology

The Graduate Studies Division at the Fashion Institute of Technology, New York City, has received a major donation of historically significant textiles. The collection, valued at \$10,000, is the gift of Mr. and Mrs. Robert McGuire of Newcastle, Maine. It spans a wide range of periods and styles, from the 14th to 20th centuries, and from Asia to the Americas. The gift includes 125 pieces, mostly textiles but also costumes and accessories. It will provide an important hands-on resource for students in the Museum Studies Graduate Program at FIT.

CCAHA Continues NEH-Subsidized Overview Survey Program

The Conservation Center for Art and Historic Artifacts is able to offer the advice needed for preservation planning in your institution.

CCAHA's Preservation Overview Survey Program has been extended until spring 2000 through continued funding from the National Endowment for the Humanities. For a greatly reduced rate, you can receive a full day's review of the preservation efforts of your institution. The cost for this overview is \$300 (\$350 after July 1, 1998) and travel expenses for the surveyor. An extensive report follows the visit that will assist in making preservation priorities.

If your institution has a paper-based humanities collection available to the public, you are eligible to be considered for participation in CCAHA's subsidized survey program. To request an application form contact: Susan W. DuBois at [REDACTED]; fax: [REDACTED]

Library of Congress Contract Awarded

The Library of Congress has awarded a contract to Preservation Technologies, Limited Partnership (PTLP), of Cranberry, Pennsylvania, to provide book preservation services to the library for the next four years using the firm's Bookkeeper mass deacidification process.

Sackler and Freer Galleries Receive \$600,000 Mellon Foundation Grant

The Arthur M. Sackler Gallery and the Freer Gallery of Art, the two national museums of Asian art at the Smithsonian Institution, have received \$600,000 from the Andrew W. Mellon Foundation to support a four-year study, "Materials and Structures of East Asian Paintings." The grant will make it possible for researchers to address long-standing problems in the history and survival of works of Asian art based on scientific knowledge of their components.

This study will help to provide detailed backgrounds on the history of use of a variety of painting materials; clarification of differences in painting over time, regions and schools, includ-

ing the effect of such phenomena as trading routes; better understanding of painting techniques; additional tools for determining attribution, and data important both to conservation efforts and to the interpretation of aged and deteriorated paintings.

Designed and directed by Dr. John Winter, senior conservation scientist, this project will use laboratory methods to examine how Asian paintings are made, the materials they are made of, and how they deteriorate under various conditions. The study will be based on the galleries' collections of East Asian paintings, which represent a broad range of cultures, periods and techniques.

Under the grant, Winter will recruit two full-time colleagues to work with him in expanding the body of existing research and documenting findings in three main areas: (1) the microstructure of paintings and paint dynamics (how ink and paint behave during painting); (2) the history and properties of Chinese ink (a generic term for a material used widely throughout East Asia); and (3) identification of organic colorants in East Asian paintings.

The grant also assists with the purchase of such specialized equipment as an ultraviolet-visible spectrometer adapted to noninvasive study of organic colorants, as well as upgrades of existing cameras and software for imaging and image analysis. The research team also proposes to construct apparatuses specifically designed to capture new information about Chinese ink and other components of East Asian paintings.

The project will be conducted in the galleries' Department of Conservation and Scientific Research, which was founded in 1951 as the first Smithsonian facility devoted to conservation and investigation of the technical aspects of works of art. The East Asian Painting Conservation Studio, established in 1924 and later made a part of the conservation and scientific research department, is one of only a few studios outside of Asia where specialists practice traditional Asian conservation methods.

The department has always emphasized curatorial and technical partnerships with colleagues on staff and at research institutions around the world.

Winterthur Receives Donation for Research Fellowships

Winterthur Museum, Garden & Library has received a gift of \$100,000 to establish two research fellowships to be named for Robert Lee Gill and Melanie Gill. The first Robert Lee Gill Fellowships will be awarded for the academic year 1999-2000. Winterthur will appoint two Gill Fellows each year from one or more of the following fields, listed in order of priority: American furniture; Chinese export porcelain and China trade painting; the decorative arts in America; art history; and history of architecture and historic preservation.

Campbell Center Catalog Online

The Campbell Center 1998 Course Catalog is now available online at <http://www.campbellcenter.org>. The online catalog includes course descriptions for the architectural preservation, collections care, and conservation courses offered by the center, and general information on registration, travel, financial assistance, and registration forms.

Israel Museum Receives Gift from the Late Caroline and Joseph Gruss

A gift for \$42 million will make possible the construction of a new 130,000 sq. ft. facility for visitor resources, orientation, and special programming at the Israel Museum in Jerusalem. One of the largest gifts ever made to an art museum, in acknowledgment of the importance of the gift, the Israeli government is contributing an additional \$8 million toward the project.

NACE Products Guide

NACE International, the Corrosion Society, has just released its 1998 *Products Guide*, which is the largest compila-

tion of materials degradation reference in the world. Free copies of the 1998 NACE *Products Guide* can be obtained by contacting NACE Membership Services at (281) 228-6200; fax: (281) 228-6329; msd@mail.nace.org

Preserving of Hispanic Heritage

The Preservation of Hispanic Heritage Task Force on Hispanic Resources has issued a report outlining the need for identifying, preserving, and creating access to the rich store of Spanish-language materials relevant to the Hispanic heritage of the United States. The report makes recommendations for regional, national, and international surveys of Hispanic materials, the creation of specific funding categories to address issues of preservation and access, and the creation of community-based projects to work with local institutions to further preservation. In addition, the promotion of educational uses for Hispanic heritage materials, training for more bilingual librarians and archivists, a more active role of regional and state governments in funding regional and local archives and community organizations, and the creation of a task force to address these issues on a national and international basis.

For more information, contact the project director, Nicolas Kanellos at the University of Houston; (██████████); (██████████)

Archaeological Sites in Mali Protected

In November 1997, Penn Kemble, deputy director of the U.S. Information Agency, presented Alpha Oumar Konaré, president of the Republic of Mali, with the new bilateral cultural property agreement signed in September by the United States and Mali. This agreement represents the ongoing effort by the United States to implement the 1970 UNESCO Convention, to which both countries are parties. The

convention establishes a framework for international cooperation restricting the unauthorized movement of cultural objects across international borders. Under the convention, the United States has determined that the cultural heritage of Mali is in jeopardy from pillage of archaeological sites in the region of the Niger River Valley and will continue to restrict the importation of material from this region.

Sites in the region of the Niger River Valley represent a continuum of civilizations from the Neolithic to the colonial occupation, lending archaeological significance to the region. The material from these sites includes terracotta figures as well as copper, bronze, and iron figurines. Also included in the import restriction is material from the Tellum burial caves of the Bandiagara Cliffs in the Niger River region.

President Clinton Proposes \$150 Million Preservation Millennium Fund

In an unprecedented show of support for conservation and preservation activities in the United States, President Bill Clinton announced on January 28 in the State of the Union Address that he would initiate a Millennium Fund to stimulate a national effort to "Save America's Treasures."

In his Fiscal Year 1999 budget, President Clinton has proposed allocating \$50 million in each of the next three fiscal years for the Millennium Fund, which will be administered through the Department of the Interior. Half of the fund will be allocated for preservation projects of regional and national significance, identified by federal agencies. The other half will be administered through state historic preservation offices for state agencies, local governments, and nonprofit organizations. The proposed fund will be reviewed by Congress as part of the appropriations process.

The results of AIC's September 1997 questionnaire attest that conservation professionals are seriously concerned about reaching a broader public and

making them aware that support for preservation activities is essential to protecting our national heritage. If passed by Congress, this Millennium Fund will afford all advocates of conservation and preservation the unique opportunity to expand our audiences and make a significant impact on the consciousness of every American.

This campaign is a major breakthrough for conservation and preservation professionals. Working in concert with the White House Millennium Program, we have an opportunity to impress on all Americans that by preserving our nation's cultural heritage, we can save the past for future generations.

The President and First Lady have captured the attention of the American people with their proposal for this public/private partnership "to celebrate the millennium by saving America's treasures, great and small." It is our duty as conservation and preservation professionals to join them in their leadership position, to share our knowledge and expertise, and to ensure the success of this vision. As the President has said, "Let this be our gift to the future."—Lawrence Reger, President, Heritage Preservation

Recent Publications

Conservation and Restoration of Horse-Drawn Vehicles by Marc Williams with chapters by James Martin, Norman Yoeder, Rick Bishoff, and Darell Shannon.

This book presents a wide variety of information relevant to the conservation and restoration of horse-drawn vehicles. It explains the levels of conservation and restoration that are possible as well as sets out the specific steps involved in restoration, including information about chemical analysis of varnishes used on vehicles, technical examination, and microscopic analysis. The book also provides sources for materials and special tools necessary for restoration work and the names of some of the craftsmen and artisans

skilled in the special talents required to restore horse-drawn vehicles. In addition, it provides some historical background on the design, engineering, and manufacture of horse-drawn vehicles. It is meant to be a reference and guide for museums, conservators, restorers, and private collectors. Softcover. 270 pages. \$23. Available from the Carriage Museum of America, P.O. Box 417, Bird-in-Hand, PA 17505; (717) 656-7019.

Manual on the Conservation of Paintings. Editorial Committee: W. G. Constable, D. Baud-Bovy, P. Ganz, Folch y Torres, A. P. Laurie, H. J. Plenderleith, E. Lavagnino, A. M. de Wild, G. L. Stout, I. G. Goulinat, J. Maroger, and H. Ruhemann. This is the republication of a 1940 International Museums Office manual that resulted from the first international congress on conservation held in Rome in 1930. A seminal work, it brought together for the first time the knowledge of renowned international restorers, historians, and scientists. The book covers a wide variety of topics, from general principles of the conservation of paintings, examination methods, and sources of deterioration, to treatment techniques for different conditions for paint layers, canvas, and supports. Appendices include practical recommendations on the care of paintings, a bibliography of studies published in the review, Mouseion on the conservation and restoration of paintings, and a table of colors. It could be argued that the first publication of this manual marked the beginning of modern conservation and as such this is an important historical document for the conservation profession. Softcover. 296 pages. \$19.50. Published by Archetype Publications in association with ICOM. Available from University Museum Publications, 33rd and Spruce Sts., Philadelphia, PA 19104; fax: (215) 898-0657; publications@vax.museum.upenn.edu

Rembrandt: The Painter at Work by Ernst van de Wetering. This book presents a study of the artist's practi-

Important Resource for Paper Conservators

Print Council of America's Paper Sample Book: A Practical Guide to the Description of Paper by Elizabeth Lunning and Roy Perkinson.

"This publication might just change the way we write and think about papers. It is a practical cipher for the physical description of paper in which the authors present 26 samples of new and vintage paper chosen to represent the physical characteristics of sheets. Using these as standards, they offer a vocabulary for the description of paper that can be precisely understood or duplicated by anyone consulting the book. Their goal is nothing less than consistently intelligible descriptions of papers in catalogues, exhibition labels, publications and reports."

"*The Paper Sample Book* comes in two parts held in a slipcase: a pamphlet text that describes the samples and a folder that holds the samples themselves. These are something like an instruction manual and a tool, if you can imagine a meditative and philosophical instruction manual, and a really refined tool....Handbound in black and blue linen, letter-set printed on Rives paper, lovely to hold and use, *The Print Council of America's Sample Book* is a deluxe tool for scholars. If the membership of Print Council and the membership of the AIC embrace the vocabulary we shall all benefit."

"You may purchase the the book from the Print Council of America, by sending a check to The Print Council of America, c/o Mrs. Marjorie Cohn, [redacted] Cambridge, MA 02138. The price depends upon your connection to the Print Council, although no one may have more than one copy. Members pay \$75.00. Their institutions may buy one copy at \$100.00. Individual non-members of Print Council, and institutions that do not currently employ a member of Print Council must pay \$150.00. I would encourage paper conservators who might want the book to hurry and buy one, as there were only 500 copies made, and some are to be held in reserve for future members of Print Council."—Judith Walsh, Paper Conservation Department, The National Gallery of Art. Excerpted from an upcoming book review that will appear in the summer 1998 issue of the *JAIC*.

cal methods of working and intellectual approach to painting. Topics covered include the materials and methods used by the painter, Rembrandt's pictorial intentions, and perspectives on the quality of Rembrandt's art. The range of technical information to aesthetic and art theoretical issues combine to offer a view of Rembrandt's daily practice and artistic considerations while also providing a better insight into the place of the artist in the history of art. Hardcover. 340 pages. \$79.50. Lavishly illustrated in color. Available from The University of Michigan Press, 839 Greene St., P.O. Box 1104, Ann Arbor, MI 48106; fax: (313) 936-0456; UM.Press@umich.edu

—Catherine Sease, Head, Conservation and Collections Management, Field Museum

Interested in Becoming a Book Reviewer?

If you would like to become a book reviewer for *JAIC*, please contact Catherine Sease at Conservation and Collections Management, Field Museum, Roosevelt at Lake Shore Dr., Chicago, IL 60605; (312) 922-9410, ext. 369; fax: (312) 427-7269; sease@finppr.fimnh.org

Conferences, Courses & Seminars

Call for Papers

September 8-10, 1999. London. "Reversibility—Does It Exist?" Abstracts due March 31, 1998 to: Sara Carroll, Dept. of Conservation, British Museum, Great Russell St., London WC1B 3DG, UK; fax: 44-171-323-8636; conservation@british-museum.ac.uk ▲

General

April 1-3, 1998. Washington, D.C. Stain Removal: Theory and Practice #C98-04. Conservation Analytical Laboratory, Smithsonian Institution. Designed for conservators of porous materials—especially textiles—with a particular interest in the theory associated with stain removal as well as its practice. Dr. Heasoon Rhee and Mary Ballard will review surfactants, solvent systems, and reagents; discussions and numerous laboratory exercises to treat various soils and stains follow. Contact: Mary Ballard, Conservation Analytical Laboratory, Smithsonian Institution, Washington, D.C. 20560; mwb@cal.si.edu

April 26-May 1, 1998. U.S. Army Engineer Museum, St. Louis, MO. The Third Annual U.S. Army Museum Training Course. Training sessions include classroom theory with visits to different sites for observation or practical application. Hotel reservations must be made by March 31. Contact: [redacted] ext.40. For local arrangements contact Fred Rust, Engineer Museum (DSN 581-0780) or for the Museum Division contact Constance Burns at (DSN 763-5373).

May 7-9, 1998. Palm Beach FL. Association of Restorers Spring Convention. Workshops will focus on Fine Porcelain Restoration, Antique Furniture Restoration and Frame Guilding. Supplier's products will be on display. A competition will be held for "Repair Magician of the Year." A tour of the famous Breakers Hotel will also be part of the convention. Contact: Association of Restorers, P.O.

Box 447, Salisbury Center, NY 13454; (315) 429-3094.

May 26-30, 1998. Worcester, MA. "Making High Quality Replicas of Museum Objects" sponsored by International Academic Projects of London and the Worcester Art Museum. Contact: Paula Artal-Isbrand or Tony Siegel, Conservation Dept., Worcester Art Museum, 55 Salisbury St., Worcester, MA 01609; (508) 799-4406; fax (508) 798-5646. ▼

May 27-31, 1998. Whitehorse, Yukon, AK. 24th Annual Conference and Workshop of the Canadian Association for Conservation of Cultural Property (formerly IIC-CG). The Workshop (May 30-31) will focus on issues surrounding Native cultural property. Native museum professionals working on behalf of their own communities will discuss their dealings with institutions in the museum community. Conservators from Canadian institutions and abroad will describe working with indigenous communities and/or ethnic minorities whose material culture forms an important part of their institutional collections. For workshop information, contact: John Moses, CAC Workshop Coordinator, Canadian Ethnology Service, Canadian Museum of Civilization, P.O. Box 3100, Station B, Hull, Quebec, Canada J8X 4H2; (819)776-8441; fax: (819)776-8300;

[redacted] For annual conference information, contact Diana Komejan, CAC Conference Chairperson, Yukon Tourism, [redacted], Yukon, Canada Y1A 2C6; [redacted]; fax: [redacted]

June-September, 1998. Mt. Carroll, IL. Collections-care level courses including core curricula for historical & ethnographic, and natural science collections, as well as shorter, more specialized collections care courses on care of textiles, works of art on paper, photographic collections, and workshops on matting, mount making, packing and shipping, etc. Contact: Mary Wood Lee, Campbell Center, (815) 244-1173; fax (815) 244-1619

June 16-20, 1998. Mt. Carroll, IL. Techniques for Designing Cleaning Systems. Through lectures, demonstrations, and

applied laboratory practice, participants will learn current techniques in the examination, analysis and treatment of painted and coated surfaces, and the preparation and use of aqueous and solvent gels. For complete course description and additional information contact Craig Deller at [redacted] or the Campbell Center office at (815) 244-1173.

July 20, 1998. Washington, D.C. Preservation Fundamentals I: Humidity #C98-13. Humidity will be taught by Lew Harri-man, author and illustrator of The Dehumidification Handbook and active member of ASHRAE (American Society of Heating, Refrigeration and Air Conditioning Engineers). Possible 2nd session #C98-14 July 21. Contact: Mary Ballard, Conservation Analytical Laboratory, Smithsonian Institution, Washington, D.C. 20560; mwb@cal.si.edu

July 22, 1998. Washington, D.C. Preservation Fundamentals II: Mold and Mildew #C98-15. Dr. Robert Blanchette will review the microbiology on organic materials; Dr. Robert Koestler, the microbiology on inorganic materials; and Lt. Col. Ted Hatfield from the Armed Forces Institute of Pathology, the pathogenic potential of these organisms. Possible 2nd session #C98-16 July 23. Contact: Mary Ballard, Conservation Analytical Laboratory, Smithsonian Institution, Washington, D.C. 20560; mwb@cal.si.edu

July 23-25, 1998. Mt. Carroll, IL. Emergency Salvage & Response. Instructors: Jane Hutchins and Barbara Roberts. Three-day workshop based on a curriculum developed by the National Task Force on Emergency Response Working Group on Training, designed to train individuals who will teach salvage and response procedures to others in their region. Class will combine lecture and practice sessions on planning and implementation for salvage techniques for various museum collections materials. Participants must be familiar with general principals of emergency planning and have experience in handling cultural property. Scholarships may be available. Registration deadline is June 1, 1998. Contact: Mary Wood Lee, Campbell Center at (815) 244-1173; fax: (815) 244-1619

July 24, 1998. Washington, D.C. Preservation Fundamentals III: Pests #98-17. Taught by Keith Story, author of Approaches to Pest Management in Museums, general editor of Maillis's Handbook of Pest Control, and member of the Royal Society of Health. Possible 2nd session #98-17 July 25. Contact: Mary Ballard, Conservation Analytical Laboratory, Smithsonian Institution, Washington, D.C. 20560; mwb@cal.si.edu

August 17-22, 1998. Cambridge, MA. A summer workshop designed to introduce advanced art history and conservation students to infrared reflectography and the study of underdrawings. A strong emphasis will be placed on the use of digital imaging in this field.

The workshop is limited to 16 participants. Interested students should submit a letter of application which includes an outline of research interests and a CV, with a telephone number or e-mail address. Applications requesting funds towards the workshop fee should include one letter of recommendation. Contact: IRR Summer Workshop, The Straus Center for Conservation, Harvard University Art Museums, 32 Quincy St., Cambridge, MA 02138. The deadline for applications is June 1, 1998.

September 9-12, 1998. Mt. Carroll, IL. Removal of Pressure Sensitive Tape & Tape Stains. Instructors: Elissa O'Loughlin and Elizabeth Morse. Class will include lecture and practice sessions on a range of treatment options for the removal of pressure sensitive tapes and for the reduction of stains. Scholarships may be available. Registration deadline is August 1, 1998. Contact: Mary Wood Lee, Campbell Center at (815) 244-1173; fax: (815) 244-1619.

October 13-17, 1998. Mt. Carroll, IL. Spot Testing. Instructors: Nancy Odegaard and Scott Carroll. Lecture and laboratory sessions on spot testing for the characterization of cultural property and adjunct materials. The class will cover a range of testing protocols developed specifically to meet the needs of conservators, and will include hands-on practice in the preparation, testing and interpretation of results for a range of organic and inorganic materials. Registration deadline: August 1, 1998. Contact: Mary

Wood Lee, Campbell Center at (815) 244-1173; fax: (815) 244-1619.

October 28-31, 1998. Madison, WI. Midwest Museums Conference. Conference events will include a tour of Taliesin, Frank Lloyd Wright's famous home, school, and studio; a progressive dinner in Madison's four downtown museums; and a reception and dinner at Olbrich Botanical Gardens. Contact: Russell Panczenko at [redacted] Bill Crowley at [redacted] Esther Hockett at [redacted].

Architecture

May 5-6, 1998. West Park Centre, University of Dundee, Scotland. "Site Effects: The Impact of Location on Conservation Treatments." Contact: Scottish Society for Conservation & Restoration, Glasite Meeting House, 33 Barony St., Edinburgh EH3 6NX, Scotland; (44) 0131-556-8417; fax: (44) 0131-557-5977; admin@sscr.demon.co.uk ▲

Book & Paper

July 27-August 21, 1998. Montefiascone, Italy. A series of 1-week workshops and lectures on the archaeology of the codex and care of collections to be held at Montefiascone Seminary Library. July 27-31, "Medieval Pigments and the Technique of Their Application to Manuscripts," taught by Cheryl Porter. August 3-7, "Parchment: History, Features, and New Techniques of Repair," taught by Tony Cains. August 10-14, "The Medieval Book: Structure and Recording Evidence," taught by Nicholas Hadgraft and James Bloxham. August 17-21, "Origins of the Byzantine Binding Structures," taught by John Sharpe.

As well as attending the specialist lectures, all participants will have the opportunity to work in the library to gain hands-on experience with these rare and early printed books. Throughout the month Nicolas Barker (National Trust, London Library) will lecture on the history of the collection and aspects of bibliography. All courses have limited enrollment, and preference is given to early applicants. For further information contact: Cheryl Porter, [redacted] [redacted] [redacted]

[redacted], London W9 1SD, [redacted] (also fax); Doretta Meshiea, [redacted] Gardens, London SW7 1AA; [redacted]; fax: [redacted]

Objects

March 23, 1998. London. The Archaeological Leather Group's spring meeting will be held in the lecture theatre of the British Museum. Its theme will focus on current treatments in the conservation of waterlogged or desiccated archaeological leather. The meeting offers an opportunity to explore the problems and solutions of treating archaeological leather from extreme environments. Contact: Sarah Carroll, Dept. of Conservation, British Museum, Great Russell St., London WC1B 3DG; (44)171-323-8550; fax: (44)171-323-8636.

June 29-July 12 and July 13-July 26, 1998. Belgrade, Yugoslavia. Centre for Conservation DIANA Summer School for Conservation of Ceramics. 1st course, June 29-July 26, will focus on conservation of the fragile, non-fired and low-fired ceramics of coarse or fine clay mainly from the prehistorical periods of Eneolit, Bronze, and Iron Ages. 2d course, July 13-July 26, will focus on conservation of solid, well, and high fired ceramics of coarse or fine fabric, produced locally, terra sigillata, terra nigra, and their imitations, Antique and Early Medieval Periods. Making of molds and copies is a separate part of the practical training in the 2d course. Contact: James Black, Coordinator International Academic Project, 6 Fitzroy Square, London, England, WC1 6DX; (44) 171-380-0800; fax: (44) 171-380-0500;

July 27-31, 1998. Omaha, NE. Glass and Stained Glass Workshop. The Ford Conservation Center will hold this workshop on the restoration and conservation of three-dimensional and stained glass objects. Designed for practicing objects conservators, stained glass artisans, and historic preservation professionals who work with stained glass, the seminar will cover current cleaning, repair, restoration, and conservation techniques. The

workshop will include lectures, hands-on laboratory workshops, and a public lecture followed by a reception at the Joslyn Art Museum. A scholarship of \$1,000 and complimentary registration is available for one conservator or conservation student and one stained glass artisan, restorer, or historic preservation professional. For more information about the scholarship application or the workshop contact the Ford Conservation Center, (402) 595-1180; fax: (402) 595-1178; grfcc@radiks.net

August 1998. New York. "Introduction to Outdoor Bronzes." New York Conservation Foundation Fourth Annual Workshop. Small class size, enroll early. Contact: NYCF, P.O. Box 20098LT, New York, NY 10011-0008; fax: (212) 714-0149; [redacted] ▲

September 13-16, 1998. Helsinki, Finland. "Glass, Ceramics, and Related Materials." Interim Meeting of the ICOM-CC Working Group. Registration deadline: June 1, 1998. Contact: Mr. Rikhard Hordal, Dept. of Conservation Studies, Espoo-Vantaa Polytechnic University, Lummetie 2, Vantaa, Finland; 358-94-178-7206; fax: 358-94-178-7202.

November 7-8, 1998. Stony Brook, N.Y. The Museums at Stony Brook will present a symposium on the care, preservation, and conservation of historic horse-drawn vehicles. Contact: Merri Ferrell, Museums at Stony Brook, 1208 Route 25A, Stony Brook, NY 11790-1992; (516) 751-0066, ext. 222.

Paintings

September 7-11, 1998. Dublin, Ireland. "Painting Techniques: History, Materials and Studio Practice." The 17th International Congress of the International Institute for Conservation of Historic and Artistic Works (IIC). Contact: IIC, 3 Buckingham St., London WC2N 6BA, UK; 44-171-839-5975; fax: 44-171-976-1564; iicon@compuserve.com

Photographs

March 23-25, 1998. Oberlin, OH. The Intermuseum Laboratory is offering a three-day

course on the care of photographic collections. For further information, contact the Intermuseum Laboratory; [redacted]; www.oberlin.edu/~ica

April 20-June 5, 1998. Courses of varying lengths held by the Centre for Photographic Conservation. Contact: Centre for Photographic Conservation, 233 Stanstead Rd., Forest Hill, London SE23 1HU; 44-181-690-3678; fax: 44-181-314-1940; xfa59@dial.pipex.com; ▲

May 11-15, 1998. Havana, Cuba. Conference on the Preservation of Paper and Photographs. Co-presented by the Northeast Document Conservation Center and the National Archives of Cuba. The conference will be conducted in English and Spanish with translation. All participants will receive a certificate. Contact: Conference Internacional sobre Conservación de Papel y Fotografías, Archivo Nacional de Cuba, Compostela #906 esq. San Isidro, Havana Vieja 10100, C. Havana, Cuba; 537-62-9470 or 537-63-6489; fax: 537-33-8089; arnac@cenai.inf.cu

Textiles

May 6-8, 1998. Washington, D.C. Four Approaches to Textile Conservation #C98-19. Margaret Fikioris, Mechthild Flury-Lemberg, Nobuko Kajitani and Sheila Landi will review their approaches to textile conservation and discuss the individual problems raised by each participant. Participants will be selected on the basis of the level of the problem submitted and its appropriateness to discussion. For details, contact: Mary Ballard, Conservation Analytical Laboratory, Smithsonian Institution, Washington, D.C. 20560; mwb@cal.si.edu

June 12-26 and July 3-7, 1998. Ica, Peru. Ancient Peruvian Textile Course. Contact: Nanette Skov, Director, [redacted] Tucson, AZ 85732; [redacted]; fax: [redacted]. ▲

Grants and Internships

Mellon Advanced Internship in the Conservation of Paintings, The Balboa Art Conservation Center

The Balboa Art Conservation Center, an active regional cooperative conservation center, is offering a one-year, postgraduate internship in the conservation of paintings. The intern will work with a wide variety of collection types performing conservation services in examination, treatment, analysis and inspection, and on-site surveys of collections and collection care guidance.

The applicant should be a graduate of a recognized conservation training program or have equivalent experience. The stipend is based upon a salary of \$22,000 plus benefits, four weeks of research leave, and a \$1,500 travel allowance. The internship is scheduled to begin in September 1998. Interested applicants apply in writing with a résumé, three professional references and examples of treatment experience. Submit application by May 1, 1998 to: BACC, P.O. Box 3755, San Diego, CA 92163

Getty Internships, Colonial Williamsburg Foundation

The Colonial Williamsburg Foundation is offering two one-year postgraduate internships in conservation of decorative arts, sponsored by the Getty Grant Program. These internships will be offered in the following specialties: furniture, upholstery, textiles, objects, paper, metals, and preventive conservation. The intern will work with an important collection of 17th-, 18th-, and 19th-century British and American fine and decorative arts under the supervision of foundation conservators. Treatments will be the primary focus, along with responsibilities in the operation and daily maintenance of the labs in the new Wallace Collections and Conservation Building. In addition, the intern will devote time to an independent research project, preferably leading to a public presentation or publishable paper.

Candidates should be graduates of a recognized program in conservation and have experience working with comparable collections. Experience in research and conservation documentation is necessary, and candidates should have good communication skills. Both internships will begin in the fall of 1998 and continue for one year. The salary is \$21,748 plus benefits, and a \$1,500 travel allowance. For information, contact: F. Carey Howlett, The Colonial Williamsburg Foundation, P.O. Box 1776, Williamsburg, VA 23187-1776.

Getty Internship in Textile Conservation, St. Louis Art Museum

The Saint Louis Art Museum has received a grant from the Getty Grant Program for a one-year textile conservation internship. The stipend is \$20,000 with a travel allowance. Health and vacation benefits are included. Conservation treatments will focus on a wide variety of textiles, will include exhibition and storage experience, and preparation for a major traveling exhibition. Candidates must currently be enrolled in a university program leading to a graduate degree in textile conservation, or have completed a master's degree in a formal textile conservation program. Deadline for application is April 1, 1998. Starting date is June 1998. Send a letter of application, curriculum vitae, and two letters of professional reference with phone numbers to: The Saint Louis Art Museum, Human Resources Department, #1 Fine Arts Drive, Forest Park, St. Louis, Missouri 63110 EOE

Andrew Mellon Fellowship in Painting Conservation, The Menil Collection, Houston

The Menil Collection offers a one-year renewable advanced fellowship in painting conservation, supported by the Andrew W. Mellon Foundation. The fellowship will provide an opportunity for the conservator to participate in all departmental activities associated with a collection of twentieth century art. As an integral part of the department, the candidate must have an interest in the variety of issues associated with the study, documentation, and care of such a collection.

The fellowship will commence in the fall of 1998. The stipend is \$24,000 with benefits plus an allowance of \$3,000 for travel and research. Candidates should be recent graduates of a recognized training program or have equivalent experience. Applications should include a curriculum vitae, a letter of intent, and two letters of recommendation and should be sent to Carol Mancusi-Ungaro, Chief Conservator, The Menil Collection, 1511 Branard St., Houston, TX 77006.

The Andrew W. Mellon Fellowship in Photograph Conservation, The Art Institute of Chicago

The Art Institute of Chicago is offering an advanced two-year Fellowship in Photograph Conservation beginning Summer or Fall 1998. The Fellow will have the opportunity to work on the examination, treatment, technical analysis, storage, and installation of photographs (including contemporary and mixed media objects) and will carry out a publishable research project.

Candidates must be graduates of recognized conservation training programs or have equivalent experience, with a maximum of three years post-graduate experience.

Fellow will receive salary commensurate with experience, plus benefits, research funds, and travel allowance. Interested applicants should submit cover letter, résumé and official transcripts; three letters of recommendation should be submitted independently by referees, to: Kim Kruskop, Coordinator of Internship Programs, The Art Institute of Chicago, MC/755AC, 111 South Michigan Avenue, Chicago, Illinois 60603-6110. Applications must be received by March 15, 1998. EOE.

The Andrew W. Mellon Fellowship in Paper Conservation, The Art Institute of Chicago

The Art Institute of Chicago is offering an advanced fellowship in paper conservation beginning Fall 1998, with the possibility of renewal for a second year. The Fellow will have the opportunity to work on a variety of treatments and will carry out a publishable research project. Candidates must have a Master's degree in conservation and at least 1 year of practical experience beyond graduation, or equivalent experience.

The Fellow will receive \$22,000/year and benefits (including health, dental, and vacation), research leave and travel allowance of \$3,000. Interested applicants should send résumé, transcripts, and 3 professional references to Kim Kruskop, Coordinator of Internship Programs, MC/742, The Art Institute of Chicago, 111 South Michigan Avenue, Chicago, Illinois 60603-6110. EOE.

Advanced Internship in Textile Conservation, American Textile History Museum

The Textile Conservation Center is offering a one year

advanced internship in textile conservation beginning in September 1998. Candidates must have completed graduate level work in textile conservation from a recognized program. Applicants with equivalent experience are encouraged to apply.

The internship will focus primarily on the conservation, examination, and treatment of a wide variety of textile objects under the supervision of experienced conservators. In addition, the intern will devote time to a research project, preferably resulting in a presentation or published paper. The stipend is \$20,000. Application deadline: June 1, 1998.

Please send curriculum vitae, three letters of recommendation, and a statement summarizing experience and interest to: Deirdre Windsor, Chief Conservator, Textile Conservation Center, American Textile History Museum, 491 Dutton Street, Lowell, MA 01854. Equal opportunity employer.

Charles E. Culpeper, Advanced Training Fellowship in Conservation Science

The Conservation Division of the National Gallery of Art is offering one fellowship, supported by the Charles E. Culpeper Foundation, in the Scientific Research Department commencing October 1998. The two-year fellowship includes a stipend of \$21,500 plus a \$3,000 allowance for travel and research. The fellowship may be extended for one additional year. The fellowship will be dedicated to scientific investigation of conservation and artists' materials, and research related to the National Gallery's collections. By the end of the appointment, the fellow will be expected to produce a publishable paper based on research completed during the fellowship.

Candidates will be considered who have a graduate degree in one of the sciences or equivalent training; they should no more than five years work experience. An interest in art and art conservation is also required. Candidates should have a proven record of research and writing ability. Fellowships are awarded without regard to age, sex, race, or nationality of the applicant. Finalists who are not United States citizens must provide proof of their own health care coverage during the period of fellowship. Interested candidates must submit: transcripts of both undergraduate and graduate courses of academic study (unofficial copies

are acceptable); a curriculum vitae including basic biographical information, current and permanent addresses and telephone numbers; offprints of any publications or lectures; a short statement of the candidate's interest and intent in applying for the fellowship; two supporting letters from professionals familiar with the candidate's work and one letter of personal reference should be sent directly to the address below. Finalists for the fellowship will be invited for an interview.

The above application material should be postmarked no later than 8 May 1998 and sent to: Michael Skalka, Conservation Administrator, National Gallery of Art, Washington, D.C. 20565. All applicants will be notified by 24 July 1998 of the decision of the selection committee.

Advanced Internship in Objects Conservation, New York State Office of Parks, Recreation and Historic Preservation

The New York State (NYS) Office of Parks, Recreation and Historic Preservation, Peebles Island Resource Center is offering a 1-year advanced internship in objects conservation, beginning October 1, 1998. The intern will work in a multi-disciplinary conservation facility and participate in a full range of museum and historic preservation related activities. The internship will provide a wide variety of conservation experiences working with the Bureau's extensive collection of decorative arts and historic material. The intern will be allowed some latitude to develop a work program that reflects his/her interests.

Applicants should be recent graduates of a recognized conservation training program or have equivalent experience. The internship stipend is \$20,000 plus benefits and paid leave. Candidates should send a letter of interest, résumé, 3 letters of recommendation and 3 sample treatment reports no later than May 1, 1998 to: Assistant Director, NYS OPRHP, Bureau of Historic Sites, PO Box 219, Peebles Island, Waterford, New York 12188; (518-237-8643; Fax 518-235-4248). Inquiries: Objects Conservator (Ext. 245). AA/EOE.

Position Ads

Conservator, University Libraries of Notre Dame

The University Libraries of Notre Dame seek a book and paper conservator, reporting to the Head of the Department of Preservation and Conservation,

who will provide conservation and restoration for rare and unique materials from the University Libraries' collections. The Conservator will manage the operation of the conservation laboratory; participate in analysis of current preservation treatment programs and collections' conservation needs; and in other programs relating to the Libraries' comprehensive preservation program. Supervises conservation staff and advises general collections repair unit.

Qualifications: Master's degree in Conservation from an accredited Library School conservation program, or equivalent from an accredited School of Conservation. Minimum of one year's experience in an academic research library or archive. Demonstrated knowledge of and skill in the practices and techniques employed in the conservation of collections of library research materials. Excellent interpersonal and communication skills, and experience in computer applications. Membership and participation in professional organizations.

Competitive salary and benefits. Send letter of application, résumé, and the names and addresses of three professional references to: Sharon A. Veith, Human Resources Representative, 221 Hesburgh Library, Notre Dame, Indiana 46556, by March 22, 1998 for assured consideration. EOE/AA. Also see website <http://www.nd.edu/~adminoff/Conserva.htm>

Paper Conservator, Balboa Art Conservation Center

The Balboa Art Conservation Center, located in Balboa Park, seeks an assistant/associate paper conservator. Responsibilities include examination and treatment of a wide range of paper collections, travel to on-site museum projects, and surveys. The position is full-time and requires a degree from a recognized conservation training program or equivalent experience. Additional experience of 3-5 years beyond training and experience in treatment of photographic materials is preferred. Good benefits and salary commensurate with qualifications. Send résumé and letter of interest to: BACC, P.O. Box 3755, San Diego, CA 92163.

Chief Conservator, Museum of American Art, Pennsylvania Academy of the Fine Arts

The Chief Conservator coordinates all conservation activities at the Museum and serves as head of the paintings conservation laboratory. This person

supervises activities by contract conservators in frames, paper, and sculpture conservation as needed. Performs treatments on paintings and frames from the permanent collection of the Museum, as well as examination reports on those objects for conservation and technical research purposes. Writes condition reports for paintings on loan to and from other institutions, as well as Museum acquisitions. Administers budgets, orders supplies for paintings and paper laboratories. Supervises and trains graduate interns and volunteers in paintings conservation. Publishes technical research related to museum exhibitions. Consults as needed with engineering, curatorial, registrarial, and preparator's departments on conservation-related issues.

Five to seven years prior experience required. The position will begin April 1, 1998. Please send résumé and salary requirements to: Director of Human Resources, The Pennsylvania Academy of the Fine Arts, 1301 Cherry Street, Philadelphia, PA, 19102.

Objects Conservator, Shelburne Museum

The starting date for the position that was advertised in the January *AIC News* has been extended from February 1, 1998 to July 1, 1998. Interested candidates should submit a letter of interest, résumé, and three references to Richard Kerschner, Chief Conservator, Shelburne Museum, P.O. Box 10, Shelburne, VT 05482; (802)985-3348 ext. 3361; shelcon@together.net.

Library Conservator, Hagley Museum and Library

The Hagley Museum and Library, an independent research library specializing in business and technological history, is seeking a Library Conservator to develop and carry out a comprehensive preservation and conservation program for its imprint, pictorial, and archival collections. Hagley has a state-of-the-art conservation laboratory which is well equipped for paper repair and book binding. Hagley offers a competitive wage and benefits package and an exceptional work environment. Position requires graduate degree from recognized book and manuscripts conservation training program plus minimum 2 years' related experience or equivalent experience in conservation of library materials. Familiarity with preservation issues in research libraries desirable. For more information on

Hagley check our website at www.hagley.lib.de.us. Reply to: Human Resources Department, Hagley Museum and Library, PO Box 3630, Wilmington, DE 19807. EOE.

Objects Conservator, Los Angeles County Museum of Art

The Conservation Center of the Los Angeles County Museum of Art is seeking a qualified full-time objects conservator. The primary responsibility of the incumbent is to coordinate and supervise all activities of the objects conservation laboratory. This section of the Conservation Center is responsible for the care and preservation of the extensive and varied collections of objects in the museum's permanent collection through examination and treatment. In addition, duties include the active involvement in acquisitions, loans, research, special exhibitions, traveling exhibitions, environmental standards, storage and transit conditions as well as supervision and training of objects conservation fellows and/or interns.

The incumbent, with the title of senior conservator or conservator, depending on qualifications, will report to the Head of Conservation and will provide assistance on budgets, fundraising and other administrative matters.

Minimum requirements: Bachelor's degree and graduation from a recognized conservation training program or equivalent education and professional experience. Conservation experience should include at least three years in a supervisory or independent conservation position (five years for senior conservator), preferably in an art museum conservation laboratory. Must possess good written and verbal communication skills, have interest in research and a demonstrated familiarity with workplace chemical hygiene practices.

Applications: This non-civil service position will be available after January 1, 1998. Title and salary commensurate with experience. Competitive benefits package provided.

To apply: Submit letter of intent, résumé, and the names with telephone numbers of three professional references to: Ms. Beth Barringer, Personnel Manager, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036.

Assistant Paintings Conservator,
Los Angeles County Museum
of Art

An Assistant Paintings Conservator is sought by the Los Angeles County Museum of Art. Primary responsibility will be in the examination and treatment of Renaissance to 20th century paintings from the Museum's collections. Additional duties may include condition reporting, travel with loans and special exhibitions, research, evaluation of environmental conditions and other activities in the day-to-day operation of the paintings conservation studio.

Eligibility: Graduation from a recognized conservation program with a specialization in paintings conservation and 1-3 years of experience or conservators with similar training and experience. Interested candidates should submit a curriculum vitae, three references and a short statement of interest to: Beth Barringer, Personnel Manager, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036.

Assistant/Associate Objects
Conservator, Los Angeles
County Museum of Art

The Conservation Center of the Los Angeles County Museum of Art is seeking a qualified full-time objects conservator. The primary responsibility of the incumbent is the care and preservation of the extensive and varied collections of objects in the museum's permanent collection through examination and treatment. Other duties include active involvement in acquisitions, loans, research, special exhibitions, traveling exhibitions, environmental standards, storage and transit conditions as well as supervision of objects conservation fellows and/or interns.

Depending upon qualifications, the successful candidate may assume the title of associate conservator or assistant conservator. The incumbent will report to the Head of Conservation or to the designated objects conservation section head.

Minimum Requirements: An assistant conservator must have a bachelor's degree and be a graduate of a recognized conservation training program or have equivalent education and professional experience. Additional experience, including at least one year as an unsupervised objects conservator, is required for the associate conservator level position. The successful applicant must possess good

written and verbal communication skills and demonstrated familiarity with workplace chemical hygiene practices.

Applications: These non-civil service positions will be available after January 1, 1998. Title and salary commensurate with experience. Competitive benefits package provided.

To apply: Submit letter of intent, résumé and the names with telephone numbers of three professional references to: Ms. Beth Barringer, Personnel Manager, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036.

Assistant Paper Conservator,
Los Angeles County Museum
of Art

The Conservation Center of the Los Angeles County Museum of Art is seeking a qualified full-time assistant paper conservator. The position requires independent planning and scheduling, with responsibilities for examination and treatment of works of art on paper from ancient to modern from the Museum's collections, as well as training of interns, students and pertinent Museum staff. Applicants with a strong interest in learning more about photograph conservation are encouraged to apply. The position is available in May and interviews can be arranged at the AIC meeting in Washington, DC. **Eligibility:** Graduation from a recognized conservation training program with a specialization in paper and/or photo conservation or conservators with similar training and experience. Interested candidates should submit a curriculum vitae, three references and a short statement of interest to: Ms. Beth Barringer, Personnel Manager, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036.

Architectural Conservator,
Philadelphia

Provide architectural conservation services, including management, restoration, repair of historic properties. Duties include planning/oversight of restoration projects; materials analysis, including paint and condition analysis; historic structures report preparation, inspection of building systems (mechanical, electrical, water, removal systems), to insure historically accurate preservation of properties. Coordinate/supervise project engineers, architects & others involved in restoration/renovation of historic sites. Develop building materials col-

lection for archives. Supervise work of part-time interns. Write grants for renovation/repair of historic properties. M.S. in Architectural Conservation or Historic Preservation. 40 hrs/wk, 8:30-5:30. Salary \$25,480/yr. résumé to: The Philadelphia Job Bank, 444 N. 3rd Street-3rd Floor, Philadelphia, PA 19123. Job Order #8031321.

Conservator, The Corning
Museum of Glass

The Corning Museum of Glass seeks conservator. Duties include responsibility for the conservation of world-renowned collection of more than 28,000 glass and glass-related objects, and advising on display, storage, handling, and transportation of objects.

Graduate degree in conservation and practical experience (preferably in museum) required. Excellent written and verbal communication skills desirable. Position is particularly suitable for someone with ambition to become leader in conservation generally as well as developing specialized skills in conservation of glass. Conservator will work closely with the museum's research scientist and curatorial staff. Personal research and publication will be encouraged. Competitive salary commensurate with experience and excellent benefits. Position is available immediately. Museum is non-profit, educational institution. Candidates should send résumé and names of three references to: The Director, The Corning Museum of Glass, One Museum Way, Corning, NY 14830-2253.

Paper Conservator, Autry
Museum of Western Heritage

The Autry Museum of Western Heritage is seeking applicants for the position of Paper Conservator. Applicants should have the ability to independently manage a well-equipped paper conservation laboratory in a state of the art museum. Responsibilities include all aspects for the care and treatment of a wide range of archival materials, posters and fine art on paper. The collection dates primarily from the early 19th century to contemporary periods.

The conservator will be expected to advise on loans, storage and exhibition requirements, establish treatment priorities and follow through with treatments. The conservator will report to the chief conservator and will train and oversee a conservation technician for selected projects.

An ambitious changing exhi-

bition schedule requires staff members to be highly productive under pressure while maintaining a sense of humor. Responsibilities also include supervising and assisting with large scale matting and framing projects for both changing exhibitions and permanent galleries.

The candidate should have a graduate degree from a recognized conservation program plus at least one year employment in a conservation laboratory or a minimum of six years employment in a proper conservation laboratory. Expertise in additional conservation specialties and computer knowledge helpful. Salary commensurate with experience.

Send letter of interest, two references and résumé to: Robert F. McGiffin, Chief Conservator, Autry Museum of Western Heritage, 4700 Western Heritage Way, Los Angeles, CA 90027.

Objects Conservator,
Midwest Conservation
Services, Inc.

Midwest Conservation Services, Inc. is seeking a objects conservator to join a growing private practice located just outside Columbus, Ohio. This is a permanent, full-time position available immediately. Midwest Conservation Services has provided objects conservation and consulting services for museums, governmental agencies, corporations, and private clients throughout the region since 1990.

Applicants should hold a graduate degree in conservation (or the equivalent) and preferably 2-3 years of additional experience. Conservators with experience treating outdoor sculpture are particularly encouraged to apply. The salary range is competitive and commensurate with experience. Benefits are also available.

Midwest Conservation Services is located in a purpose-built, fully equipped facility in a pleasant rural setting conveniently located immediately Northwest of Columbus, Ohio.

Please forward a résumé and at least three references to: Laurie Booth, President/Objects Conservator, Midwest Conservation Services, Inc., 12580 Jerome Rd., Plain City, OH, 43064. Phone: (614) 873-4880. E-mail: MWestCons@aol.com. EOE.

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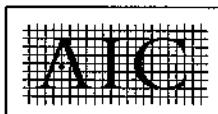
Wanted

We are looking for objects of every medium as well as office and laboratory supplies and equipment to use in AIC's "Burn Baby Burn" pre-conference workshop. Everything will be destroyed at the conclusion of the program and so will not be returned. Nonetheless, if you are interested in advancing knowledge or just getting rid of some old junk to a good cause, contact Diana Alper Roley at



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AIC NEWS

May 1998

Volume 23, Number 3

News from the Textile Conservation Specialty Group

"Long May They Wave": Patriotic Icons in the Conservation Laboratory Recently, the treatment of three large, historically significant flags has brought textile conservators together in discussion

of issues concerning the display, accessibility, and treatment of very large textiles. These flags are the Star-Spangled Banner, the Old Fort Niagara flag, and the Fort Sumter Garrison flag. All three flags are greater than 20 x 24 ft. and made of wool bunting with cotton stars. Their size and symbolism set them apart from many other textile conservation projects, but the approaches needed to ensure their preservation are becoming traditional practices within the textile conservation field. Following a brief history and description of each conservation project, this article will explore the issues these flags raise for textile conservation.

Histories and Project Descriptions

The Star-Spangled Banner

During the War of 1812, British troops threatening Baltimore withdrew after two days of sustained bombardment of Fort McHenry, which guarded the city by water. The sight of a large flag, now called the Star-Spangled Banner flying over the fort, inspired Francis Scott Key to pen the words of a poem that would become the national anthem of the

United States. Because of its significance, the flag has flown and been on display for many years since the battle of Baltimore, 1814. It entered the collections of the Smithsonian Institution in 1912. In 1914, Mrs. Amelia Fowler performed a major restoration of the flag, in which it was sewn (with 1.7 million stitches!) to a linen backing. This fabric remains on the flag today.

In 1963, the Star-Spangled Banner was installed in the new, air-conditioned Museum of History and Technology, now the National Museum of American History, in an open display area that received thousands of visi-

tors daily. Over the next 20 years, the Smithsonian adjusted light levels and created air curtains, directional air streams that aid in the reduction of particulate or dust accumulation. Nonetheless, the years of open display resulted in a heavy and very visible accumulation of dust. In 1982 the flag was cleaned *in situ* by vacuum suction, and a movable painted curtain was installed in front of the flag to reduce light exposure and soil deposition. The curtain failed in 1994, creating the opportunity to develop a new preservation program for the Star-Spangled Banner. The Smithsonian Institution has now begun to closely examine its condition and to make plans for environmental improvements in preparation for conservation treatment.

Old Fort Niagara Flag

The Old Fort Niagara flag, like the Star Spangled Banner, dates from the War of 1812. The British captured the flag from Fort Niagara in December 1813. After the war, the prince regent gave the flag to Major General Sir Gordon Drummond, commander of the British forces in Upper Canada. Drummond hung the flag for display in the family

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Opinions expressed in the AIC News are those of the contributors and not official statements of the AIC. Responsibility for the materials/methods described herein rests solely with the contributors. Copy must be typed double-spaced and sent to the AIC office; the next deadline is June 1, 1998. We reserve the right to edit for brevity and clarity.

The 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 Grants and Internships, Position Available, and Classified Ads is: \$.85 per word for members and \$2 per word for nonmembers; the minimum charge is \$50.

The cost of advertising in Supplier's Corner is \$100 for 100 words. The cost of display ads is: 1/6 page \$185; 1/3 page \$320; 1/2 page \$395; 2/3 page \$450; one full page \$625. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

AIC News staff: Lisa Goldberg, Editor. Elizabeth F. "Penny" Jones, Managing Editor. Deirdre Mullervy, Production Editor. Jeanette Spencer, Marketing Manager. Sarah Stout, Communications Assistant. Ann Hofstra Grogg, Copy Editor.

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From the Executive Director

Elizabeth F. "Penny" Jones

On February 12, 1998, Hillary Clinton unveiled a plan and activities that had been presented in President Bill Clinton's State of the Union Address. The proposed "Save America's Treasures" program will be administered by the U.S. Department of Interior.

This initiative is now making its way through the budget process in Congress. Because it is such an important project and the amount of funding is relatively small, the proposal will hopefully be accepted and funded for Fiscal Year 1999. Advocacy activity by AIC members

and others may be required in the coming months to ensure that the proposed "Save America's Treasures" program becomes a reality.

The program will provide \$50 million from the Historic Preservation Fund for heritage projects in each of three years, starting in Fiscal Year 1999. One-half of the \$50 million will be transferred to federal agencies for preservation and restoration of endangered sites, artifacts, and documents as identified by the National Park Service and other federal agencies. The other half of the funds will be granted to State Historic Preservation Officers (SHPO's), with appropriate state partners, to assist historic sites, artifacts, and documents owned by state agencies, local governments, and nonprofit organizations. The grants will require matching funds.

The program will include an additional component to raise funds in the private arena from corporations, foundations, and individuals. These efforts will likely include a public education campaign focus on the importance of saving and preserving America's heritage. The artifacts, documents, and sites Mrs. Clinton mentioned in her announcement of the program included the Star-Spangled Banner; Mesa Verde National Park; the Thomas Alva Edison National Historic Site; restoration of the Thomas Hart Benton mural, The Cultural and Industrial History of Indiana; Union military service records; newspaper records; southwestern pieta; the Cabinet of American Illustration at the Library of Congress; and research library materials. This list is just a small sampling of the possible documents and artifacts that will receive assistance. In the coming months I will keep you apprised of developments on this critically important program.

Annual Meeting Support

AIC is very grateful for assistance received from the Samuel H. Kress Foundation and the A. W. Mellon Foundation in support of the international speakers at this year's annual meeting.

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From the President

Jay Krueger

As I wrote in the November issue of *AIC News*, the White House Millennium Program provides us with an unparalleled opportunity for raising the public profile of conservation. In the State of the Union message last January, President Bill Clinton closed with the announcement of a new initiative called "Save America's Treasures," which will provide new funding for preservation projects throughout the country. The prominent role that preservation issues have received within this administration, combined with their commitment to raise public awareness about the necessity for preserving our cultural heritage, is an opportunity that cannot find AIC standing on the sidelines. For years our members have been working individually and in small but important ways to promote the value and importance of conservation to the public. The Millennium Program, "Save America's Treasures," and the corresponding national media campaign that will accompany these initiatives over the next two years will give conservation a connection to the general public that it has rarely had before.

At long last, organizations like AIC and Heritage Preservation (formerly the National Institute for Conservation) will not be alone in their concern the importance of preserving objects, structures, and sites of artistic and historic importance. This is a windfall for our profession, but the window will only be open for a short time. To give these initiatives a life beyond the turn of the century, conservators will need to strengthen their relationships with the custodians of cultural property and the decision makers in their states. Please seek out worthy projects in your area, offer to assist in identifying how conservation efforts will benefit your community, and become involved in forging links between these organizations and your elected representatives. To ensure that these initiatives are successful and that the conservation field derives maximum benefit from this period of heightened public awareness, it will be important for our members to contact their representatives in the U.S. Congress in order to let them know of the value of these programs, and to encourage others to do so as well. Make the connection between objects of historic significance in your area that are in need of attention and the dearth of funds available to provide that necessary care, and stress the nonpartisan nature of your work. Our representatives need to hear

from their constituents because these are projects everyone can value and can take pride in.

In closing, please let the AIC office know of projects in your area that are good examples of objects or collections that are being preserved for future generations and might not be well known. More important, let us know of historically significant objects or collections that are in need of attention. The White House is very interested in identifying projects throughout the country, and your efforts to highlight collections in need may open avenues to financial resources. We also need to hear your suggestions for people who should be recognized for their contributions to collections care and preserving the physical legacy of our cultural heritage.

Letter to the Editor

Peer Review and AIC Publications

I am writing in response to the two articles in November's *AIC News* by Barbara Appelbaum, Walter Henry, and the comment by Chandra Reedy. Appelbaum published an earlier commentary on the need for peer-reviewed publications in the *AIC News* in January 1997.

These authors have taken the time to discuss an important topic to conservators: the quality of publications in the field. Appelbaum's articles argue that publications in conservation that are not peer-reviewed are less accurate and contain information that is less likely to be useful and may be actually harmful. Her main assumptions are that the peer-review process is unbiased, fair, and accurate and that the publication of nonjuried articles can disseminate incorrect information, which can then be used by uncritical conservators. It is appropriate that this subject is being discussed in conservation today because the scientific community has recently undertaken a reexamination of the peer-review process in a number of organizations and journals.

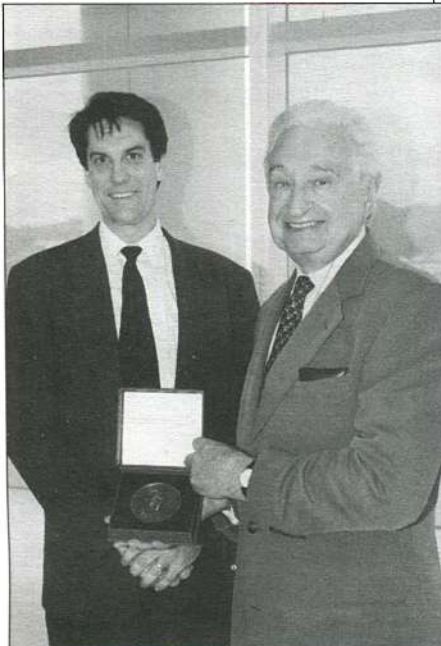


Photo by Bart Bartholomew. © J. Paul Getty Trust

AIC President Jay Krueger and Harold Williams, former President and CEO of the J. Paul Getty Trust, pictured after the March 27 presentation of AIC's Forbes Medal at the Getty Center in Los Angeles. The Forbes Medal is AIC's highest honor and symbolizes AIC's acknowledgment that the conservation of cultural material encompasses far more than the work of conservators. The Forbes Medal recognizes Mr. Williams's distinguished leadership in the visual arts and humanities, and in particular his sustained commitment to and support of the field of conservation. In the past the Forbes Medal has been presented to Senator Claiborne Pell and Representative Sidney Yates.

Henry describes the relation of reviewed literature to nonjuried literature in terms of legitimation and authorization. This has long been the Gordian knot of debate in conservation and is at the base of the present discussion. Earlier debates on the role of the preprints to AIC annual meetings centered on the quality of the articles presented, and several voices complained that this "gray literature" was then cited in reviewed publications. Debate over this stance was publically addressed when the preprints met their demise in published form. Although there has been no organized study of nonjuried compared to peer-reviewed articles, questions concerning the veracity of peer-reviewed information have appeared from time to time in the *JAIC* (Bergner and Angst, *JAIC* 25, no. 1 [1986]: Florian, *JAIC* 25, no. 2 [1986]: 109; Wolf and Kuchel in *JAIC* 31 no. 1, [1992]: 139-43).

Henry's outline of the evolution of circulated scholarly letters into society journal publications is poignant because it marks an increasing stan-

dardization in all fields of inquiry. The underlying question that Henry asks is whether we are in need of controlling our literature or it is healthier for a discipline to have multiple forms of publication and communication. He states the crux of the matter in his outline of the required basis of shared knowledge required for peer review.

Do we have the mass of canon upon which such review stands traditionally in other disciplines? To this I must raise grave concern. I have reviewed the state of published conservation literature in the 1987 and 1988 issues of *JAIC* and have participated in discussions on the subject of instructional materials at an ICCM conference. The field has made strides to fill gaps in the literature during the past 9 or 10 years, but we still lack fundamental texts in practice and we have too few basic English texts in theory. In recent years we have seen a number of specific texts produced from conferences addressing areas of treatment by groups of authors. Few comprehensive efforts have followed H. Plenderleith, E. Dowman, H. Kuhn

or C. Sease. Most disturbing, however, is the lack of long-term studies demonstrating the durability and appropriateness of treatments, as well as the dearth of critical reviews.

The proliferation of journals in any discipline is the result of the dissatisfaction of practitioners with existing journals. New ideas that cannot wait for one generation to give way to a younger one find new means to expression, as Thomas Kuhn's *Structure of Scientific Revolutions* explains. I believe that the proliferation of nonjuried venues for conservators (the various specialty catalogs, their postprints, preprints, and annual publications like the *Book and Paper Annual*) indicates a growing desire to see more of what people are doing without the filter of committees sitting as peer-review boards.

In recent years peer review has come under considerable scrutiny in scientific fields as a rather inefficient means of information control. Christine Wenneras and Agnes Wold analyzed the peer-review process for postdoctoral fellowship applications and found the system riddled with prejudice and secrecy (*Nature* 387 [1997]:341-43). Discrimination against women, nepotism, suppression of new ideas, and a "friendship bonus" are revealed in their study. Their study was supported by Castell (1997), Fielder (1996), and one medical researcher who argued for the abolition of peer review in the United Kingdom (Horrobin 1996) as a means of countering favoritism (Grant 1997). In addition, problems with authorship claims and uncritical review have been noted (White 1997; *Academic Medicine* 72 no.6, [1997]). As a result, the Medical Research Council of the United Kingdom instituted a constant review of its peer-review process to guarantee gender, ethnic, and representative standing of their committees of the community served in order to maintain fairness and rigor.

If peer review is necessary, then who will represent the conservation community? AIC already has serious representation problems as a result of its various membership categories. The only way to guarantee equitable representation for all viewpoints is to ensure that the publications review

Table 1. Articles Published in *JAIC*, 1980-1995, by Author Type and Topic

	Treatment	Art historical	Scientific	Pest environ
Private practice	4	2	14	2
Affiliated with an institution	19	18	95	10

Table 2. Articles Published in *JAIC*, 1984-1994 by Author Type

	1980-84	1985-89	1990-94	Totals
Private practice	5	7	10	22
Affiliated with an institution	35	34	73	142

**Note: For details concerning how these tables were compiled, please contact the author

system is representative of all membership categories. *JAIC* could also provide open critique, in which dissenting reviewer comments are printed with the published article, as seen in journals like *Current Anthropology*.

Personally, I feel that the more we encourage bench conservators to publish their experiences, the better off the community will be. The present system already discourages most conservators from participating, as the time invested in writing an article, having it reviewed and then rewriting it are substantial and not compensated. Moreover *JAIC* requires eight copies of articles, plus a computer disk for submission. In a 1996 survey of scholarly journals, I discovered that most organizations require two to six copies (with an average of 3.5) of papers submitted for review. *JAIC* alone requires eight copies, and it seems to me that this submission requirement represents an unnecessary burden to potential authors.

In addition a review of the published articles in *JAIC* from 1980 to 1995 led me to compile table 1. The results clearly show that conservators from institutions far out number those from private practice. There has been

a rapid decline in published articles by conservators in private practice since 1989. If the AIC wishes to produce a more balanced publication, then *JAIC* must produce grants to allow conservators in private practice to spend the time to prepare documents for publication or provide an incentive by alternative qualification for Fellow status.

The entire purpose for this letter is to encourage the entire membership to publish in all available venues. —Niccolo Caldararo, Director and Chief Conservator, Conservation Art Service

“Long May They Wave”

continued from page 1

home, Megginch Castle in Scotland. The flag remained there until 1994. In 1994, the Old Fort Niagara Association purchased the flag from General Drummond's great-great-grandniece, the Honorable Mrs. Cherry Drummond of Megginch,

the Baroness Strange. Acquisition of the flag was a major achievement for the Old Fort Niagara Association, a small, locally based nonprofit group that runs Old Fort Niagara State Historic Site. In two and a half years, the association succeeded in raising \$150,000 for the purchase of the flag and \$50,000 for its conservation.

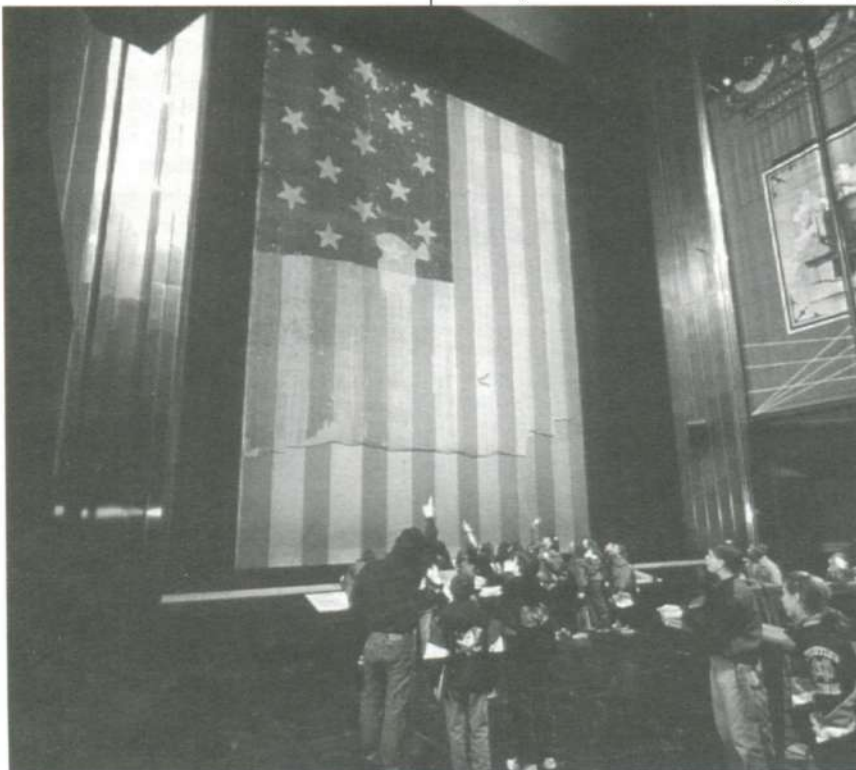
Because the flag had been displayed at low light levels in a Scottish castle in a rural environment, much of it was in fairly good condition. The wool remained flexible and relatively strong. The most serious problems dated from 1969, when the flag was in a fire in Megginch Castle. Following the fire, the flag had been laundered (by the owners) and rehung. The fire caused a series of large losses, and the edges of the losses were very brittle and partially carbonized.

The Old Fort Niagara Association contracted with the New York State Bureau of Historic Sites (Peebles Island) Textile Conservation Lab to treat the flag in order to prepare it for display. The Old Fort Niagara flag was gently vacuumed, flattened, and aligned. In accordance with Old Fort Niagara Association's wishes, the entire pattern of the stripes and union were replicated, so as to give viewers a sense of scale for the entire flag. The flag was positioned on a heavy-weight muslin support and was stitched into place.

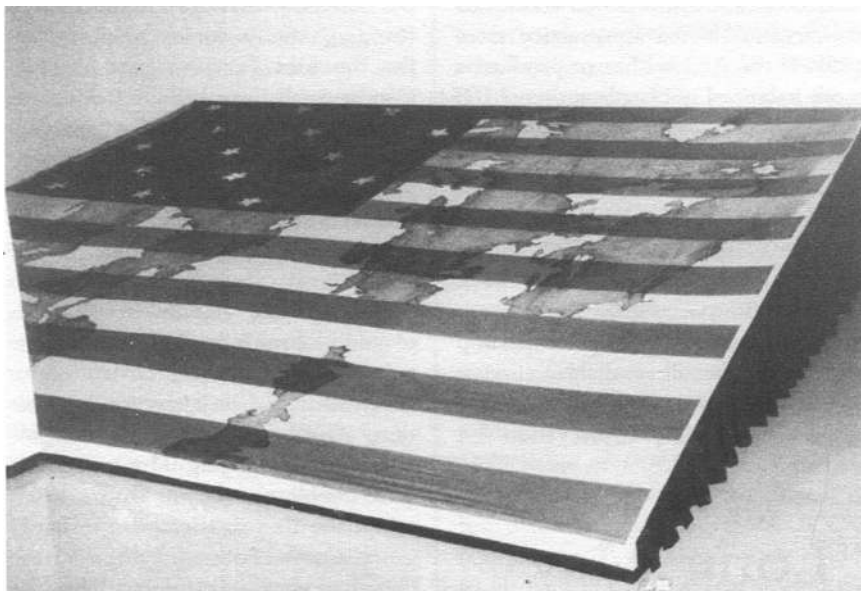
Fort Sumter Garrison Flag

The Fort Sumter Garrison flag is associated with the opening battle of the Civil War in April 1861. As part of the terms of surrender, Major Robert Anderson and his troops were permitted to raise and salute this flag as they left the fort in Charleston, South Carolina. During the Civil War, the flag, a rallying symbol for the war effort, was flown at political demonstrations. It was raised again at Fort Sumter and saluted by troops on the 1865 anniversary of the surrender.

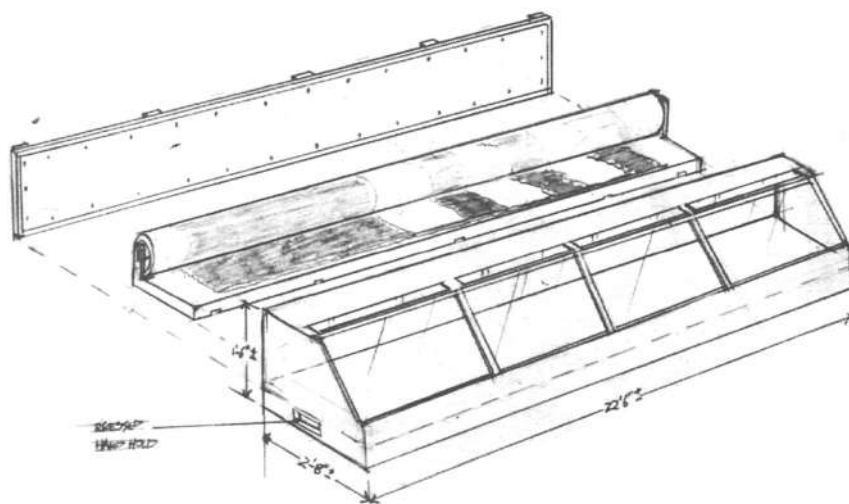
The history of the flag is documented from the time of surrender through 75 years of continuous display in wood and glass cases by the War Department and the National



The Star-Spangled Banner Photo courtesy of the National Museum of American History, Smithsonian Institution.



Old Fort Niagara 15 star and 15 stripe U.S. flag on display at Castellani Art Museum, Niagara Falls, N.Y., August 1996. Note that the darker areas of each color are the actual flag, the lighter parts of each color are the backing fabric used to represent the size and pattern of the flag.



Concept drawing for the Fort Sumter garrison flag container. Flag (rolled and flat) on platform mount inserts into permanent storage/display container.

Park Service. The flag is extremely weak and deteriorated from its years of display. It is presently smaller (20 x 24 ft.) than its manufactured size, but contains only original material, including fabrics, grommets, and rope. It has no previous stitching or adhesive treatments.

The Fort Sumter flag project was undertaken by the Textile Laboratory at the National Park Service's, Division of Conservation in Harpers Ferry, West Virginia. Treatment

focused on preparing it for safe long-term storage and display. Fractured areas of the hoist were stabilized, and distortions were relaxed. A tightly sealed powder-coated aluminum container was designed and constructed so that the flag need not be removed for treatment or maintenance. Relative humidity is controlled passively within the container through the use of desiccants. An internal support, accommodating the combination rolled and flat

configuration of the flag, glides effortlessly into the container through a door.

Issues and Trends

Certainly, the major issue raised by all three flags is that of long-term display. Because of their significance and power as artifacts, the owners of these flags want them to be on exhibit at all times. Yet as all conservators know, long-term display can directly conflict with long-term preservation. The conservators working on the three flags have developed different solutions to this issue, in consultation with the flags' owners.

The Star-Spangled Banner and the Old Fort Niagara flag will eventually be placed on long-term exhibit, as both owners felt that letting visitors see the entire artifact was of overriding importance. Research is under way to determine the optimum environment for the long-term display of the Star-Spangled Banner. It is hoped that these studies will assist in the planning of the Old Fort Niagara visitor's center, where the Old Fort Niagara flag will eventually be displayed. For both flags, the display angle and environment will be adjusted to minimize the impact of long-term display. In contrast, the Fort Sumter flag represents a unique solution to the needs for public display and long-term preservation. The Fort Sumter National Monument initially requested preparation of the flag for vertical display as the focal point of its new tour boat facility, museum and visitor's center. The conservators working on this project informed the site staff of the deteriorated condition of the flag and the risks inherent in vertical display. The resulting compromise was to roll the flag for storage in a customized container with windows with covers and an exterior fiber optic lighting system so that the hoist and a small portion of the flag could be viewed. The decision to use this long-term storage-display container was necessitated by concerns for material stability. A photomural reproduction of the flag that provides a more com-

plete view of the object was approved for use as the backdrop for the container in the tour boat facility.

Once the display parameters were established, the treatments of the Old Fort Niagara flag and the Fort Sumter Garrison flag were fairly straightforward, incorporating frequently used textile conservation techniques. In both treatments, the challenges arose from handling and engineering the physical aspects of the treatment of such large, flexible, flat objects. Ideas for safe handling of both flags were shared by conservators of both projects, and some of these ideas may also prove useful for the Star-Spangled Banner project.

These three flag projects illustrate issues that must be resolved by balancing various preservation issues, such as display versus long-term preservation, the use of limited resources for high profile artifacts versus the preservation of items that illuminate more ordinary aspects of cultural heritage, and the ideal amount of research versus the minimum required to resolve conservation and preservation issues. The projects also exemplify how different, acceptable solutions can be found by considering the needs of the owner, the audience, and the resources that can be applied to the problem.

The collaborations required to achieve balance of these issues has made these large projects successful.

In addition to the informal partnerships among individual conservators, each project entailed collaboration with a different set of professionals and political spokespersons. Collaboration on the Star-Spangled Banner project began in a public forum with an international conference in 1996, that brought together flag historians, textile scientists and conservators to discuss treatment approaches. Lively discussion at the conference led to consensus that the flag needed more protection and that it needed to be removed from exhibit to permit the gallery renovations in order to achieve this goal. Planning and further collaboration continues, as fibers from different flags are analyzed and compared and as environmental specialists work with conservation staff to develop a new display space for the Star-Spangled Banner. For the Fort Sumter project, collaboration among exhibit designers, materials scientists, engineers, and fabricators was the key to the success. The mechanical and chemical characteristics of every material in contact with the flag were investigated by conservators and their various consultants prior to construction of the container. In addition, participation by Fort Sumter personnel ensured that those who would maneuver and ultimately maintain the container were part of the process. For the Old Fort Niagara flag, the owners, specifically the executive director and

curator of the Old Fort Niagara Association, worked closely with the conservators to achieve the desired appearance of the flag. Later, the curator, conservators, and exhibit designer of the Castellani Art Museum collaborated to create a display support for a temporary exhibit. The conservator will continue to work with Old Fort Niagara Association staff as plans for the new visitor's center develop.

Further challenges in developing these treatments revolved around funding issues. Fort Sumter National Monument, the owner of the Fort Sumter Garrison flag, had a modest and tightly controlled budget for the project. Costs were considered in every design and material selection decision so as not to exceed the budget. Similarly, the budget was tight for the Old Fort Niagara flag because the association had to raise funds to pay for the conservation. Financial constraints will continue to be an issue as the display space for the flag in the visitor's center is designed. Funding is not seen as a limiting factor in developing a conservation plan for the Star-Spangled Banner because of its status as a national treasure. In addition to in-house funding, the Smithsonian Institution has made appeals to philanthropic organizations and the general public for preservation of the Star-Spangled Banner. The need to appeal to a wider community for funding acknowledges the conflict between ever-diminishing resources and an ever-increasing need for historic preservation. In recognition, the National Museum of American History has decided not to take the flag off view during the treatment process but rather to build a new conservation facility on the exhibit floor, separated from visitors by a glass wall. This exhibit will link the processes of preservation and education, and, it is hoped will garner further public support for the project.

All these projects have received significant public attention; conservators working on them have become used to being interviewed and photographed as they discuss the projects. This publicity is significant and marks a change in textile conservation. Certainly, public awareness of conservation is on the rise, as monumental preservation and conservation

BE AN ADVOCATE!!

Don't forget to make your appointment to visit with your senator or representative while you are in Washington for the AIC Annual Meeting to inform them how issues of interest to conservators can have a positive impact in their communities. Let the AIC office know about your appointments. We will provide back-up materials for you. For more information, email or call Penny Jones at [REDACTED] or ([REDACTED])

projects have been placed in the spotlight. Concurrently, the range of textiles accorded conservation attention has expanded to include functional artifacts, such as furnishing fabrics and relics or memorabilia such as flags. Historically, flags were used until they were worn out, but several successful flag preservation projects have recently been completed, with the result that flags are now viewed as symbols worthy of public preservation and presentation. —Deborah Trupin, Textile Conservator, New York State Bureau of Historic Sites, Peebles Island, N.Y.; Suzanne Thomassen-Krauss, Textile Conservator, National Museum of American History, Smithsonian Institution, Washington, D.C.; Jane Merritt, Textile Conservator, Division of Conservation, National Park Service, Harpers Ferry Center, Harpers Ferry, W.V.

Health and Safety News

Internet Health and Safety Resources

Ease of access to the Internet has created an ever-expanding number of sites for health and safety information. Up-to-date regulatory information and research trends can at times be more readily retrieved on an agency's web site than from the printed media. The committee has recently explored some sites that seem particularly useful. Full descriptions of these and many other resources will be included in the soon-to-be-issued Health and Safety Committee's Technical Resource Guide. We would appreciate tips on any other web sites that you have found helpful. NOTE: We will try to include this on the AIC web site, but for those of you reading this in print, please save!

General Interest

- Occ-Env-Med resources at Duke University Medical Center <http://occ-env-med.mc.duke.edu/oem/index2.htm>

- Arts, Crafts, and Theater Safety (ACTS) <http://www.caseweb.com/acts/>
e-mail: ACTS@CaseWeb.com
- Center for Safety in the Arts <http://artswire.org:70/1/csa>
e-mail: csa@artswire.org
- "Elements" Health & Safety Page, published through the University of Delaware <http://www.b72.com>
- University of Delaware health and safety plans <http://www.udel.edu/OHS/>
- Conservation OnLine (CoOL) Health and Safety section <http://palimpsest.stanford.edu/bytopic/health/>
- Christie Communications' Safety Related Internet Resources <http://www.mrg.ab.ca/christie/safelist.htm>
- New Jersey Department of Health and Senior Services Hazardous Substances Fact Sheets <http://www.state.nj.us/health/eoh/rtkweb/rtkhsfs.htm>
- Lab Safety Supply Co.'s "EZfacts" can be ordered by fax or online <http://www.labsafety.com/techhelpctr/thcezfacts/ezfintro.htm>

Many for-fee publishers of health and safety information on CD-ROM or online are not listed here to avoid the appearance of endorsement. However, one service worth mentioning, is accessible through university or medical school libraries, and soon may expand its public domain databases:

MEDLARS, TOXNET, and Grateful Med Databases, managed through the National Library of Medicine at (888) 346-3656.

Professional Organizations

- American Conference of Governmental Industrial Hygienists <http://www.ACGIH.org>
- American National Standards Institute <http://www.ansi.org>
- Association of Occupational

and Environmental Clinics <http://152.3.65.120/oem/aoec.htm>

- National Fire Protection Association (NFPA) <http://www.nfpa.org>
- National Safety Council <http://www.nsc.org>
- Radiation Safety and Health Physics Homepage <http://www.sph.umich.edu/group/eih/UMSCHPS/index.html>
- Safety Equipment Institute (SEI) <http://www.SEInet.org>

Government Agencies

- International Agency for Research on Cancer (IARC) <http://www.iarc.fr>
- U.S. Department of Labor Occupational Safety and Health Administration (OSHA) <http://www.osha.gov>

(Consult web site for locations of individual area offices and consultation offices; standards and standards interpretation; and "OCIS", a detailed database on chemical hazard information)

- U.S. Environmental Protection Agency (EPA) <http://www.epa.gov>

(Consult web site for more hotlines on specific environmental topics)

Other Useful Sites

- IRIS, the EPA's database on environmental toxicity of various chemicals <http://epa.gov/ngispgm3/iris1>
- National Pesticide Telecommunications Network <http://ace.orst.edu/info/ntpn>
- U.S. Government Printing Office (GPO) Code of Federal Regulations (Daily Federal Registers) <http://www.access.gpo.gov/nara/index.html>
- U.S. Department of Health and Human Services (DHHS)

Important DHHS agencies include:

1. Agency for Toxic Substances and Disease Registry
<http://atsdr1.atsdr.cdc.gov>: 8080
2. Centers for Disease Control and Prevention
<http://www.cdc.gov>
 - a. National Center for Environmental Health (access through CDC)
 - b. National Institute for Occupational Safety and Health
<http://www.cdc.gov/niosh/homepage.html>
3. National Institutes of Health
<http://www.nih.gov>
 - a. National Cancer Institute
<http://www.nci.nih.gov>
 - b. National Institute of Environmental Health Sciences
<http://ehis.niehs.nih.gov>
 - c. National Toxicology Program (see above site)
4. National Library of Medicine
<http://www.nlm.nih.gov>

DHHS programs can be accessed through their individually listed web sites, or through the DHHS Home Page (<http://www.hhs.gov>), click on "About HHS", then "HHS Agencies on Internet". —Kathryn A. Makos, CIH, MPH, AIC Health & Safety Committee Industrial Hygienist, Smithsonian Institution; makoska@ic.si.edu

**NOTICE TO
ANNUAL MEETING
ATTENDEES:**

To qualify for a respirator fit-test at the conference, you must provide a physician's statement attesting to your ability to wear a negative-pressure respirator. Questions? Call Hilary Kaplan, Health & Safety Committee Chair, [REDACTED]
[REDACTED]
[REDACTED]

FUNDING DEADLINES

AUGUST 1

Fulbright Scholar Program, Council for International Exchange of Scholars

AUGUST 3

National Endowment for the Arts, Heritage and Preservation. For projects starting no earlier than April 1, 1999

SEPTEMBER 14

National Endowment for the Arts, Education and Access. For projects starting no earlier than April 1, 1999

OCTOBER 1

National Endowment for the Humanities, Summer Stipends. Tenure must cover two full and uninterrupted months between May 1 and September 30, 1999

NO DEADLINES

GETTY GRANT PROGRAM: Conservation Training Grants (Training of Mid-career Professional Conservators and Training Programs); Conservation Survey Grants; Conservation Treatment Grant

KEEPERS PRESERVATION EDUCATION FUND: Students enrolled full- or part-time in institutions of higher learning are eligible. Examples of previously funded preservation activities are: attendance at meetings, special book purchases, domestic and foreign study travel, publications, and tuition.

FOR MORE INFORMATION ON FUNDING:

American Academy in Rome, (212) 751-7200; fax: (212) 751-220
American Association of Museums (AAM), Museum Assessment Programs (MAP), (202) 289-9118.
Council for International Exchange of Scholars, (202) 686-7877
Getty Grant Program (GGP), (310) 440-7320; (310) 440-7703
Institute of Museum and Library Services (IMLS), (202) 606-8536
Keepers Preservation Education Fund, (703) 548-5477
National Endowment for the Arts (NEA), (202) 682-5442
National Endowment for the Humanities (NEH), Division of Public Programs, (202) 606-8267; Division of Preservation and Access, (202) 606-8570, fax: (202) 606-8639
National Historical Society, (703) 779-8338; fax: (703) 779-8342
Heritage Preservation (formerly NIC), (202) 625-1495
Smithsonian Institution, Museum Studies Program (202) 357-3101; fax: (202) 357-3346
William Morris Society, (202) 745-1927; biblio@aol.com
Wolfsonian, (305) 535-2626; fax: (305) 531-2133
Woodrow Wilson International Center for Scholars, (202) 357-2871; wcfellow@siwm.si.edu

JAIC News

In past columns I have discussed the peer-review process that papers submitted to the *JAIC* undergo. Now I would like to explain in detail broader editorial procedures of the *JAIC*, to clarify exactly what happens to a manuscript from the time it enters the AIC office until its eventual publication.

The basic components of the *JAIC* editorial procedures were established by Elisabeth FitzHugh, the previous editor-in-chief, and Marcia Anderson, past publications manager and production editor. The steps and schedule they set into place were designed to speed up the review and editing process so that authors would hear relatively quickly whether their manuscript would be accepted.

The *JAIC* has four deadlines per year (February 1, May 1, August 1, and November 1). All papers that arrive for a particular deadline are handled together through each step of the editorial process. This arrangement creates efficiency in handling of papers. The production editor checks each paper as it arrives to ensure that it is complete and follows the *JAIC* guidelines for authors. If a problem is observed at this step, she immediately notifies the author so that any incomplete material can be sent as soon as possible.

The *JAIC* asks that authors submit eight copies of a paper (exceptions are made where this request would be a financial hardship, such as for authors in foreign countries where photocopying is not readily available or affordable). One copy is retained in the AIC office files; one goes to the editor-in-chief, (Chandra Reedy) and one to the senior editor (Paul Whitmore). After reviewing the papers, the editor-in-chief and senior editor divide them, each take half to oversee during the remainder of the review cycle. They may consult with each other about certain points in the papers, but each has primary responsibility for their designated papers.

Within a week, editor-in-chief and senior editor together choose an associate editor for each paper, trying to find the best match in specialty and expertise. That person receives

copy four of the paper. Sometimes if a paper is very interdisciplinary, particularly if it is a combination of conservation and science, we may decide that two associate editors are needed (thus copy five of the paper is reserved for that person). The associate editor(s) choose at least two appropriate reviewers for the paper within two weeks. They check first with a potential reviewer to ensure the person is willing and able to complete the review by the deadline. If so, then the AIC office sends a copy of the paper to each of them. If a paper is extremely complex and/or involves several disciplines extensively, then three or even four reviewers may be needed. Reviewers are given five weeks to submit their reviews to the AIC office.

Within a week of their receipt, the AIC office distributes the review reports to the associate editors, senior editor, and editor-in-chief. The associate editor has nine days to consider all reviews and make a recommendation, which goes to the senior editor and editor-in-chief. Another 10 days are allowed for discussion among the editors, who arrive at a final decision about the paper and informs the author (who also receives copies of the reviewer reports). If a paper is accepted with minor revision, the author will be asked to submit the revised paper in one month; major revisions are given two months.

Thus all eight copies of the paper are often needed by the AIC office for distribution during the review process. Since the office does not have staff time or resources available to copy all papers that come in for each of the deadline cycles, or to stop and do so at the various stages within the review cycle, submission of the copies by authors is important in the rapid and fair assessment of submitted manuscripts. This system allows us to ensure that each paper is carefully reviewed by five to eight individuals before an acceptance decision is made and has helped us to establish and carry out one of the most rapid review processes among professional journals.

Once the revised paper is turned in, there are still many steps to go, with another 12 internal deadlines. The editors first review the revised

paper. Then the production editor prepares it for copy editors and abstract translators (French and Spanish). Editorial assistants check the abstract and references. Galley proofs are prepared and checked by authors and editors. Camera-ready copy is prepared and the cover designed. The final draft is checked by the editors before submission to the printers. The issue is then mailed to the AIC membership after they are printed.

The first and most important step in this process is, of course, our receipt of manuscripts. Please note the deadlines listed above. We look forward to receiving and processing your submissions. —Chandra L. Reedy, Editor-in-Chief, Museum Studies Program, 301 Old College, University of Delaware, Newark, DE 19716; (302) 831-8238;

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212 714 0620, 714 0149 fax

AIC Annual Report 1997

The 1997 Annual Report reflects the activities and programs of the American Institute for Conservation of Historic and Artistic Works (AIC) during its 25th year. A milestone was set with the retirement of Sarah Z. Rosenberg who had served as AIC's executive director since 1987; Elizabeth F. "Penny" Jones then took over as executive director in August. Another longtime staff member Marcia Anderson, Publications Manager, also left AIC in 1997 and was succeeded by Deirdre Mullervy. The Board created a new position this year, Marketing Manager, which was filled by Jeanette Spencer. Debbie Hess Norris, president of AIC for four years, was succeeded by Jay Krueger in June 1997.

New Initiatives

- One of the most important initiatives of the past year was the establishment of a web page for AIC thanks to the generosity and interest of Walter Henry, chair of the Technology Task Force, and the task force members. The AIC presence on the web could not have happened without his assistance. The AIC web page is getting 2,000 hits per month. All our brochures are available online, as are information related to membership, publications, disaster response and recovery, AIC policies and standards, foreign language abstract translations, and annual meeting information. The web site will become an increasingly important tool for AIC communications in the future.

AIC has made major achievements in reaching a number of our long-term goals. Highlights are offered below.

Annual Meeting

- The AIC Annual Meeting in San Diego, June 9-15, 1997 was a success. More than 1,000 people attended its diverse educational sessions, talks by Latin American conservators, and workshops. The Museum Exhibit Lighting workshop was a highlight of

the meeting, and the papers presented were published by AIC and are now available for purchase. An important change in the Bylaws, approved at the Business Meeting, now allows Associate Members to vote for directors and officers.

- The Rutherford John Gettens Award for outstanding service to AIC was presented to Margaret Holben Ellis; the Sheldon and Caroline Keck Award for a sustained record of excellence in the education and training of conservation professionals was awarded to F. Christopher Tahk; Carolyn Rose was the recipient of the University Products Award for distinguished achievement in the field of conservation; and the Gaylord Award, which supports professional development in the conservation of book, paper, and photographic materials, was given to Clara Keyes. Nathan Stolow and Ellen McCrady were made Honorary Members.

Focus Groups

Seven focus groups met around the country in 1997 to determine the issues of greatest importance to conservators in private practice. A survey to the entire membership based on the results of the focus groups was published in the September issue of *AIC News*. The two most important issues identified in the survey were certification and outreach to nonconservators.

Outreach

- Outreach was a major component of AIC activities in 1997 with the publication of five new brochures: *Caring for Your Paintings*, *Caring for Architecture*, *Caring for Your Home Videotape*, *Caring for Your Photographs*, and *Caring for Works of Art on Paper*. Exactly 15,454 brochures were sent out to AIC members and nonmembers in 1997, as well as 3,266 AIC postcards and 800 Referral System Fact Sheets in addition to the ones sent with referral requests listed under FAIC.
- The AIC Advisory Council met with the AIC Board in October. The organizations represented on the council are: Association for Library Collections and Technical Services; Ameri-

can Association of Museums; American Association for State and Local History; Asociacion para la Conservacion del Patrimonio Cultural de las Americas; Association for Preservation Technology and Training; College Art Association; Commission on Preservation and Access; Getty Conservation Institute; International Council of Museums; National Center for Preservation Technology and Training; National Institute for the Conservation of Cultural Property (now Heritage Preservation); Society of American Archivists; Society for American Archeology; and the Society for the Preservation of Natural History Collections.

- AIC members made a number of presentations on our behalf at the meetings of allied professional organizations such as the Society of American Archivists (two sessions), the American Association of Museums (two sessions), College Art Association, Mountain Plains Museum Association, Western Museum Association, Southeastern Museums Conference, Midwest Museums Conference, Northeast Museum Association, Mid-Atlantic Association of Museums, and Society of Archaeologists.

Advocacy

- AIC was active in the Cultural Advocacy Group (CAG), a group representing almost 60 national arts organizations, and was a cosponsor of Arts Advocacy Day.
- AIC signed letters to Congress and the president in support of arts and humanities legislation and appropriations.

Specialty Groups

During 1997, the specialty groups engaged in a variety of activities, including refereeing papers and organizing educational sessions for the annual meeting; publishing postprints; and working on the Commentaries. The following are highlights of Specialty Groups activities for the year:

- **The Architecture Group** initiated a two-year task force to review, articulate, and cultivate issues of pro-

fessional practice in architectural conservation, members are thinking about a compendium of the work of Morgan Phillips. They also wrote the material for a new brochure *Caring for Your Architecture*.

- **The Book and Paper Group** established a publications committee that is working on the publication of the 16th *Book and Paper Annual*. Members contributed to a new brochure *Caring for Works of Art on Paper*.
- **Conservators in Private Practice** presented a very successful workshop on "Growing Your Own Business" at the annual meeting.
- **The OSG** produced a special issue of *JAIC* on fill materials, as an outgrowth of their annual meeting theme topic. The Objects Group now has a discussion group online for its members, which is archived on CoOl (Conservation Online).
- A major focus during the year for the **Paintings Group** has been the painting conservation catalog and the chapter on Varnishes and Surface Coatings, which received support through the Samuel H. Kress Foundation. In addition, members prepared a new brochure *Caring for Your Paintings*.
- **The Photographic Materials Group** held its winter meeting in San Francisco and sponsored a highly successful workshop in Kent, Connecticut, in September. Members also prepared new brochures *Caring for Your Photographs* and *Caring for Your Home Videotape*.
- **The Research and Technical Studies Group** placed technical papers at the annual meeting, continued work on the resin chart, and is considering establishing a web discussion group.
- **The Textiles Group** is considering an exchange of publications with Comité Nacional de Textil de Chile (CNT) as a result of its successful sessions at the annual meeting and has revitalized their catalog.

- **The Wooden Artifacts Group** worked on compiling the wooden artifacts brochure and the publication of the papers presented at the "Painted Wood" symposium in Williamsburg in 1994.

Committee activities in 1997 include the following:

- **The Awards Committee** began work on a new award to be given in conjunction with Heritage Preservation (formerly NIC) for outstanding commitment to the preservation and care of collections.
- **The Certification Committee** (now a task force) began its work in earnest in reviewing past activities regarding certification and formulating a plan of action.
- **The Health and Safety Committee** worked on plans for publishing information on health and safety issues including articles on various H&S issues for *AIC News*. They also conducted a chemical inventory survey and a successful luncheon at the annual meeting.
- **The Membership Committee** reviewed and approved 6 Fellows and 60 Professional Associates applications in 1997 and wrote new guidelines regarding confidentiality and conflict of interest in regard to sponsorship.
- **Nominating, Bylaws, and Appeals Committees** performed their charges in 1997 with excellent results.
- **The 1998 Program Committee** continued to plan for the Annual Meeting, which will focus on the issues surrounding disaster. The 1999 Program Committee began its work in preparation for the 1999 meeting.
- **The Publications Committee** reviewed all AIC publications with an in-depth look at their quality and purpose.
- Two primary endeavors of the **Education and Training Committee** were review of the working draft of the North American Free Trade Agreement (NAFTA) professional qualifications update and the draft of

the Secretary of Interior's Historic Preservation Professional Qualification Standards for Conservators.

- **Ethics and Standards Committee** addressed the topics of Preservation, Conservation, and Treatment in publishing (in *AIC News*) Commentaries 20 (Preventive Conservation), 21 (Suitability), 22 (Materials and Methods), 23 (Compensation for Loss). The Commentaries were accepted by the AIC Board and have become a part of the *Code of Ethics and Guidelines for Practice*. Several ethics inquiries were received in 1997.

Task Force Groups

- **The Collections Care Specialists Task Force** has focused on defining, refining, and fine-tuning definitions of conservation tasks and the knowledge and skills necessary to perform them.
- **The Mitigation, Response, and Recovery Task Force** held an intensive four-day development pilot workshop and drafted materials in preparation for the curriculum and manual to be used at the workshop at the Campbell Center in July 1998. They were also part of a coordinated effort on disaster issues with the National Task Force on Emergency Response.

AIC Publications

- *AIC News* introduced several new features during 1997. The front-page article of several issues was written by specialty groups, and plans are under way for a new column devoted to Regional Guilds. In addition, the newsletter will be indexed.
- The *JAIC* made a smooth transition to a new publications manager, Deirdre Mullervy, through the interim work of Jessica Brown. The editor-in-chief is making a concerted effort to include more treatment-oriented articles, as evidenced in the Fall/Winter issue. Contracts were signed for the publication of the *Guide to the Maintenance of Outdoor Sculpture* in Chinese, and the *Gilded Metals* book, which will be published by Archetype in London.

Board Activities

- The AIC/FAIC Board of Directors met quarterly in 1997, convening for their spring meeting in Chicago and hosting a reception for area conservators. Last spring the board began updating the AIC Strategic Plan and identifying critical issues that face the organization. The board met with the Internal Advisory Group twice during the year, with the Regional Conservation Guilds at the annual meeting, and met with the AIC Advisory Board in conjunction with the October AIC Board meeting.

Budget Narrative

The financial statements presented on the following pages reflect a consolidation of AIC and FAIC balance sheets and financial statements. The statements reveal that AIC continues to be financially sound. At the board's direction, the 1997 investment income from interest, dividends, and realized gains, totaling \$45,297 was added to the operating income to cover various projects and initiatives instead of being added to the cash reserve, as it had been in the past. As a result, the cash reserve remains at approximately the same level as the year before. The net change of \$58,408 in the AIC fund balance consists only of unrealized gains in the funds' investments.

FAIC ANNUAL REPORT

Highlights of FAIC's 1997 activities follow.

- The FAIC received \$9,106 in gifts from 209 AIC members during the Annual Giving Campaign. The list of donors was published in the *AIC News*.
- The Samuel H. Kress Foundation awarded FAIC a \$180,000 grant to continue the Conservation Publica-

tion Fellowship Program for the next three years, with three fellowships at \$18,000 each year. Three Kress Fellowships were awarded in 1997.

- The Nathan Cummings Foundation and the American Express Foundation supported the Cultural Diversity Summer Internship program. Twelve undergraduate students from diverse backgrounds, including Hispanic, American Indian, African American, and Asian, worked in conservation labs throughout the country to gain understanding of the conservation profession and decide if it was an area that appealed to them for further study. The Cultural Diversity Task Force assisted with the coordination of the intern program.
- During 1997 the FAIC Referral System processed requests for information and for referrals of conservators 4,582 individuals who had learned about the referral system from magazines, newspapers, libraries, and museums. There were 1,058 conservators listed in the system.
- Through an award from the Getty Grant Program, FAIC was able to invite 12 conservators from Latin America to present papers in a special session and participate in the annual meeting in San Diego. The grant also allowed for simultaneous translations in the special session and the general session.
- The George Stout Lecture was presented on June 11 in San Diego by Harold M. Williams, then president and chief executive officer of the J. Paul Getty Trust.
- The Carolyn Horton Fund awarded grants to two Book and Paper conservators.
- George Stout Memorial Fund awarded grants to 20 students, enabling them to attend the AIC Annual Meeting.

Budget Narrative

In 1997, FAIC was pleased to be able to distribute \$144,373 as grants

and awards from its various restricted funds, a substantial increase over the 1996 amount of \$102,304.

The change in net assets of FAIC in 1997 was \$79,155, compared to \$45,052 in 1996. Of the 1997 sum, \$76,200 was investment income from Neuberger & Berman, also a substantial increase and return from the \$41,122 in 1996.

Within the unrestricted fund, donations to the 1997 FAIC annual giving campaign increased to \$9,106 from \$8,072 in 1996, although sales from publications dropped to \$3,745 from \$4,714 in 1996. Neither total year covered the \$15,000 direct costs of operation.

**American Institute for Conservation
of Historic and Artistic Works, Inc. and the Foundation
Consolidating Statement of Activities**

	1997			
	AIC	FAIC	Eliminations	Total
Changes in Unrestricted Net Assets:				
Revenue and Support				
Membership dues	\$ 316,208	\$ ---	\$ ---	\$ 316,208
Annual meeting	240,816	---	---	240,816
Investment income	104,719	62,142	---	166,861
Publication sales	51,510	3,745	---	55,255
Advertising	50,229	---	---	50,229
Donations	---	9,016	---	9,016
Other	278	14,559	---	14,837
Net assets released from restrictions:				
Satisfaction of program restrictions	---	144,373	---	144,373
Total unrestricted revenue and support	<u>763,760</u>	<u>233,835</u>	<u>---</u>	<u>997,595</u>
Expenses				
Program services				
Publications	211,190	1,193	---	212,383
Annual meeting	161,209	---	---	161,209
Grants	---	144,373	---	144,373
Public outreach	39,372	---	---	39,372
Uphold standards	11,041	---	---	11,041
Allied professionals	8,063	---	---	8,063
Research for special issues	8,114	---	---	8,114
Cultural diversity	---	---	---	---
Other	---	931	---	931
Total program services	<u>438,989</u>	<u>146,497</u>	<u>---</u>	<u>585,486</u>
Supporting services				
General and administrative	226,801	15,074	---	241,875
Membership maintenance	36,395	---	---	36,395
Computer information highway	3,167	---	---	3,167
Total supporting services	<u>266,363</u>	<u>15,074</u>	<u>---</u>	<u>281,437</u>
Total expenses	<u>705,352</u>	<u>161,571</u>	<u>---</u>	<u>866,923</u>
Increase in Unrestricted Net Assets	<u>58,408</u>	<u>72,264</u>	<u>---</u>	<u>130,672</u>
Changes in Temporarily Restricted Net Assets:				
Grants	---	131,600	---	131,600
Donations	---	5,435	---	5,435
Investment income	---	14,058	---	14,058
Other	---	171	---	171
Net assets released from restrictions:				
Satisfaction of program restrictions	---	(144,373)	---	(144,373)
Increase in Temporarily Restricted Net Assets	<u>---</u>	<u>6,891</u>	<u>---</u>	<u>6,891</u>
Changes in Permanently Restricted Net Assets:				
Donations	---	---	---	---
Increase in Permanently Restricted Net Assets	<u>---</u>	<u>---</u>	<u>---</u>	<u>---</u>
Change in Net Assets	<u>\$ 58,408</u>	<u>\$ 79,155</u>	<u>\$ ---</u>	<u>\$ 137,563</u>

**American Institute for Conservation
of Historic and Artistic Works, Inc. and the Foundation
Consolidating Statement of Financial Position**

	1997			
	AIC	FAIC	Eliminations	Total
Assets				
Current Assets				
Cash and cash equivalents	\$ 80,022	\$ 123,659	\$ ---	\$ 203,681
Accounts receivable	12,014	---	---	12,014
Interest receivable	8,556	3,620	---	12,176
Due from FAIC	17,557	---	(17,557)	---
Prepaid expenses	8,358	---	---	8,358
Inventory	---	3,905	---	3,905
Total current assets	<u>126,507</u>	<u>131,184</u>	<u>(17,557)</u>	<u>240,134</u>
Noncurrent Assets				
Property and equipment, net	21,706	---	---	21,706
Rent deposit	3,462	---	---	3,462
Custodial funds	180,604	---	---	180,604
Investments	573,433	512,387	---	1,085,820
Total noncurrent assets	<u>779,205</u>	<u>512,387</u>	<u>---</u>	<u>1,291,592</u>
Total Assets	<u>\$ 905,712</u>	<u>\$ 643,571</u>	<u>\$ (17,557)</u>	<u>\$ 1,531,726</u>
Liabilities and Net Assets				
Current Liabilities				
Accounts payable	\$ 22,342	\$ ---	\$ ---	\$ 22,342
Accrued expenses	5,798	---	---	5,798
Deferred revenue	176,851	---	---	176,851
Due to AIC	---	17,557	(17,557)	---
Total current liabilities	<u>204,991</u>	<u>17,557</u>	<u>(17,557)</u>	<u>204,991</u>
Custodial Funds	<u>180,604</u>	<u>---</u>	<u>---</u>	<u>180,604</u>
Total liabilities	<u>385,595</u>	<u>17,557</u>	<u>(17,557)</u>	<u>385,595</u>
Commitments and Contingencies	<u>---</u>	<u>---</u>	<u>---</u>	<u>---</u>
Net Assets				
Unrestricted				
Cash reserve	314,637	---	---	314,637
Board designated	---	363,282	---	363,282
Undesignated	205,480	46,023	---	251,503
	<u>520,117</u>	<u>409,305</u>	<u>---</u>	<u>929,422</u>
Temporarily restricted	---	162,404	---	162,404
Permanently restricted	---	54,305	---	54,305
Total net assets	<u>520,117</u>	<u>626,014</u>	<u>---</u>	<u>1,146,131</u>
Total Liabilities and Net Assets	<u>\$ 905,712</u>	<u>\$ 643,571</u>	<u>\$ (17,557)</u>	<u>\$ 1,531,726</u>

FAIC NEWS

Annual Giving Donors

Edgardo Bugin
Luis Larrazabal
Pia DeSantis Pell
Carolyn Tomkiewicz
Lydia Vagts

Endowment Awards

The FAIC Board is pleased to announce the recipients of the 1998 George Stout Memorial and Carolyn Horton awards. The George Stout Awards enable students to attend the AIC Annual Meeting and other professional meetings. The Carolyn Horton Award enables book and paper conservators to continue their education and training by attendance at professional meetings, seminars, workshops, or other events.

George Stout Fund Awards

Joanne Barry
Jon Brandon
Sue Chui
Liz Dube
Amy Gerbracht
Cricket Harbeck
Dana Hemmenway
Randy Wilkinson
Julie Wolfe
Brigitte Yeh

Carolyn Horton Awards

Nelly Balloffet
Claire Dekle

Special thanks for the reviewers of this year's applications to the endowment funds: John Burke, Maria Holden, Sherelyn Ogden, and Elaine Schlefer

Membership News

New Fellow Profile

Jan Paris

Jan Paris is a library conservator at the Wilson Library, University of North Carolina at Chapel Hill.

Before receiving her master's degree, Jan was a practicing book-binder who had received training through internships in libraries in Dublin and Paris and as a recipient of a Mellon Conservation Internship at the Folger Shakespeare Library with Frank Mowry and Karen Garlick. Jan received an M.S. in Library and Archives Conservation in 1988 from Columbia University in New York City. Her internship in book and paper conservation was completed at the Conservation Office of the Library of Congress under Tom Albrow.

Jan has been involved in conservation education both as an instructor

and as a supervisor for preprogram and program interns. She taught a course in preservation of library materials at UNC-Chapel Hill between 1991 and 1994. She has lectured on conservation practices and published articles on both conservation treatment and working with conservators. She also wrote a catalog for an exhibit that she cocurated, *The Invisible Process: Ingenuity and Cooperation in Finding Women's Lives*.

Within conservation professional organizations, Jan has been active in the AIC Book and Paper Group by preparing Commentaries to the AIC *Guidelines for Practice*. She has also been a grant reviewer for FAIC, NEH, and the New York State program for Library Conservation. She was awarded a George Stout Memorial Fund Grant by FAIC in 1988. —Linda Merk-Gould, Membership Committee

Linda Witkowski

Having completed her bachelor of fine arts degree at Michigan State University, Linda Witkowski earned

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her M.A. and Certificate of Advanced Study in Paintings Conservation from the Buffalo program in 1984. She served her third-year internship at the Indianapolis Museum of Art (IMA) followed by a fourth-year National Endowment for the Arts Fellowship at the Intermuseum Conservation Laboratory (IMA) in Oberlin, Ohio. In the fall of 1985 she returned to IMA and has remained at that institution, rising through the ranks to become a full conservator of paintings-regional services. In this capacity she supervises other conservation staff and oversees the treatments of a variety of 18th- through 20th-century paintings belonging to institutions and historic sites throughout the Midwest. She has worked closely with several curators of special exhibits, acting as exhibition conservator for the paintings involved, and has been very active in community outreach, conducting numerous lectures, lab tours, and gallery talks. She participates regularly in meetings of her peer professionals. She has been a Professional Associate in AIC since 1985.

Linda is perhaps best known for her pioneering study of the fabrication and conservation of animation cels in the production of animation art. This has been a lifelong passion, and as a program-trained conservator she stands alone in her understanding of this uniquely 20th-century art form. With IMA Curator of Prints and Drawings Martin Krause, she has coauthored *Snow White and the Seven Dwarfs: An Art in Its Making*, a nationally distributed book that accompanied the 1994 exhibit of the original artwork used in creating this film. This treatise, which relies heavily on Linda's specialty training in the various production aspects animation art, as well as on her personal interviews with the original Disney artists, is the only one of its kind. Because it specifies the materials used in the production of *Snow White* while describing the animation process itself, the book has proved to be an invaluable resource for conservators, collectors, museums, galleries, and animation artists. Linda also has served as a technical consultant to Warner Brothers in designing safe exhibition conditions for the company's animation art. —Cynthia Stow, Cumberland Art Conservation

IAG Meeting Report

The 12th Internal Advisory Group (IAG) meeting was held on Saturday, January 24, 1998, with the AIC Board, committee and task force chairs, officers of the AIC specialty and subgroups, *JAIC* editor, *AIC News* editor, executive director, and AIC office staff present. AIC president Jay Krueger welcomed IAG members and AIC office staff, including new staff members.

Update on Current AIC Activities

Jay Krueger announced the revised board position for internal and external communications and described its newly expanded role. He also discussed the development audit being conducted by Fisher Howe, which will assess the possibility of a capital campaign. He also described the new AIC-sponsored Institutional Award, which will be co-sponsored by Heritage Preservation. This award will be given to an organization for outstanding commitment to the preservation and care of collections.

Results of Membership Survey

Results of the survey revealed that the membership's priorities appear to be professional development, certification, the publication of practical rather than theoretical *JAIC* articles, and of traveling workshops. Jay Krueger's report of these results sparked a spirited discussion on membership surveys in general and revealed that there is a perception that AIC does too many surveys, when in fact the organization has done only three surveys in the past 10 years. Many suggestions were made for ways to develop better surveys, including conducting surveys at the annual meeting, developing more succinct surveys, and clearly stating the purpose and importance of the surveys to the membership in order to encourage a higher response rate.

continued on page 18

Editor's Note

Lisa Goldberg and Deirdre Mullervy would like to apologize to Hilary Kaplan for a series of misprints in the March Health & Safety column, which altered the meaning of several sentences. Below are the corrected sentences.

SURVEY DESIGN

Committee members targeted individual members of AIC with North American listings currently or recently engaged in conservation treatments.

QUESTION #5

Thirty-two (20%) conservators do not share their space with anyone else (see Table 2). This figure may have serious implications in the event of an accident or ability to respond. Only 5% of individuals surveyed work with 15 or more individuals. The more people present, however, the greater the number of people potentially exposed to hazards if proper safety precautions are not followed.

QUESTION # 15

Table 5 outlines those substances that conservators have but do not use; we may conclude that conservators are retaining certain substances that they no longer use because they are either unfamiliar with methods of disposal, or such methods are unavailable to them because of factors such as convenience or cost. —Hilary A. Kaplan, Conservator, Georgia Department of Archives and History, 330 Capitol Ave., Atlanta, GA 30334; (404) 656-3554; fax: (404) 651-8471; hkaplan@sos.state.ga.us



Internal Advisory Group Meeting, January 1998, at the National Gallery of Art in Washington, D.C.

1998 Annual Meeting Program

Program Chair Katherine Untch summarized the main features of the program, highlighting the workshops, especially the "Burn, Baby, Burn" workshop. She also spoke about the keynote speaker Lynn Nichols and the international speakers as well as all the possibility of producing a special conference issue of the *JAIC*. Betsy Eldridge brought up the board's concerns about the financial aspects of this single-themed annual meeting, the first of its kind for AIC. Penny Jones discussed the financial support AIC has already obtained, such as the \$10,000 Samuel H. Kress Foundation Grant, and outlined efforts to secure more funding.

Ingrid Neuman, program chair of the 1999 annual meeting, briefly reported on the working theme of the "cost of conservation" for the next general session in 1999.

Update on World Wide Web Pages and Brochures

John Burke reported on the AIC web page. On average, the web page gets

2,000 hits per month, and more than half those hits are for the Book and Paper Group. Burke also described additional enhancements to the page that are either under development or under consideration as on line possibilities for the future, including the referral list, directory, position ads, Spanish translations of AIC brochures, a disaster page, and regional group announcements.

AIC Office Archives and Records Management

This discussion, focused on the need for a standardized process for archiving all AIC records, following an outline for discussion prepared by Hilary A. Kaplan. This process would include developing guidelines for committees about what records should be kept and which destroyed; standardizing formats for budgets and reports, and recommending in what medium (microfilm, digital, etc.) the archives should be kept; and finding an institution to house them. Betsy Eldridge reported that the AIC Board is in the process of developing committee notebooks and guidelines to be passed down through succeeding committee chairs.

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Education and Training

Patricia Leavengood, chair of the Education and Training Committee, briefly discussed the survey that the Education and Training Committee is developing. They envision that the survey will be statistically valid and will aim to include individuals who are not AIC members. IAG members offered suggestions to improve the survey design.

Certification Committee

The chair of the Certification Committee, Terry Drayman-Weisser, summarized the committee's work so far and outlined its future plans. The Certification Committee has been reviewing previous efforts to develop a certification program for conservators in the United States as well as examining existing certification programs in foreign countries. Doing so

Volunteers Wanted

Martha Smith, Freer and Sackler Galleries, Smithsonian Institution, is currently indexing the *AIC News*. If you are interested in helping her with this effort, please call her at (202) 357-4880, ext. 302.

has helped the committee develop an understanding of the benefits as well as some of the issues that would emerge once certification is in place. Certification was one of the two key issues cited in the September 1997 survey of the AIC membership.

Membership Committee

Lucy Commoner, chair of the Membership Committee, discussed some issues that the committee has encountered in evaluating Fellow applications. She also described the increased use of the Professional Associate status as a requirement for conservators bidding on contract work. The committee will prepare an article for the *AIC News* explaining that PAs need not be conservators in the hopes of defusing the increasingly common practice of equating PA status with certification.

Conference Reports

The Care and Preservation of Modern Materials in Costume Collections, February 2, 1998

The Costume Institute of the Metropolitan Museum of Art sponsored a one-day symposium on the Care and Preservation of Modern Materials in Costume Collections in conjunction with an exhibition of Giovanni Versace couture (through March 22). In his opening remarks, Richard Martin (director of the Costume Institute) described plastic

materials as both magical and prosaic; such materials define our age, and by virtue of their disposable nature, they have introduced a curious, new "aesthetic of the fragile." This theme was expanded by subsequent speakers to include not only works by Issey Miyake but also sculptures by Claes Oldenburg, early (1937) high-pressure flying suits, and the synthetic components of Modern furniture. The sensibility or aesthetic of "icon costume" such as a poly (vinyl chloride) Versace gown worn by Madonna or one with metal studs worn by Princess Diana has confronted costume conservators with a new series of complex artifacts, according to Christine Paulocik (head of textile conservation at the MMA)

These are artifacts for which the structure, construction, coatings, and substrates are all unconventional. Nancy Knox discussed the interaction between the costume designer Issey Miyake and the textile designer with an emphasis on unconventional laminates, pleats, and (opalescent) "hologram" coatings. Scott Williams reviewed the history of plastic degradation including cellulose nitrate and volatile components such as plasticizers. His admonitions regarding the propensity of the latter to produce "sticky" surfaces were followed by a lecture on appropriate handling and storage materials for housing these problems by Christine Paulocik and Rita Kauneckas. How the artist, the museum, and riggers cope with exhibition of large assemblies of these materials was the topic of Julia Burke's talk on Oldenburg soft sculptures. Later, Danny Eisen (Neighborhood Cleaners Association-International) reviewed cleaning and spotting treatments of couture made from synthetic materials, metal mesh, lurex, and fugitive finishes. He spoke about the necessity of testing individual components of a garment before cleaning. Lars Nord then discussed the goals of a treatment in relation to the aesthetic effect desired by a designer. James Martin outlined the steps of a technical study and an analytic examination. Michele Harper showed slides of costume problems recently

encountered at the Textile Conservation Centre at Hampton Court (England) and Roger Griffith delineated the range of problems associated with "modern" furniture now aging in museums in New York and London. The degradation of the synthetic material coincides, as Mr. Griffith pointed out, with a degradation of the aesthetic intent of the designer. Indeed, the symposium presented the dilemma encountered when trying to maintain the magic of the moment through time. A handbook will be published later this year by the Costume Institute, available for a nominal fee. For further information contact the Costume Institute, Metropolitan Museum of Art, 1000 Fifth Ave., New York, N.Y. 10028-0198; (212) 570-3908; fax: (212) 570-3970. —Mary Ballard, Senior Textile conservator, SMRCE

Fabric of an Exhibition: An Interdisciplinary Approach, Ottawa, September 1997

An international symposium focused on the exhibition of textiles, organized by the North American Textile Conservation Conference and hosted by the Canadian Conservation Institute (CCI), was held in Ottawa September 22-25, 1997. The more than 200 delegates in attendance included conservators, scientists, curators, art historians, collections managers, designers, and others with an interest in textiles. During the first three days of Symposium 97, held at the National Gallery of Canada, 26 papers were delivered by 35 presenters from Europe, North America, Australia, Russia, and the Philippines. On day four, delegates chose from a number of activities, including demonstrations at CCI and behind-the-scenes tours of CCI and two other area institutions, the Canadian Museum of Civilization in Hull, Quebec, and Laurier House in Ottawa.

The multidisciplinary nature of conservation today was exemplified by the diversity of papers presented. Symposium 97 began on day one with a fictitious dialogue between a

conservator working in a large institution and that institution's "bean counters." In a humorous presentation entitled Can High Productivity be Productive?" Lynda Hillyer and Jonathan Ashley-Smith of the conservation department at the Victoria and Albert Museum in London highlighted the challenges facing institutions as they balance increasing demands to make their collections more accessible in ways that often run counter to display prerogatives. A compelling case was made by presenting seemingly opposite perspectives: those of the conservator versus those of the museum administrator worried primarily about "institutional image" and "marketing" as well as revenue.

Symposium 97 ended on day three with a provocative presenta-

tion by Cara Varnell, textile conservator at the Los Angeles County Museum of Art, and Gary Landrum, curator and exhibit producer at Walt Disney Imagineering, entitled "Let me Edu-tain You: Historic Artifacts and the World of Themed Entertainment". From her experience as a consulting conservator for a project in which original artifacts and memorabilia were incorporated into displays within a theme park, Ms. Varnell outlined the specific challenges she faced as a consultant to an organization very different from a traditional museum. She found herself donning many "hats"—those of educator, diplomat, and subject specialist needing to be fully prepared to answer any and all technical and resource questions asked by the client. Increasingly, artifacts are being displayed, often for

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Kress Fellowships for 1998

The 1998 recipients of the Samuel H. Kress Conservation Publication Awards Fellowships are Melanie Gifford, Nancy Odegaard, and Glenn Wharton. An \$18,000 stipend is paid in increments over the period of one year while the fellows produce book-length manuscripts. The stipend is to allow these individuals release time from their normal professional responsibilities. The 1998 recipients were selected from a pool of 10 submissions by a committee chaired by Patsy Orlofsky.

Glenn Wharton's working title is *Conservation Issues in the Design of Public Art*. Glenn, of Wharton and Griswold Associates, Inc., is the co-author, along with Virginia Naudé, of the *Guide to the Maintenance of Outdoor Sculpture*. He specializes in the conservation of sculpture, architectural elements, and archaeological materials. Glenn received his master of arts degree in art conservation from the Cooperstown program and has held conservation and research fellowships at the Center for Conservation and Technical Studies at the Fogg Art Museum, the Los Angeles County Museum of Art, and the Getty Conservation Institute. He co-organized a 1991 symposium sponsored by AIC titled "Maintenance of Outdoor Sculpture: Whose Job Is It?" and has been involved in several other workshops on outdoor sculpture.

Spot Tests for Materials Characterization is the working title for Nancy Odegaard's manuscript. Nancy has been the conservator at the Arizona State Museum since 1983 and has more than 15 years of experience in the conservation of ethnographic and archaeologi-

cal object collections. She is an associate research professor in anthropology at the University of Arizona and is a Fellow of AIC. Her degrees include a B.A. from the University of the Redlands, a certificate from the National Museum of Natural History, Smithsonian Institution, an M.A. from George Washington University, and a Ph.D. from the University of Canberra. In addition, Nancy has recently developed the Materials Conservation Course at the Campbell Center, and various training materials and curricula for a variety of other venues.

The working title for Melanie Gifford's work is *Style and Technique in the Evolution of Naturalism: North Netherlandish Painting in the Early Seventeenth Century*. Melanie Gifford was at the Walters Art Gallery for 15 years as a conservator of paintings and is currently serving as research conservator for painting technology in the Scientific Research Department of the National Gallery of Art. Her training includes a B.A. from Marlboro College, an M.A. from Williams College, an M.A. from SUNY/Cooperstown graduate programs, and a Ph.D. from the University of Maryland. She is an instructor in art history at the University of Maryland and a lecturer at the Winterthur program in the conservation of historic and artistic works and in the Ph.D. program in art conservation at the University of Delaware.

The Samuel H. Kress Conservation Publication Fellowship encourages conservation professionals to prepare publishable manuscripts in order to increase the written body of knowledge available for the conservation field. The next deadline is November 1. Applicants will be notified by January 5, 1999. Please call the AIC office at (202) 452-9545 to receive a copy of the application guidelines. —Elizabeth F. "Penny" Jones

the long-term, in venues outside the traditional museum or gallery context, and it is incumbent upon conservators to be prepared to respond to these unusual but increasingly frequent situations.

The conference encompassed a series of interesting and informative papers on a variety of subjects that were delivered in thematic groups. Topics included concerns relating to exhibitions in historic houses, considerations for long-term displays, issues involved in traveling textile collections, and specifics about the exhibition environment as it relates in particular to textiles. Some of the papers discussed highly technical issues, others presented case studies of specific treatments undertaken, and others addressed solutions for specific display challenges. Presenters also outlined projects in which textile display issues were solved with a minimal budget, and issues involving balance between the need for preservation and the use of original artifacts in exhibitions.

Eight demonstrations at CCI during the fourth day of the symposium included color measurement techniques for textiles, various practical mannequin-making techniques, and specifics of fiber optic lighting systems for textile displays. In addition, the attendees had the opportunity to visit the Canadian Museum of Civilization in nearby Hull, or Laurier House, a historic house and home to two of Canada's prime ministers. Throughout the symposium, 10 posters were presented as a means of disseminating additional information and accommodating presenters in addition to the speakers.

Preprints from the conference are available from the Canadian Conservation Institute for CDN \$50 (softcover, 206 pages). Contact: CCI, 1030 Innes Rd., Ottawa, Ontario K1A 0M5, Canada; fax: (613) 998-4721; cci-icc_publications@pch.gc.ca

The next efforts of the group will be seen during Symposium 2000, to be held in the Spring of 2000 and hosted by the Textile Conservation Department of Biltmore House in Asheville, North Carolina.—Robin Hanson, Advanced Intern, Textile Laboratory, Division of Conservation, National Park Service, Harpers Ferry Center, Harpers Ferry, WV.

Regional Guild News

LACA

Louisiana Art Conservation Alliance (LACA) is in its fourth year and is still going strong. The new chair is Claudia Kheel, paintings curator at the Louisiana State Museum. We put out four newsletters a year, and our meetings include at least one meeting at a conservation member's studio, an invited guest lecture, and anything else that comes up.

Our pool of conservators is small, so we try to find out who may be coming to New Orleans and invite them to give a talk. Harold Mailand's talk on "Conservation in the Hinterlands" is an example.

Our most successful meeting was held this past spring when we were able to invite the manager and conservator of the Titanic salvage operation to present public lectures as paid speakers. Stephen Pennec, the French object conservator, came over with his family (his wife is a textile conservator). They stayed at two of the member's homes, and we tried to smother them with "southern hospitality." They were interviewed on radio and local TV and were given a full-page spread in the newspaper. Members offered dinners and tours of the French Quarter. Two hundred people showed up for the lecture (at \$5/admission). Poor weather limited the number in attendance, but the evening has a smashing success, and we broke even!—Marlene Jaffe

SERCA

On December 6, 1997, Emory University's Michael C. Carlos Museum hosted the inaugural meeting of the Southeast Regional Conservation Association (SERCA). Providing conservation professionals with regional opportunities for collegial exchange will be our group's primary focus. We hope to improve access to conservation expertise

through outreach activities to cultural repositories in our locale. SERCA is particularly interested in streamlining membership involvement in regional disaster response activities.

A preliminary organizational meeting was held in August 1997, in conjunction with the Brookgreen Gardens Sculpture Workshop sponsored by the National Center for Preservation Technology and Training. Following lively talks by textile conservator Patricia Ewer, paintings conservator Rustin Levenson, paper conservator Christine Young, and objects conservator Kate Singley, a group of more than 30 conservation professionals convened for lunch and our first business meeting. Led by Shelley Paine, the group unanimously agreed to the formation of a regional group, drafted by-laws, identified the need for appropriate record-keeping, established a committee to address disaster related issues, and elected a slate of officers: Hilary A. Kaplan (Georgia Department of Archives and History), President; Shelley Paine (Nashville, TN), Vice-President; Ted Monnich (South Carolina State Museum), Secretary; and Therese O'Gorman (Michael C. Carlos Museum, Emory University) Treasurer. Alexandra Klingelhofer (Macon Museum of Arts and Sciences) will serve as member-at-large.

The group will work to foster networking, outreach, public relations, collaboration, and afford the southeast conservation community a public voice. —Hilary A. Kaplan, Conservator, Georgia Department of Archives and History, (404) 656-3554; fax: (404) 651-8471; hkaplan@sos.state.ga.us

The Forbes Medal and Presentation Cases

The Forbes Medal was created by Jonathan Thorton, State University College at Buffalo, and cast by the Johnson Atelier Foundry in silicon bronze. The Oasis goatskin leather case for the Forbes Medal was made by Lage Carlson of the Library of Congress. The most recent recipient of the Forbes Medal is Harold Williams (see page 3).

Don't Miss the AIC 26th Annual Meeting Exhibit Hall, Arlington, Virginia, June 1-7, 1998

The Annual Meeting for the American Institute for Conservation provides a vital forum for the exchange of conservation information and for more than 20 years the Annual Meeting Exhibit Hall has been an integral part of this.

The following current *AIC News* advertisers appear in this issue and will also be at the Exhibit Hall in Arlington:

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ARCHITECTURE

NEW PROGRAM CHAIR: A reminder to all ASG members. Dennis Montagna has sent out a call for nominations for the ASG Program Chair for 1998-99. This is a great chance for someone to put together a program of talks and events for the 1999 AIC Annual Meeting. If you have not received your form or have lost your form contact: Dennis Montagna, [REDACTED]



On a more technical note, Molly Lambert has been diligently working on the ASG e-mail distribution list. She hopes to have it set up soon.

ANNUAL MEETING: For those of us who try to recall the interesting conversations and discussions that have occurred at the annual meetings, an important piece of news: the ASG discussion sessions at the 1998 AIC Annual Meeting in Alexandria, Virginia, are to be recorded, edited, and transcribed. In addition, there will be a juried selection of some ASG papers for publication in the JAIC.

SYMPOSIUMS AND MEETINGS:

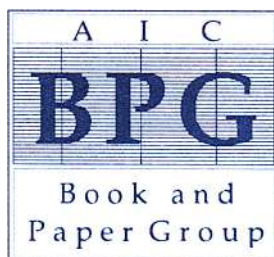
A variety of ASTM Committee E-6 symposia and meetings took place April 18-22. Two interesting symposia that ran concurrently were the International Symposium on the Use of and Need for Preservation Standards in Architectural Conservation and the Third Symposium on Water Problems in Building Exterior Walls: Evaluation, Prevention, and

Repair. Both were scheduled for Saturday and Sunday, April 18-19, 1998. The sub-committee meetings began on Monday, April 20. Several of particular interest to architectural conservators included Historic Structure Reports, Stone Consolidants, and Facade Inspections. We hope to include a report of at least one symposium and some of the sub-committee meetings in our next column.

Anyone wishing to add to this column with ASG information and news can contact Mary Jablonski, [REDACTED] —Molly Lambert, Chair, [REDACTED]; fax: [REDACTED]

BOOK AND PAPER

ANNUAL MEETING: The 1998 annual meeting is fast approaching! The BPG program organized by Eleanore Stewart and Nancy Heugh provides a balanced palette, offering sessions on a variety of topics ranging from treating individual objects to entire collections in the context of "Disaster Response and Recovery." There will be a Tips session at the end



of the disaster session Saturday morning; BPG members are encouraged to bring slides or discussion topics relating to their experience or concerns regarding disaster response and treatment. Depending on the schedule, there may also be a general Tips session on Friday afternoon, so come prepared with slides, ideas, and information to share. Disaster-related papers from the specialty groups will be issued as a separate publication by AIC, following editorial guidelines of the JAIC. Eleanore Stewart will provide additional information to BPG speakers; the AIC coordinator for this project is Donna Strahan, Walters Art Gallery.

On Saturday afternoon, the Library Collections Conservation Discussion Group program will focus on the care and connoisseurship of paperback books (see the March newsletter for additional details). The Archives Discussion Group will meet over the lunch break on Thursday, June 4. Anyone wishing to share information on treatment approaches and materials used in surface cleaning is welcome to participate; contact Hilary Kaplan at

[REDACTED] for details. Also, please plan to attend the BPG business meeting on Friday morning, June 5, for updates on the Publications Committee, the status of the Annual, and discussion of future plans for the Paper Conservation Catalog. The Nominating Committee, consisting of Walter Henry, Rosemary Fallon, Laura Downey, and Bill Minter, has completed its work and assembled an

outstanding slate of candidates; election results will be reported at the business meeting.

BPG ARCHIVES? How many past board and committee members have files of papers relating to the work and accomplishments of the BPG? If anyone is interested in participating in an effort to identify and assemble—and perhaps even offer a home to—BPG historical files, please contact a member of the board.

GUIDELINES COMMENTARIES: Comments are due by June 15 to the Ethics and Standards Committee via Paul Himmelstein on the draft Commentaries to the Guidelines for Practice, sections 4 and 16-19. All BPG members are encouraged to participate in this important effort, thereby ensuring that our special concerns are addressed in the final version.—Mary Lynn Ritzenthaler, BPG Chair, Document Conservation Branch, National Archives and Records Administration, 8601 Adelphi Rd., College Park, MD 20740; (301) 713-6700 x. 226; fax: (301) 713-7466; [REDACTED]

CONSERVATORS IN PRIVATE PRACTICE

CIPP BOARD: During the past couple of years, the CIPP board has addressed the development of a variety of projects. Although their ongoing development has been regularly reported in this column, the board remains uncertain of the amount of enthusiasm the CIPP membership has for all of the projects.

The CIPP board has been a continuing advocate for the interests of conservators in private practice, as witnessed by its proactive participation in the *Code of Ethics and Guidelines for Practice* Commentaries process. We also contributed to AIC's focus group discussions, although the membership response to the subsequent questionnaire led us to conclude that business ethics is no longer a hot topic among private practitioners.

The board has turned its attention toward dispensing information and fostering communication among its membership. The result of this effort can be seen by the recent annual meeting presentations and workshops, as well as the occasional publications that have been sent out. We continue along this path at the upcoming annual meeting by presenting a workshop along with our business meeting. We also anticipate the upcoming completion of an occasional paper on last year's marketing workshop. The insurance brochure is also making good progress.



The board has organized two major projects—the *Business Handbook* and the online mail list—but has not gotten a clear indication from the membership that these projects are worthwhile and should be completed. We have not received any particular feedback from the membership regarding them. We are therefore compiling

a survey questionnaire to poll our membership. We hope the questionnaire will not be an onerous burden and so are exploring a variety of ways to get survey results without taxing anyone's patience. This survey is planned for the very near future so that the next administration can turn its attention toward the appropriate course.

It should be mentioned that the projects being considered will require support and participation by the CIPP membership at large because they represent a serious commitment of time and energy. It is hoped the membership will prove to be sufficiently ebullient about these projects to be willing to contribute to their success.

I hope that CIPP members will take some time to think about what they want from their subgroup and that when the survey arrives participation will be enthusiastically embraced. —Genevieve A. Baird, CIPP Chair, [redacted], Georgetown, CA 95634; [redacted]

OBJECTS

NEW OFFICERS: This is my last column as Objects Specialty Group chair, and I hope by this time you have all received by mail the OSG ballot for the 1998-2000 OSG program chair/chair and treasurer/secretary positions. The ballots are mailed out to each OSG member in an effort to ensure that all OSG members vote regardless of whether they are able to attend the annual meeting. I would like to take this opportunity to thank the Nominating Committee, made up of Valentine Talland, Mei-An Tsu, and Paul Storch for their numerous telephone solicitations! Please fill out this ballot and mail it back as soon as possible. The new program chair and treasurer will be announced at the OSG business meeting on Saturday, June 6, in Arlington, Virginia. If you have not received a ballot and are a current member of the OSG, please contact Valentine Talland at the Isabella Stewart Gardner Museum, 2 Palace Rd., Boston, MA 02115-7646; (617) 278-5134; fax: (617) 232-8039; isgm@user1.channel1.com

ANNUAL MEETING: By now, most everyone has probably seen the schedule for the OSG meeting (either in the annual meeting brochure or the March *AIC News* OSG column), which will be held on Saturday, June 6. I hope to see all of you at the business meeting as well



which will be held before to lunch rather than during the OSG breakfast. Please come prepared to pass the 1997 business meeting minutes, which will be mailed to you for your review prior to the meeting and most likely will arrive in the same envelope as the OSG ballot. If you wish to schedule a discussion on any subject or to announce any new business, I will allocate time for your topic. Please contact me

at the address below. Thanks!

UPDATE ON LEATHER CONSERVATION NEWS: Paul Storch would like to report that *Leather Conservation News* 12 (1996) and 13 (1997) will be in circulation before the June AIC annual meeting. He reminds all conservators interested in and working with leather to send in notes, inquiries, new techniques, courses, workshops, and conference notes, as well as articles for inclusion in the next issue, which is now under way. For those of you not familiar with this publication, two issues are generated each year for the cost of \$15.00 (payable to the Minnesota Historical Society). For more information on subscribing to this valuable resource, please contact Paul Storch, Minnesota History Center, 345 Kellogg Blvd. W., St. Paul, MN 55102-1906; (612) 297-5774; fax: (612) 296-9961; [redacted]

Objects column continued. . .

OSG POSTPRINTS: Virginia Greene reports that the fifth volume of the *Postprints* is on schedule and will be mailed to all OSG members prior to the annual meeting. All authors have finally submitted their papers to Virginia and she can now proceed with the printing process. We are indebted to Ginny for her tireless efforts and dedication to this vital aspect of our organization. Remember that publishing one's paper in the OSG *Postprints* does not preclude publication in a peer-reviewed publication such as the *JAIC*.

Finally, I would just like to say how much I have enjoyed serving the OSG membership (all 600 and counting!) during the last two years as program chair

and chair of this group. If a member of the 1998 Nominating Committee should ask you to serve in either capacity, I hope you will seriously consider doing so. For the OSG to continue to develop, remain inspirational, and be the embodiment of mind-expanding ideas that it is, it must have a constant source of new members willing to get involved. On that note, I will pass on the baton, so to speak, to Julie Reilly, the new OSG chair. —Ingrid Neuman, Outgoing OSG Chair, Berkshire Art Conservation, 17 Porter St., Williamstown, MA 01267; (413) 458-9168 (tel. and fax); howhist@sover.net

PAINTINGS

CATALOG UPDATE: By the time this appears, you should have the Varnish chapter in your hands. The editorial board would appreciate any comments from you on ways to improve the format, approach, etc., to make the catalog as useful as possible.

The next chapter, on Stretchers, Strainers and Remounting, is taking shape and is in the early stages of content editing. Barbara Buckley has been compiling the entries from the contributors, and the editorial board has started to edit them. There is not room in this column for the entire chapter outline but here is a sampling. 1. Definition: a) stretcher vs. strainer, development of stretcher; b) variations of corner joints, keys, other mechanisms; c) subgroup of auxiliary support; 2. Purpose: a) keep canvas taut; b) remounting after lining; 3) Factors to Consider: a) stretcher as artifact; aesthetic and historical considerations; b) rheology of painting with regard to stretching; c) why reuse a stretcher/strainer; d) when to replace a stretcher/strainer; e) profile of stretcher: choice of beveling, beads, etc.; f) when to use a cross-member; g) weight considerations of a stretcher, etc.

Contributors of entries presently include C. K. Berry, B. Buckley, P. De Cristofaro, S. Erisoty, H. Galloway, D. Goist, D. Hartwell, S. Heffley, M. Heslip, A. Hoenigswald, K. Kirby, S. Lawrence, M. McGinn, C. Metzger, A. Miller, N. Pollak, C. Seifen, J. T. Sherman, M. Sullivan, M. Swicklik, and B. Ventresco.

Please contact Barbara Buckley if you have anything to contribute, no matter how little! If you have seen an unusual stretcher, noted historical or contemporary uses of traveling stretchers or panel packed stretchers, have attached or seen a stretcher attached to a solid support, used or made an irregularly shaped stretcher, and so forth, call Barbara Buckley at [REDACTED] so that she can pass your



name to the Stretcher chapter contributors.

Please also contact Jim Bernstein at [REDACTED] with offers to help with the Inpainting chapter, which is now being developed. —Sarah Fisher, *Painting Conservation Catalog Project*

Director

ANNUAL MEETING: At the annual meeting we hope to interest volunteers to serve on the PSG Commentary Committee for Ethics and Standards (see this column in the previous *AIC News*) and also to discuss and review the drafts of the Commentaries to the *Guidelines for Practice* printed in the March issue of *AIC News*.

We will also discuss whether it might be a good idea to change the nomination procedure for PSG positions by mailing notices to all our members and nominations solicitations instead of deciding on nominations at the business meeting.

1997 POSTPRINTS: The *Postprints* of the PSG papers delivered last June in San Diego should be mailed out very soon. Many thanks to Rob Proctor for his hard work in gathering the papers and overseeing the production and distribution of this publication!

Because of the delayed date of publication of the Varnish chapter, we are changing some of the details about the costs of the chapter announced in the September, 1997 *AIC News*. The chapter will be provided free to all Painting Specialty Group members in good standing up to the end of the year of publication, 1998. For other AIC members and nonmembers, please see page 35 for the price schedule. —Kenneth Bé, PSG Chair, Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106; (216) 421-7340; be@cma-oh.org

TEXTILES

ANNUAL MEETING: We now have a site for the TSG dinner (June 6, Saturday evening), just two blocks from the Woodley Park Metro stop. Mama Ayesha's (also known as the Calvert Cafe) offers authentic Middle-Eastern cuisine. Many thanks to the conservators in the Washington, D.C., area who provided restaurant suggestions. Please plan to attend the business meeting on the night before our session. There will be light hors d'oeuvres and time to socialize, no cash bar as stated in the January column. Please contact me if you have agenda items for the business meeting. If you are interested in visiting the new Textile Conservation Laboratory in the DeWitt Wallace Collections and Conservation Building, Colonial Williamsburg, before or after the annual meeting, contact Loreen Finkelstein at [REDACTED]. Williamsburg is about three hours from Washington.

GUIDELINES COMMENTARIES: The blue pages of the March *AIC News* featured *Guidelines for Practice* draft commentaries (4a-4d) (16-19). Please take time to review them and send your comments to Paul Himmelstein, Ethics and Standards Committee chair, by June 15. The committee would like to have input from the membership before finalizing this set of Comm-



mentaries. CIPP is drafting new sections which will be available for review at the annual meeting. If you are interested in drafting commentaries for any of the remaining sections, please contact our Ethics Committee liaison, Kathleen Kiefer.

CATALOG UPDATE: The editorial board (Kathy Francis, Jane Merritt, Nancy Pollak, and Deborah Trupin) has drafted a revised table of contents and prepared a revised statement of purpose and a budget proposal for the continuation of the project. This material will be distributed at the annual meeting. The editorial board plans to present the budget proposal at the business meeting and to discuss proposed changes for making the TSG catalog a more professional publication during our session. The Storage chapter is ready for distribution and will be mailed soon.

POSTPRINTS: You should have received a copy of the 1997 *Postprints* by now. Thanks to editors Patricia Ewer and Beth McLaughlin at the Biltmore House for all their hard work! —Susan Heald, TSG Chair, National Museum of the American Indian, 3401 Bruckner Blvd., Bronx, NY 10461; (212) 514-3976; fax: (212) 514-3816; Heald@ic.si.edu

WOODEN ARTIFACTS

ANNUAL MEETING: By now all WAG members will have received a flyer announcing plans for the Wooden Artifacts Group dinner that will take place during the upcoming AIC Annual Meeting in Arlington, Virginia. We hope the planned dinner and tour will be an additional incentive to encourage members to attend the conference. Our "WAG Evening" to take place on Thursday evening, June 4, will include a tour and reception at the Maryland Archaeological State Facility, Jefferson Patterson Park in St. Leonard, Maryland, which is about an hour's bus ride from the AIC meeting location. After our tour, we plan to proceed to Stoney's Crab Shack for crabs and beer. Stoney's is a colorful local restaurant located on an island in the Patuxent River. Come spend an enjoyable evening mingling with fellow WAG members. Please note that the business meeting will be held during the WAG session on Saturday.

WAG SESSION: David Bayne, WAG program chair has organized a very interesting day-long session of presentations during the annual meeting. We will hear talks on Adirondack and Frank Lloyd Wright furniture and the conservation of a 12th-century Moroccan min-



bar (altarpiece). Brian Considine and Carey Howlett will be report on the new laboratory spaces at their respective museums. A business meeting and tips session will complete the day. We hope you can make it this year.

POSTPRINTS: The *Postprints* have gone through the final editing process and will be sent out in a few weeks. Many thanks to Jennifer Baker, who has done such a professional job with this publication. —Christine Thomson, WAG Chair, Robert Mussey Associates, 1415 Hyde Park Ave., Boston, MA 02136; (617) 364-4054; fax: (617) 361-4105; thomson@ici.net

In Memoriam

Paolo Mora

Paolo Mora passed away on Thursday, March 26, 1998, from a heart attack, provoked by his long battle with cancer. The funeral was held at San Clemente Basilica and was well attended by friends, students and colleagues.

Paolo Mora and his wife Laura Mora were joint chief conservators of the Istituto Centrale del Restauro in Rome until their retirement in the late 1980's. Paolo served as coordinator of the technological sector, and his activities covered problems of wall paintings, panel paintings and paintings on canvas, architecture, stone and miniatures. He was recognized internationally as an expert in these areas and worked on major works of art all over the world. He was respected as a great teacher, practitioner, and writer on conservation. With his wife Laura and Paul Philippot, he co-authored the *Conservation of Wall Paintings*, the authoritative work on the subject. He and his work were an inspiration for generations of conservators whom he trained, and his passing is a great loss to the profession. —Leslie Rainer, Getty Conservation Institute, Hans-Christoph von Imhoff, CR-SCR, FIIC, PA-AIC, Switzerland

Worth Noting

Collaborative Conservation of Russian Treasure Completed

The State Heritage Museum in St. Petersburg, Russia, and the Northeast Document Conservation Center (NEDCC) in Andover, Massachusetts, recently announced the successful completion of the collaborative treatment of the Levashov Album, an important album of early 19th-century Russian drawings and autographs from the museum's collection. This was the first time that the Hermitage agreed to allow an object from its collection to travel outside of Russia for conservation treatment. Conservation treatment was

performed by three conservators from the Hermitage staff, working alongside counterparts at the NEDCC. In addition, the album afforded the rare opportunity for book and paper conservators to collaborate on an interdisciplinary project.

The goal of the treatment was to stabilize and repair as much of the album as possible, while preserving its historic character. All the major steps in the treatment were completed during a six-week visit by the Russian conservation team, including repair of the broken binding, treatment of the most damaged drawings, and construction of a protective box. In addition, Hermitage staff members gave a public presentation about the social context of the album and its conservation needs, which was attended by 40 members of the New England Conservation Association. A presentation by staff from the NEDCC and the Hermitage Museum is planned for Russian conservation audiences.

Since 1994, NEDCC has sponsored an exchange program for Eastern European conservators, supported by the J. Paul Getty Grant Program, the Trust for Mutual Understanding, the Samuel H. Kress Foundation, and the Open Society Institute. The purpose of the program is to exchange ideas and to promote communication between professionals in the East and West. The program brings Eastern European conservators with advanced skills to NEDCC and other conservation centers for exposure to the American practice of conservation under the direction of senior American conservators.

The NIOSH Pocket Guide to Chemical Hazards

For a free copy of the *Niosh Pocket Guide to Chemical Hazards*, June 1997 edition (Pub. no. 97-140), contact: Niosh Publications, 4676 Columbia Pkwy, Cincinnati, OH 45226; (800) 35N-IOASH; fax: (513) 533-8573; pub-staff@niosh1em.cdc.gov This publication provides an alphabetical listing of the properties and hazards associated with most known chemicals. Please include the title and publication number. Supplies are limited to one copy per request.

Chicago Conservation Center Purchases Superior Spring-Stretcher Company

The Superior Spring-Stretcher Company has continued Richard Buck's original design for the spring-stretcher. Superior Spring-Stretcher has been purchased by the Chicago Conservation Center. All future orders should be mailed, faxed, or phoned to Superior Spring-Stretcher, a division of the Chicago Conservation Center, 730 N. Franklin, Ste. 701, Chicago, IL 60610; (312) 944-5401; fax: (312) 944-5479.

Library of Congress Wins Design Award

The Library of Congress has won a design award for the "Top Treasures" display case in American Treasures of the Library of Congress, a permanent, rotating exhibition that showcases the Library's most important history materials.

The award is from *Inform*, a quarterly magazine for professional architects, designers, historic preservationists, and those involved in the decorative arts published by the Virginia Society of the American Institute of Architects.

The case consists of a high-hard steel display chamber with an exterior of maple veneer and mahogany inlays. On either side, two large viewing windows are glazed with a polycarbonate and glass laminate which is specially rated for ballistics. Temperature and humidity can be maintained within minimum tolerances of plus or minus 1°F of 1% humidity.

The case is unique and was built according to the highest standards of preservation and security to display the most rare, valuable, and fragile items in the American Treasures exhibition.

Conservation of Las Pozas

Los Angeles AIC member Zuleyma Aguirre and new AIC member Bud Goldstone have been contracted to develop a conservation plan for the owner of the outdoor monument "Las Pozas" in Xilitla, Mexico. This surrealist monument in the Mexican rain forest west of Tampico consists of three

dozen cement and mortar structures in unique shapes and sizes with many brilliantly colored parts. Edward James, an English poet, designed the monument and had it built between 1962 and 1984. When Edward James died, he left the property to Plutarco Gastelum, his chief builder. The property was later given to his son, Kaco Gastelum.

Gastelum, Aguirre, and Goldstone attended a three-day conference titled "Mortality-Immortality" at the Getty in order to benefit from the conference sessions and to meet some of the attendees. The conference discussions revolved around which 20th-century artworks can or should become immortal and which cannot or should not be saved. The group goal at the Getty Center was to amass support from attendees, particularly those from Mexico, to start the recognition process for Las Pozas and thus open doors for getting expert advice and recommendations for its repairs and ultimate conservation. To see Las Pozas for yourself, visit the website www.junglegossip.com —J. Bud Goldstone, Conservation Engineering; [redacted] Los Angeles, CA 90045; (818) 700-1001 (tel. and fax).

Leica Microscopy and Scientific Instruments Group Announces a New Company and a New Name

Leica Microscopy and Scientific Instruments Group, formerly part of the Leica Group, has become legally independent as of October 1, 1997. The new name of the company will be Leica Microsystems. The North American address is Leica Microsystems, Inc., 111 Deer Lake Rd., Deerfield, IL 60015; (800) 248-0123; fax: (847) 405-0147; www.leica-microsystems.com

SOS! Requests Information

Conservation treatment and maintenance information is requested for outdoor, publicly accessible sculpture which was documented through the 1992-1997 national survey of outdoor

sculpture known as SOS! (Save Outdoor Sculpture!) or for outdoor sculptures commissioned and installed after the SOS! surveys took place. The information will be entered as part of the public record on the Inventory of American Sculpture's database (the database is on the website <http://www.siris.si.edu> under the Art Inventories selection). To obtain a copy of the Conservation Treatment/Maintenance Notification Report for the SOS! Program, call (800) 422-4612. An electronic version of this form will also be available for downloading in June from the SOS! Home page at <http://www.nic.org/sos/sos.html>

Internet Listserv Established for Users of Infrared Spectroscopy

A new listserv called Irusers-I has been established for scientists and conservators who currently use infrared spectroscopy to study historic and artistic works. Free subscription requests should be sent to [redacted]

Services Provided through NCPTT Analytical Facility Support Grant

The Williamstown Art Conservation Center is providing enhanced and expanded analytical services to the preservation and conservation community through an Analytical Support Grant from the National Center for Preservation Training and Technology. For information about these services, please contact James Martin at [redacted] or [redacted]

Upper Midwest Conservation Association Announces New Programs

The Upper Midwest Conservation Association (UMCA) announces the receipt of a grant from the National Endowment for the Humanities to fund its Field Services Department. This department will offer basic and advanced workshops in each of the five

primary states served by UMCA: Iowa, Minnesota, North Dakota, South Dakota, and Wisconsin. The Field Services Department is also available to conduct both general needs assessment surveys and collection-specific surveys. In addition, the department has established a subsidized survey program to make surveys available to institutions that do not have funding or have been unsuccessful in obtaining funding from other sources.

The department has also established a mentoring program to provide concentrated, continuing help and support to a limited number of organizations that wish to improve collections care practices and management.

To find out more information about these and other programs, contact the Fields Services Department at (612) 870-3128; fax: (612) 870-3118; umca@mtn.org

People

KAREN YAGER has joined an international conservation team in the Kham Plateau of Eastern Tibet. The team is working with Tibetans on the restoration of Tibetan Buddhist monasteries as well as developing training programs for the restoration of Tibetan sacred arts.

Recent Publications

American Furniture 1997, edited by Luke Beckerdite. This is the fifth annual volume to provide a forum for research on furniture design, production, use and appreciation. This book is comprised of the papers presented at "A Region of Regions: Cultural Diversity and the Furniture Trade in the Early South," a symposium cosponsored by the Chipstone Foundation and the Colonial Williamsburg Foundation in November 1997. Contents include the furniture of Winchester, Virginia; the conservation of Virginia upholstered seating furniture; the Huguenot experience in South Carolina, 1680-1725; Dutch trade and its influence on 17th-century Chesapeake furniture; 18th-century furniture

Interested in Becoming a Book Reviewer?

If you would like to review books for *JAIC*, please contact Catherine Sease at Conservation and Collections Management, Field Museum, Roosevelt at Lake Shore Dr., Chicago, IL 60605; (312) 922-9410 ext. 369; fax: (312) 427-7269; sease@finppr.finnh.org

Point of View

Couturier Sound-bytes and Conservation Sensibility

"The Warhol Look—Glamour, Style, Fashion," the quintessential exhibition of Andy Warhol's world of art and fashion, opened at the Whitney Museum in November 1997, and will travel to four international venues. Artifacts were selected from the holdings of the Warhol Museum in Pittsburgh, the Warhol Foundation in New York City and from among private collections.

This is a show about how everything the Andy Warhol created, collected, and commercialized became "art." The show is about image consciousness and Warhol's effect on high society, commercial designers, rock-n-rollers, and the avant-garde. It is a show of cultural ephemera that fits comfortably into our highly commercialized culture and entertainment-driven productions. Warhol would have been pleased with this approach, as well as the fanfare, publicity, and high profile corporate funding. Intent on publicizing himself, Warhol's approach to his art encompassed such features as mass-produced portraits, duplication of everyday images, the creation of Warhol television commercials, and the like. The show duplicates this in its display runways of couturier clothing, framed by enormous silk screened paintings of the designers he discoed with.

This was a show where money went to photography, the color catalog, high-tech exhibition designs,

extensive film and video presentation and travel. The initial consultants were department store professionals with a flair for crowd-stopping window-displays. The organizers were unfamiliar with textiles, and approached the textile content as contemporary wearable clothing, without considering the role of a conservator or issues of long-term preservation.

When I began work on this project, six weeks before opening night, it was apparent that there was no infrastructure in place for the care and display of textiles. The textile collection was considered archival, and there was no clear distinction between accessioned material and exhibition props. The display team consisted of window designers who had a romantic vision of costumes suspended in space. The objects included paint splattered clothing worn by Warhol, one of a kind composite dresses constructed from garments by Halston and Diane Von Furstenberg, a 30-ft. long rayon and spandex camouflage-patterned cape by Stephen Sprouse, hand-painted leather jackets, a vintage silk velvet dress owned by Jean Harlow, and a diamond dust encrusted t-shirt.

The basic requirements for accessioning, cleaning, and properly supporting and securing the textiles had to be quickly established. A mass treatment plan was devised, in order to display this enormous assortment of textile objects and treat each piece uniformly. This meant focusing directors and curators on a budget for a conservation based approach to textile display. It meant working with registrars and loan organizations to obtain the necessary written permissions to conduct basic treatments. It involved scrambling to identify and locate 40 mannequins and to have them purchased and painted to our specifications. It meant constructing all of the interior supports and padding in advance, and on one form because the paint needed to dry until showtime. It included consultation with architects to retrofit vitrines, and with designers to modify cases so that multiple rigid forms could co-exist inside. It meant reducing light levels and selectively

placing stanchions in order to reduce the allure of visitors handling these flashy and popular clothes.

The result was certainly a highly successful show that also incorporated the rudiments of safe textile display. I was fortunate to work with accommodating professionals, and the extraordinary installation crew at the Whitney Museum. But as marketing and entertainment become intertwined, with commercial industry underwriting museum projects, more and more conservators will find themselves dealing with exhibitions in nontraditional ways. When the exhibition content is determined by a broader governing force, the end product becomes more inclusive, with characteristics that have nothing to do with the care of the objects. This type of exhibition is a real and reasonable trend, in step with our current culture and technology. The challenge lies with conservators to mesh their skills with today and tomorrow's trends.—Julia Brennan, Private Conservator, Arlington, VA.

Call for Papers

AIC 27th Annual Meeting, St. Louis, Missouri

The general session of AIC's 27th annual meeting in St. Louis, June 7-13, 1999, will be divided into two distinct topics to engage AIC's diverse and specialized membership. One full day of presentations and discussion will be dedicated to the first topic, "The Costs of Conserving Our Cultural Heritage: Can We Afford It?" Conservators know too well that there is more cultural heritage in this country than we could ever conserve, preserve, or restore in a lifetime. In light of the diminishing resources available to museums, historical societies, and graduate schools, competition for existing grant funding has increased within the profession. Creative problem-solving such as "Adopt-an-object" programs as well as deaccessioning of collections

continued on page 36

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extensive film and video presentation and travel. The initial consultants were department store professionals with a flair for crowd-stopping window-displays. The organizers were unfamiliar with textiles, and approached the textile content as contemporary wearable clothing, without considering the role of a conservator or issues of long-term preservation.

When I began work on this project, six weeks before opening night, it was apparent that there was no infrastructure in place for the care and display of textiles. The textile collection was considered archival, and there was no clear distinction between accessioned material and exhibition props. The display team consisted of window designers who had a romantic vision of costumes suspended in space. The objects included paint spattered clothing worn by Warhol, one of a kind composite dresses constructed from garments by Halston and Diane Von Furstenberg, a 30-ft. long rayon and spandex camouflage-patterned cape by Stephen Sprouse, hand-painted leather jackets, a vintage silk velvet dress owned by Jean Harlow, and a diamond dust encrusted t-shirt.

The basic requirements for accessioning, cleaning, and properly supporting and securing the textiles had to be quickly established. A mass treatment plan was devised, in order to display this enormous assortment of textile objects and treat each piece uniformly. This meant focusing directors and curators on a budget for a conservation based approach to textile display. It meant working with registrars and loan organizations to obtain the necessary written permissions to conduct basic treatments. It involved scrambling to identify and locate 40 mannequins and to have them purchased and painted to our specifications. It meant constructing all of the interior supports and padding in advance, and on one form because the paint needed to dry until showtime. It included consultation with architects to retrofit vitrines, and with designers to modify cases so that multiple rigid forms could co-exist inside. It meant reducing light levels and selectively

placing stanchions in order to reduce the allure of visitors handling these flashy and popular clothes.

The result was certainly a highly successful show that also incorporated the rudiments of safe textile display. I was fortunate to work with accommodating professionals, and the extraordinary installation crew at the Whitney Museum. But as marketing and entertainment become intertwined, with commercial industry underwriting museum projects, more and more conservators will find themselves dealing with exhibitions in nontraditional ways. When the exhibition content is determined by a broader governing force, the end product becomes more inclusive, with characteristics that have nothing to do with the care of the objects. This type of exhibition is a real and reasonable trend, in step with our current culture and technology. The challenge lies with conservators to mesh their skills with today and tomorrow's trends.—Julia Brennan, Private Conservator, Arlington, VA.

Call for Papers

AIC 27th Annual Meeting, St. Louis, Missouri

The general session of AIC's 27th annual meeting in St. Louis, June 7-13, 1999, will be divided into two distinct topics to engage AIC's diverse and specialized membership. One full day of presentations and discussion will be dedicated to the first topic, "The Costs of Conserving Our Cultural Heritage: Can We Afford It?" Conservators know too well that there is more cultural heritage in this country than we could ever conserve, preserve, or restore in a lifetime. In light of the diminishing resources available to museums, historical societies, and graduate schools, competition for existing grant funding has increased within the profession. Creative problem-solving such as "Adopt-an-object" programs as well as deaccessioning of collections

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Conferences, Courses, & Seminars

Call for Papers

February 10-13, 1999. Los Angeles, CA. "After the Exhibition: New Observations." AIC, as an affiliated society to the College Art Association, is sponsoring a session at CAA's 1999 annual meeting. Exhibitions offer unique opportunities to examine works closely and in relation to other similar works. After the exhibition, significant new observations and scholarship can be developed. This session offers an opportunity to consider this process and seeks papers particularly conservator/curator collaborations, although any paper emphasizing the close scrutiny of particular works, their materials, techniques, and historical importance will be appropriate. Abstracts by June 1 should be submitted to Jim Coddington, Conservation, Museum of Modern Art, 11 W. 53rd St., New York, N.Y. 10019.

Those interested in presenting a paper to the working group on stone of the ICOM Committee for Conservation should contact: Josef Riederer, Rathgen-Forschungslabor, Schloss-Str. 1a, D 14059 Berlin, Germany; 0049-30-32091297; fax: 0049-30-3221614; JRiederer@aol.com

August 29-September 4, 1999. Lyon, France. "Working Group Session for Glass, Ceramics and Related Materials," ICOM-Committee for Conservation, 12th Triennial Meeting. Abstracts (300 words maximum) for a paper or poster dealing with the deterioration, conservation, or stabilization of glass, ceramics, or related materials should be submitted by July 30, to Alice Paterakis, Coordinator of the Glass, Ceramics and Related Materials Working Group of ICOM-CC, Agora Excavations, American School of Classical Studies, 54 Souidias St., Athens 106-76; fax: (301) 331-0964; agora@ath.forth-net.gr

It is not necessary to be a member of ICOM in order to

contribute a paper or poster, although ICOM members are given precedence in the selection process. For further information about the conference, see http://www.natmus.min.dk/con/s/icom_cc/

Those interested in presenting a paper to the working group on stone of the ICOM Committee for Conservation should contact: Josef Riederer, Rathgen-Forschungslabor, Schloss-Str. 1a, D 14059 Berlin, Germany; 0049-30-32091297; fax: 0049-30-3221614; JRiederer@aol.com

General

May 26-30, 1998. Worcester, MA. "Making High Quality Replicas of Museum Objects." Contact: Paula Artal-Isbrand or Tony Siegel, Conservation Dept., Worcester Art Museum, 55 Salisbury St., Worcester, MA 01609; (508) 799-4406; fax: (508) 798-5646. ➤

May 27-31, 1998. Whitehorse, Yukon. 24th Annual Conference and Workshop of the Canadian Association for Conservation of Cultural Property (formerly IIC-CG). For workshop information, contact: John Moses, CAC Workshop Coordinator, Canadian Ethnology Service, Canadian Museum of Civilization, P.O. Box 3100, Station B, Hull, Quebec, Canada J8X 4H2; (819) 776-8441; fax: (819) 776-8300; john.moses@musim.gc.ca For annual conference information, contact: Diana Komejan, CAC Conference Chairperson, Yukon Tourism, Box 100, Whitehorse, Yukon, Canada Y1A 2C6; (403) 667-3431; fax: (403) 667-3431; dkomejan@klondike.com

June-September 11998. Mt. Carroll, IL. Collection care courses. Contact: Mary Wood Lee, Campbell Center; (815) 244-1173; fax: (815) 244-1619. ✓

June 16-20, 1998. Mt. Carroll, IL. Techniques for Designing Cleaning Systems. Contact: Craig Deller at (815) 244-1173 or the Campbell Center at (815) 244-1173. ✓

July 20, 1998. Washington, D.C. Preservation Fundamentals I: Humidity #C98-13. Contact: Mary Ballard, Conservation Analytical Laboratory, Smithsonian

Institution, Washington, D.C. 20560; mwb@cal.si.edu ✓

July 23-25, 1998. Mt. Carroll, Illinois. Emergency Salvage & Response. Registration deadline: June 1, 1998. Contact: Mary Wood Lee, Campbell Center, Tel. (815) 244-1619; fax: (815) 244-1619. ✓

Architecture

April 23-November 14, Windsor, V, 1999. The Preservation Institute and Historic Windsor, Inc. and the Division of Architecture and Art, Norwich University, offer a Certificate in Preservation Skills and Technology. For a catalog of the 16th Annual Workshop Series, contact: Historic Windsor, Inc., Main St., P.O. Box 1777, Windsor, VT 05089; (802) 674-6752; fax: (802) 674-6179.

Objects

July 27-31, 1998. Omaha, Nebraska. Glass and Stained Glass Workshop. A scholarship of \$1,000 and complimentary registration is available for one conservator or conservation student and one stained glass artisan, restorer, or historic preservation professional. For more information about the scholarship application or the workshop contact the Ford Conservation Center, (402) 442-1173; fax: (402) 595-1178; grfcc@radix.net ✓

August 1998. New York City. "Introduction to Outdoor Bronzes." New York Conservation Foundation Fourth Annual Workshop. Contact: NYCF, P.O. Box 20098LT, New York, NY 10011-0008; fax: (212) 714-0149; jscott@panix.com A

September 13-16, 1998. Helsinki, Finland. "Glass, Ceramics, and Related Materials." Interim Meeting of the ICOM-CC Working Group. Registration deadline: June 1, 1998. Contact: Rikhard Hordal, Dept. of Conservation Studies, Espoo-Vantas Polytechnic University, Lummetie 2, Vantaa, Finland; 358-94-178-7206; fax: 358-94-178-7202. ➤

November 7-8. Stony Brook, NY. Conservation of historic horse-drawn vehicles. Contact: Merri Ferrell, Museums at Stony Brook, 1208 Route 25A, Stony Brook, NY 11790-1992; (516) 751-0066; ext. 222. ✓

November 2-5, 1998. Ottawa, Canada. "Archaeological Conservation: Specialized Techniques and Research for Wet Objects," Professional Development Workshop, Canadian Conservation Institute. This workshop will focus on the research, analysis, and treatment of wet organic materials, iron, and iron composites. It combines presentations, hands-on experiences, lab tours, and demonstrations.

Special features include lab tours of CCI and the new Ontario Service Centre (Canadian Parks Agency); basketry, leather, and iron research project updates, session on the Parylene coating process; and a review of conservation procedures for baleen. Registration deadline: October 2 (maximum 20 participants). For further information, contact: Mary-Lou Simac, Conservation and Scientific Services, Canadian Conservation Institute, 1030 Innes Rd., Ottawa, Ontario K1A 0M5, Canada; (613) 998-3721; fax: (613) 998-4721; marylou_simac@pch.gc.ca

Paintings

August 17-22, 1998. Cambridge, MA. Contact: IRR Summer workshop, Straus Center for Conservation, Harvard University Art Museums, 32 Quincy St., Cambridge, MA 02138. The deadline for applications is June 1, 1998. ✓

September 7-11, 1998. Dublin, Ireland. "Painting Techniques: History, Materials, and Studio Practice." Contact: IIC, 3 Buckingham St., London WC2N 6BA, UK; 44-171-839-5975; fax: 44-171-976-1564; iicon@compuser.com ➤

✓ See the March 1998 AIC News for more information

➤ See the January 1998 AIC News for more information

A See the November 1997 AIC News for more information

Photographs

June 20-24, York, England. "Care of Photographic, Moving Image, and Sound Collections." This international conference sponsored by the Institute of Paper Conservation with the support from the Society of Archivists will outline likely developments for the future pertaining to photographic, moving image, and sound collections and significant areas for international research. Visits to relevant museums, archives, and historic houses will be included. Registration discounts are available to members of the Institute of Paper Conservation and the Society of Archivists. Space is limited. For further information, contact: Institute of Paper Conservation, "1998 Conference," Leigh Lodge, Leigh, Worcestershire, WR6 5LB.

August 24-September 12 Lestans, Pordenone, Italy. Postgraduate program in conservation and restoration that will specialize in archival techniques used in photo preservation and cataloging. The program will be taught in English by internationally recognized experts in their field. Scholarships will be given by supporting institutions to cover part or total costs. For further information, contact: C.R.A.F. Villa Ciani, 33090 Lestans (PN) Italy; 0427-91453 (tel. and fax); craf@agemont.it; <http://www.agemont.it/CRAF>

Textiles

August 23-27, 1998. Boston, MA. The Division of Cellulose, Paper, and Textiles of the American Chemical Society will hold a symposium on Historic Textile and Paper Materials. The papers will focus on applications of basic and applied chemistry to study historic textile and paper materials. For more information contact: Dr. Jeanette M. Cardamone at (215) 223-6880; jcardam@agchem.org

Grants & Internships

Getty Postgraduate Internship in Paintings and Contemporary Art, Art Gallery of Ontario, Toronto

The Art Gallery of Ontario (AGO) is offering a one-year advanced internship in the conservation of paintings and contemporary art, funded by the Getty Grant Program.

The intern will participate in the operations of a busy conservation studio, dealing with loans, acquisitions, exhibitions and the permanent collection. Time will be divided between the historical paintings and sculpture collections (Canadian historical to ca 1960; European Modern, 1900-1945) and the Contemporary collections (Canadian and International, from ca. 1960). The intern will be expected to undertake at least one special treatment or research project relevant to the collection or to conservation department initiatives.

Applications are invited from new and recent graduates of recognized conservation training programs, with specialization in paintings and painted surfaces. A successful candidate who is not a Canadian citizen may require a student visa. Competence in spoken and written English is essential. The position offers a remuneration of \$34,000.00 (Canadian), with additional professional development and research travel funding of up to \$2,000.00. Anticipated starting date is September 1998.

For further information or to apply, contact: Sandra Lawrence, Chief Conservator, Art Gallery of Ontario, [redacted] Toronto, Ontario M5T 1G4, Canada; e-mail: slawrence@ago.net; [redacted]

Applications must include an introductory letter (including telephone number, fax and e-mail address where available), a résumé, transcripts of academic studies (unofficial copies are acceptable), and three professional references, and must be postmarked no later than May 31, 1998. Gallery Web Site <www.ago.net>

Internship Gladys Brooks Book and Paper Conservation Laboratory

The New York Academy of Medicine is pleased to offer an internship at the Gladys Brooks Book and Paper Conservation Laboratory. The two to three-month internship has a stipend of \$4,250. Timing if the internship is flexible and will be arranged with the successful candidate.

The internship is open to graduates of or students in recognized conservation programs or people with equivalent experience and training.

Candidates should send a detailed letter of interest, a résumé and three professional recommendations. An interview is required, and candidates should present a portfolio of completed bindings or treatments.

The Gladys Brooks Book and Paper Conservation Laboratory, located at 1216 Fifth Avenue in New York City, has been in operation for thirteen years. Staff consists of three full-time book and paper conservators, who perform a wide range of conservation treatments.

Mellon Fellowship in Textiles and Costumes, Museum of Fine Arts, Boston

The MFA offers a one year renewable fellowship in textile conservation commencing in the Fall 1998. Working under the supervision of the associate textile conservator, the candidate will have an opportunity to work on a wide range of activities, including conservation treatment of textiles and costumes, exhibition preparation, and surveying and planning for new storage facilities. The stipend is \$21,000 with an annual travel allowance of \$2,500. Standard museum benefits apply, including contributory health insurance. Applicant should be a graduate of a recognized conservation training program or have equivalent experience. Interested candidates should submit a statement of interest, résumé, transcripts of undergraduate and graduate courses of study, and 3 professional references by June 15, 1998 to Sandra Mathews, Museum of Fine Arts, Boston, 465 Huntington Avenue, Boston, MA

02115 USA. We are an equal opportunity employer and seek diversity in our work force.

Paintings Conservation Internship, Tate Gallery London

The Tate Gallery in London houses the national collection of British and Modern international art. The aim of the Gallery is to increase public awareness, understanding and appreciation of British Painting from the 16th Century to the present day and of 20th-century international painting and sculpture.

The Gallery is offering a work experience placement beginning in mid-late June 1998 for 12 months, funded by the Samuel H. Kress Foundation. The successful applicant will assist with the examination, treatment and documentation of the Collection wanted for display and loan. This will include the preparation of paintings for the opening of the Tate Gallery of Modern Art in May 2000 and the Tate Gallery of British Art in 2001.

Applicants must be a citizen of the USA, eligible to obtain a United Kingdom work experience permit (WP2), and have a Masters Degree in Art Conservation. The internship stipend is \$18,000 paid in pounds sterling at monthly intervals, plus an additional \$2,000 for travel.

Those who would like to be considered for this placement should forward a cover letter, curriculum vitae, 3 letters of recommendation, and 3 sample treatment reports of their practical work by May 25, 1998 to: Michelle Laroche, Personnel Officer, Personnel Department, Tate Gallery, Millbank, London, SW1P 4RG, United Kingdom; fax: 011-44-171-887-8029.

The Andrew W. Mellon Fellowship in Textile Conservation, Textile Conservation Center, American Textile History Museum

The Textile Conservation Center is offering a one year advanced fellowship in textile conservation. Candidates should have completed graduate level work from a recognized program. Applicants with equivalent practical experience are also encouraged to apply.

The fellowship will focus primarily on the conservation, examination and treatment of a wide variety of textile objects under the supervision of experienced conservators. In addition, the intern will devote time to a research project, preferably resulting in a presentation or published paper. The internship stipend is \$20,000 with benefits research, funds and travel allowance.

Application deadline: June 30, 1998.

Send letter of interest, curriculum vitae, and three letters of recommendation to:

Deirdre Windsor
Director/Chief Conservator
Textile Conservation Center
American Textile History
Museum
491 Dutton St.
Lowell, MA 01854

Positions

Assistant Conservation Scientist, Senior Conservation Scientist, Research Center on the Materials of the Artist and Conservator

The Research Center on the Materials of the Artist and Conservator at Carnegie Mellon University has immediate openings for two staff scientists, one at the Assistant and the other at the Senior level, interested in performing chemical research into the aging of modern art materials.

Assistant Staff Scientist: This position will participate in a research study to develop and test new chemical sensors for polymer degradation. Candidates should possess a B.S. in Chemistry (an M.S. in Chemistry or Conservation Science preferred), experience doing experimental chemical research, and a strong background in instrumental analytical techniques. Familiarity with personal computers and office software is desirable.

Senior Staff Scientist: This position will be primarily responsible for developing new accelerated aging methods for testing the stability of modern art materials, particularly polymers. Candidates should possess a Ph.D. in Chemistry or Conservation Science and

experience acting as project leader performing experimental physical, analytical, or polymer chemistry research. Excellent communication skills are required, and familiarity with personal computers and a programming language is desirable.

These positions are offered with salaries that are competitive and commensurate with experience, plus the university's benefits package. Candidates interested in either of these positions should send a résumé and a letter of inquiry to: Paul Whitmore, Carnegie Mellon University, 4400 Fifth Ave., Pittsburgh, PA 15213. CMU is an equal opportunity, affirmative action employer.

Assistant/Associate/Full Conservator of Paper, Cleveland Museum of Art

The Cleveland Museum of Art ranks among this nation's most distinguished comprehensive art museums. The museum seeks a public-spirited candidate to fill the position of paper conservator to care for its excellent prints and drawings collection of over fifteen thousand objects. The conservator will be responsible for supervising all activities of the paper conservation laboratory. In addition to treatment, activities include the examination of objects for treatment, acquisitions, loans, research, special and traveling exhibitions. The incumbent will also be responsible for setting and monitoring environmental, storage, exhibition, and transit standards for the print, drawing, photograph and Asian painting collections. This position reports to the chief conservator.

Applicants at all levels (assistant, associate and full conservator) will be considered. Candidates for this position should have a bachelor's degree and have graduated from a recognized conservation training program. Candidates with at least five years museum experience are preferred. In addition to excellent conservation skills, the position requires excellent written, verbal, and interpersonal skills along with creative thinking and problem solving ability.

Competitive compensation and benefits accompany this position. Title and salary commensurate with experience. Please send a letter of interest

and résumé to Human Resources (Cons), The Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106. No phone calls please. EOE/M/F/D/V.

Associate Conservator of Paintings and Objects Conservation Intern, ConservArt Associates, Inc.

Two Positions Available: ConservArt Associates, Inc., Los Angeles, seeks graduates of a recognized conservation training program or persons with equivalent experience.

Associate Conservator of Paintings: position available immediately. Salary commensurate with experience; benefits include health insurance and pension plan.

Objects Conservation Intern: position available immediately for one year. Salary is \$22,000/annum. Benefits include health insurance.

Responsibilities include treatment of mural and easel paintings, unusual objects, some administrative duties, and limited research. ConservArt Associates takes on many unusual jobs requiring innovative solutions, composite fabrication, and travel.

Please send a letter of inquiry and résumé to: Dr. Duane Chartier, 4823 Berryman Ave., Culver City, CA 90230-5109; tel: (310) 391-3537; fax: (310) 398-8535.

Objects Conservator Daedalus, Inc.

Daedalus, Inc., a nationally recognized private practice in conservation of objects and sculpture has an opening for a full-time objects conservator with an interest in conservation of sculpture, decorative arts, and archaeological objects. The individual should be a graduate of a recognized conservation training program or have equivalent experience with some practical experience beyond training. The position has the potential for growth and advancement in an active and diverse practice. Please reply by e-mail to: Ccraine@world.std.com, fax to (617) 472-4202, or in writing to: Clifford Craine, President, Daedalus, Inc., 17 Tudor St., Cambridge, MA 02139.

Collections Conservator, Dartmouth College Library

The Dartmouth College Library seeks an experienced conservator for the newly created position of Collections Conservator.

RESPONSIBILITIES: Reporting to the Preservation Services Librarian, the incumbent plans, coordinates and oversees the evaluation and treatment of the general and special collections material held in the Dartmouth College Library system. Hires, trains and supervises conservation technicians and student assistants in the conservation treatments of paper-based materials. Establishes and maintains quality control of conservation treatments performed within the library system. Performs complex treatments on special collections materials from the 10th to 20th century. Assists the Preservation Services Librarian with long range planning, preservation education programs and disaster recovery. Serves on library wide committees and in the absence of the Preservation Services Librarian acts as supervisor of the Department.

QUALIFICATIONS: Graduate degree in the conservation of books and/or archival library materials with 3 years of book binding and conservation experience in a research library; or the equivalent. MLS desirable. Demonstrated knowledge of conservation principles, practices, and procedures. Knowledge of bookbinding history and book structure. Demonstrated experience in treatment decision making. Knowledge of commercial binding methods and standards. Background in general and organic chemistry strongly preferred. Experience with designing a lab desirable. Strong organization skills; excellent verbal and written communication skills; ability to work effectively with staff of the College Libraries and to direct the work of others. Knowledge of computers and software applications.

RANK AND SALARY: Rank and salary commensurate with experience and qualifications, with a minimum salary of \$33,500 for Librarian II; full benefits package including 22 vacation days; comprehensive health insurance; TIAA/CREF; and relocation assistance.

Dartmouth College Informa-

tion: <http://www.dartmouth.edu>

APPLICATION: Applications received by May 15, 1998, will be given first consideration; applications will be considered until the position is filled. Send résumés to: Phyllis E. Jaynes, Director of User Services, 115 Baker Library, Hanover, NH 03755.

Dartmouth College is an AA, EEO, M/F employer. Minority candidates are encouraged to apply.

Conservators, WPA Murals Restoration Information, Tampa International Airport

Tampa International Airport (TIA), operated by the Hillsborough County Aviation Authority (HCAA), seeks information on the availability of qualified painting conservators to evaluate, approach, and oversee treatment of nine 900 square WPA murals currently stored at TIA. Any future restoration work would be performed at the conservator's lab. Interested parties should submit a letter of interest, brief résumé/project list, and 3 references by May 30, 1998, to Kelly Taaffe Design, Inc., 1423 South Howard, Tampa, Florida 33606, (813) 254-4507; fax: (813) 254-5105, e-mail: KTDesign@Juno.com

Assistant or Associate Paper Conservator McKay Lodge Fine Arts Conservation Laboratory, Inc.

The McKay Lodge Conservation Laboratory in Oberlin, Ohio seeks a paper conservator at the assistant or associate level based upon years of prior work experience. This busy conservation center acts as the primary conservation resource in paintings, sculpture, and paper preservation for many museum and government collections. There is an immediate need at the laboratory for a paper conservator to carry out a range of routine treatments on fine art and to work under the supervision of the head paper conservator on some very demanding and difficult treatments. The laboratory is sympathetic to the needs of some individuals for flexible time arrangements. The laboratory strongly encourages and provides financial support for research and writing and professional development. A

competitive salary and benefits will be offered commensurate with experience and abilities. Fixed benefits include participation in a retirement investment account, paid vacation, fully funded attendance at AIC meetings and paid AIC membership. Candidates must have completed graduate-level training in conservation or have otherwise gained equivalent knowledge and abilities. Application should be made by letter of interest with supporting information on the applicant's education and work experience to: McKay Lodge Fine Arts Conservation Laboratory, Inc., 10915 Pyle-South Amherst Road, Oberlin, OH 44074. This firm is an equal opportunity employer.

Technician National Gallery of Art

Inquiries are invited regarding the position of Painting Conservation Technician. While currently filled, this position is occasionally open for application to college graduates considering a career in art conservation.

The technician works independently in support of the conservators. Duties include operation of equipment for technical examinations; digital image processing; ordering supplies; maintaining technical files; filing, typing, photocopying and computer database management.

Inquiries should be sent to Michael Skalka, Conservation Administrator, National Gallery of Art, Washington, DC 20565. The National Gallery of Art is an Equal Opportunity Employer.

Chief Conservator The Nelson-Atkins Museum of Art

The Nelson-Atkins Museum of Art in Kansas City, Missouri seeks person to lead and manage the Museum's Conservation Division staff of 8. The Chief Conservator coordinates all conservation activities and supervises the Conservator of Objects and Conservator of Paintings as needed. Administers budget; oversees all research conducted in the department. Examines and treats art work as needed. Evaluates condition of potential acquisitions. Consults and advises Museum staff on conservation related issues. The Chief Conser-

vator is an important member of the Museum's senior policy-making team, and therefore participates in strategic planning, emergency preparedness, special exhibitions planning and other Museum-wide activities. Candidates must have a graduate degree or equivalent experience in conservation and 10+ years Museum conservation experience, previous supervisory experience in a Museum and strong working knowledge of objects and paintings. Responsibilities of the Chief Conservator will grow over the next few years as the Museum prepares for a major expansion funded by a successful \$125 million capital campaign. Please send résumé with salary requirements to: Debra Craig, NAMA, 4525 Oak., Kansas City, MO 64111.

Conservation Technician, Gilcrease Museum

Gilcrease Museum's Department of Conservation is taking applications and conducting interviews for a Conservation Technician position. The salaried position is for 10-12 weeks from June 1998 to August 1998. The Technician will help the staff conservator in the preparation of a SOS (Save Outdoor Sculpture) Survey for the City of Tulsa's indoor/outdoor art collection. The conservation assistant will also be involved in the organization of conservation records and files, purchasing of conservation supplies, maintenance of equipment, and photodocumentation. A positive attitude towards working with trained conservation department volunteers is also expected. Applicants are expected to be informed of and abide by the AIC *Code of Ethics and Guidelines for Practice*. Applicants interested in setting up interviews during the June 1-7, 1998 AIC Conference in Washington, D.C. should state request in their introduction letter. Please mail all résumés, transcripts, introduction letters, etc. to Gilcrease Museum, Dept. of Conservation, 1400 Gilcrease Rd., Tulsa, OK 74127-2100.

Objects Conservator San Francisco Museum of Modern Art

The San Francisco Museum of Modern Art is offering a newly established, full-time posi-

tion for a conservator of sculpture, decorative arts and other three-dimensional structures in a collection that includes a wide range of artifacts, including furniture, architectural models and other design objects. The collections are exclusively from the twentieth century.

The objects conservator should be comfortable with the cross-disciplinary nature of conservation in a contemporary art setting. Working under the supervision of the Chief Conservator, and as part of a larger team of conservators on staff at SFMOMA, the conservator must be able to address the needs of a broad range of objects from various curatorial collections, including Paintings and Sculpture, Architecture and Design, and Media Arts. Workload in the conservation department is guided primarily by the museum's ambitious acquisitions and exhibitions schedule. In addition, there is a strong commitment to the development and implementation of permanent collection maintenance protocols.

A graduate degree in conservation, or equivalent apprenticeship training, plus a minimum of three years of post-graduate experience is required. A displayed interest in modern and contemporary art is essential. Experience with and skills in problem-solving for the rather unorthodox physical structures and philosophical intents found in contemporary artworks are particularly useful. The ability to communicate effectively, orally and in writing, is required.

The museum offers a comprehensive benefits package. Salary will be commensurate with experience. To apply, qualified candidates should please call (415)357-4192 to request a full job description and an employment application which, accompanied by a curriculum vitae, letter of interest, and the names of three references, should be submitted to: Human Resources, SFMOMA, 151 Third St., San Francisco, CA 94103-3159. Applications will be accepted until 30 May 1998. SFMOMA is an equal opportunity employer.

Assistant Conservator
Textile Conservation Center,
American Textile History
Museum

The Textile Conservation Center is seeking applicants for a one-year full time position, with the possibility of a permanent staff position. Responsibilities include the examination, treatment, and documentation of a wide variety of textiles received from museums, historical societies and private collectors. Other duties will include collections management education for clients, developing conservation workshops, conducting surveys, and supervising staff. Must possess good written and verbal communication skills.

Candidates should be graduates of a recognized training program, or have equivalent experience. Two to three years supervised conservation experience is required. Competitive salary, excellent benefits and professional development.

Send letter of interest, résumé, and the names and addresses of three professional references to:

Deirdre Windsor
Director/Chief Conservator
Textile Conservation Center
American Textile History
Museum
491 Dutton St.
Lowell, MA 01854

Visiting Assistant Professor,
Conservation Science,
Buffalo State College

Pending final budget approval, Buffalo State College (BSC) is offering a one-year appointment for a conservation scientist to teach in the college's Art Conservation Department at the rank of Visiting Assistant Professor. The department is one of the few graduate programs in North America offering instruction in the theory and practice of the conservation of works of art and other cultural artifacts. Its three-year curriculum leads to the award of the M.A. degree and a Certificate of Advanced Study. The appointee's principal teaching responsibility will be to present the major portion of the department's lecture and laboratory courses in the application of science in the conservation of works of art and other cultural artifacts to 1st-year and 2nd-year students. Research and scholarly

activities will be encouraged and supported. Applicants holding a Ph.D. in a physical science are preferred (ABD will be considered) and should evidence experience and ability in teaching and research at the graduate level. A knowledge of the structure, properties and behavior of the materials used in the creation and conservation of works of art and other cultural artifacts is highly desirable as is experience with various methods used in their analysis and identification. Also desirable is previous experience in conservation science involving collaboration with conservators in conservation practice and/or research. Send a cover letter, résumé, three current letters of recommendation, and transcripts to: Personnel/ Search Committee, Art Conservation Department, Buffalo State College, 1300 Elmwood Ave., Buffalo, NY 14222-1095, USA. SBC is an equal opportunity, affirmative action employer and encourages applications from minorities and women.

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HOT OFF THE PRESSES!

Painting Conservation Catalog, Volume 1: Varnishes and Surfaces Coatings, 1998

Wendy Samet, Compiler

The *Painting Conservation Catalog* was developed to record information about a variety of materials and treatments in current use or with a history of use in painting conservation and to serve as a convenient reference for practitioners in the field. Due to its size, the *Varnishes and Surface Coatings* chapter was published as a volume in itself. The editorial board plans to publish future volumes comprised of two or three chapters.

Price schedule:
1998 AIC Painting Specialty
Group (PSG) members:
one copy free of charge

AIC PSG members who
join after Dec. 31, 1998:
\$15, plus s&h
(limit of one copy at this
reduced price)

AIC members:
\$25, plus s&h

Non AIC members:
\$50, plus s&h

Shipping and handling:
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additional

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Call for Papers

continued from page 30

to pay for conservation department projects and care and maintenance of collections is on the rise. Raising endowments to increase the number of training opportunities and permanent conservation positions is a serious concern. With approximately 43% of the AIC membership in private practice, clearly the costs involved in estimating as well as undertaking a conservation treatment is a calculated business. What are the future prospects for new graduates in our profession? What about scientific research—How can the conservator within a small museum or in private practice insure that they too will be able to afford the necessary scientific investigation for individual conservation treatments? These questions and feasible answers will be explored in this one-day session.

The second part of the general session will be dedicated to the topic "Used or Misused: The Responsible Preservation of Functional Cultural Property Still in Use." This all-day session will look at a myriad of artifacts and structures which have unique roles in a functional context without which their meaning would be diminished. How

does a conservator interpret and apply the *Code of Ethics and Guidelines for Practice* in these situations? How does a professional conservator interpret, justify, or customize the approach they pursue in preserving/stabilizing or restoring cultural and historic patrimony which has a contemporary and future function? This topic has direct applications to all the specialties.

Abstracts should summarize either of the two topics in a way that permits an evaluation of the paper's quality and significance. The committee will consider 1) the general interest of the paper and its practical usefulness for the AIC membership; 2) the paper's suitability for oral presentation; 3) the quality of content and significance of results; and 4) the paper's contribution in forming an overall balance to the thematic session. Papers judged more suitable for a specialty group session will be passed to the appropriate group.

Abstracts should be double-spaced and a maximum of two pages. Send them by October 2 to: 1999 Program Chair, c/o AIC Office, 1717 K St., NW, Ste. 301; Washington, D.C. 20006; fax: (202) 452-9328. If you have any questions about the abstracts, please call Ingrid A. Neuman, Program Chair at [REDACTED].

Still Time to Register for the Annual Meeting!!

There is still a little time left to register for the 26th Annual Meeting from June 1-7, 1998 in Arlington, Virginia. The theme of the meeting is "Disaster Preparedness, Response, and Recovery," and will feature speakers from Croatia, Ecuador, Poland, Canada, Italy, England, Argentina, and the United States. Lynn H. Nicholas, author of *The Rape of Europe*, is the keynote speaker on June 2. The opening reception will be held at the National Gallery of Art on Tuesday evening, June 2. Over 21 tours of museum or private conservation labs are scheduled for the afternoon of Wednesday, June 3. On Thursday evening, there will be a special tour and barbeque dinner at CAL (now SCMRE).

If you need registration information, call the AIC office at (202) 452-9545.

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AIC NEWS

July 1998

Volume 23, Number 4

Record Numbers Convene in the Capital: AIC 26th Annual Meeting Is a Rousing Success. Attendance at this year's AIC Annual Meeting broke all records with 1,138 registrants. Attendees participated in a wide

variety of activities, lectures, tours, and workshops, including the popular Burn Baby Burn workshop at the National Institute of Standards & Technology; the public lecture given by Judith M. Jacob of the National Park Service concerning the preservation of the Washington Monument; the General Sessions on emergency preparedness and response; the disaster triage and Fire Protection and Conservation workshops; tours of local conservation labs, including those of private conservators and museums; the session on Contracting with the National Park Service; the Imaging Roundtable, which introduced new imaging products and technology; and the Disaster Response Drill held at the Hillwood Museum. Participants also found time to socialize and celebrate at the opening reception, which was held at the National Gallery, as well as at numerous receptions, tours, dinners, and the annual banquet.

ELECTIONS: Elected to the AIC Board of Directors were Nancy Schrock, treasurer and Craig Deller, Director of Communications. William Real was reelected secretary.

AWARDS: The Forbes Medal

was presented to Richard Krimm of FEMA. Marilyn Kemp Weidner was made an AIC Honorary Member in recognition of her outstanding contributions to the field of conservation.

Bernard Rabin and Sidney Williston were honored with the Sheldon and Caroline Keck Award for their sustained record of excellence in the education and training of conservation professionals. **Deborah Hess Norris** and **Sara Wolf** received the Rutherford John Gettens Award for outstanding service to AIC. **Roger Joyce** received the Gaylord Collections Conservation Award. **Tom Chase** was the recipient of the

University Products Award for Distinguished Achievement in Conservation of Cultural Property. **Sheila Hague** won the exhibit hall drawing for free registration for the 1999 AIC Annual Meeting in St. Louis, MO.

ANGELS PROJECT: On Sunday, May 31, 23 volunteer conservators arrived at the Howard University Gallery of Art to perform restoration on many of the pieces in its broad collection. The Angels project this year was coordinated by Michele Pagan, a textile conservator in private practice and AIC Professional Associate, with Howard University Gallery of Art's Dr. Benjamin, Scott Baker, assistant director, and Eileen Johnston, registrar.

SPECIAL THANKS go to the Local Arrangements Committee: Dare Hartwell, chair; Tom Chase; Linda Edquist; Davida Kovner; Mary Ballard; Alexandra Dennis Tice; Helen Ingalls; and Elizabeth Walmsley. Thanks also to the Trustees of the National Gallery for graciously providing the space for the opening reception and to all the volunteers who helped to make this year's annual meeting such an outstanding success.

Special Summer Issue

This is a special abridged issue of the *AIC News*. Due to an overlap of the AIC 26th annual meeting and the *News* production schedule, several columns will not appear in this issue, but will return in September.

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Opinions expressed in the *AIC News* are those of the contributors and not official statements of the AIC. Responsibility for the materials/methods described herein rests solely with the contributors. Copy must be typed double-spaced and sent to the AIC office; the next deadline is August 1, 1998. We reserve the right to edit for brevity and clarity.

The 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 Grants and Internships, Position Available, and Classified Ads is: \$.85 per word for members and \$2 per word for non-members; the minimum charge is \$50. The cost of advertising in Supplier's Corner is \$100 for 100 words. The cost of display ads is: 1/6 page \$185; 1/3 page \$320; 1/2 page \$395; 2/3 page \$450; one full page \$625. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1. All advertisements should be sent to the attention of Jeanette Spencer, Marketing Manager. *AIC News* staff: Lisa Goldberg, Editor. Elizabeth F. "Penny" Jones, Managing Editor. Deirdre Mullervy, Production Editor. Jeanette Spencer, Marketing Manager. Sarah Stout, Communications Assistant. Ann Hofstra Grogg, Copy Editor.

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From the Executive Director

Elizabeth F. "Penny" Jones

By the time you read this, I will have attended my first AIC Annual Meeting and will have had the opportunity to meet many of you. I want to thank all of you who contributed in so many ways to making the 26th Annual Meeting highly successful: the speakers, the Local Arrangements Committee members, the program committee, the specialty group program chairs, and all who gave their time and talent to the meeting. I also want to thank our sponsors, including Huntington T. Block Insurance Agency, Inc., and our exhibitors. The Samuel H. Kress

Foundation provided support for international speakers, and the participation for speakers from Poland and Croatia was made possible by support from the Andrew W. Mellon Foundation.

One of the delightful surprises I have found since being on the AIC staff is the marvelous commitment and dedication of AIC Board members, committee and task force chairs, and the chairs and officers of the specialty groups and subgroups.

In recent years, members have committed significant volunteer resource to the specialty groups. The activities of the specialty groups are a significant part of the organization. At the annual meeting, all of the specialty groups welcomed new officers. These volunteers essentially run the membership and program activities for their respective groups. Some of their activities include planning educational sessions for each annual meeting, holding workshops and business meetings at the annual meeting, holding special workshops and conferences throughout the year, editing and publishing postprints of the sessions and publishing books and catalogs.

The AIC office works closely with the specialty groups and the subgroups in a variety of ways. For example, the AIC office maintains membership database lists for each group; prints and mails membership listings; collects and deposits membership dues; maintains financial records and remits quarterly statements; disburses funds for requisitions; helps prepare grant applications; monitors grants; acts as the fiscal agent; and advertises, sells, stores, and distributes specialty group publications. The *Painting Conservation Catalog* is a recent example. To publish the catalog, the AIC office worked with the Painting Group to obtain a grant from the Samuel H. Kress Foundation. Additional activities that the AIC office provides on behalf of the specialty groups specialty and subgroups include publishing their bimonthly columns and related news in *AIC News*. For the annual meeting, the AIC office publishes registration information, abstracts, the meeting program, and other materials for

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each meeting held and contracts for audiovisual and catering needs for annual meeting sessions. AIC covers the costs associated with the above activities except for the audiovisual rentals and food and beverage services selected by each group for its sessions. These costs vary each year, depending on the needs of each group. Specialty groups are responsible for sending their representatives to the winter meeting of the Internal Advisory Group, and AIC contributes toward the food and beverage breaks and provides lodging arrangements.

In addition, the AIC office works with specialty group and subgroups to organize special conferences, such as "Painted Wood Symposium." Managing the specialty groups and subgroups incurs costs for AIC that are not covered by membership dues. Therefore, the interest accrued by each groups' dues is used to offset costs, an arrangement that enables AIC to manage the specialty groups and subgroups and pro-

vide services for them.

The specialty group and subgroup officers are very committed to their activities. All the AIC staff members enjoy the cordial relationship we have with these officers and look forward to working with the newly elected chairs and officers.

Certification of Conservators in the United Kingdom and Canada

Certification of conservators has a long history in the United Kingdom and Canada. An overview of existing and planned certification programs in both countries is offered here by the AIC Certification Com-

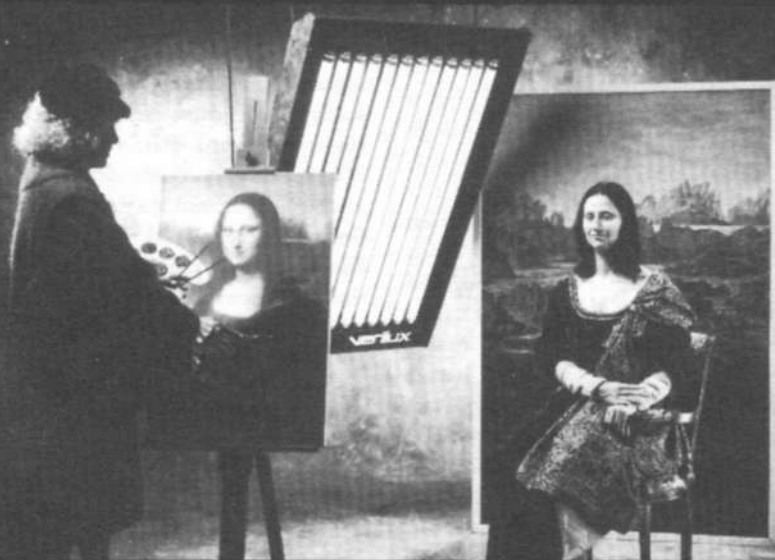
mittee as a way to introduce the membership to some of the issues and concerns facing conservators in these two countries.

It is important to begin with a definition of terms. In Britain and Canada, the words "accreditation" "fellowship" and "registration" are used when referring to what we would term "certification". In the United States, the term "accreditation" commonly refers to institutions, such as stained glass studios or museums. Throughout this article, the word "certification" is used to define a voluntary procedure by which a non-governmental organization attests to the professional qualifications of specific individuals. The term "accreditation" is used here in direct quotations taken from the literature of the organizations discussed and in discussion of institutional issues. "Licensing," or the act of creating a professional body by legislative action in which membership is compulsory in order to practice a profession or to use a particular title, is not considered here.

Certification in the United Kingdom

Conservators in the United Kingdom have the longest and most complex history of certification, related in part to the number of professional organizations. There are four conservation organizations in the United Kingdom which currently offer certification to conservators. These are the Association of British Picture Restorers (ABPR), founded in 1943; the British Antique Furniture Restorers' Association (BAFRA), founded in 1979; The Society of Archivists which began registering conservators in the 1987; and the British Society of Master Glass Painters (BSMGP) Conservation Committee in existence since 1994. In addition, the United Kingdom for Conservation (UKIC) and the Institute for Paper Conservation (IPC) are considering establishment of certification for their members. The Museum Training Institute (MTI) has created standards for assessment but does not offer certification.

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Upcoming Deadlines

August 1

JAIC review cycle deadline. Submissions of annual meeting presentation are encouraged. Guidelines for Authors are available from the AIC office or web site. (202) 452-9545; deirdreaic@aol.com; <http://palimpsest.stanford.edu/aic>

October 1

Deadline for submitting an abstract for the 1999 Annual Meeting General Session

October 9

Fellow and Professional Associate Applications deadline

November 1

Kress Conservation Publication Fellowship application deadline (see page 11)

Awards
Deadlines
See page 12

Paintings and Furniture

Both the Association of British Picture Restorers and the British Antique Furniture Restorers' Association were founded expressly to certify their members, although other membership categories have evolved. Applicants to BAFRA can become certified as Full Members (multiskilled) or Specialist Full Members (such as carvers and gilders and lacquer work artists). The furniture group also has a very large (133 out of 250) student category and presumably most of these members will become certified once they gain enough experience. Student membership has doubled since 1995. Other categories are Associate (for those living outside Great Britain), Employed Members and Associate Members in Education (for those in teaching appointments at Colleges/Universities recognized by the furniture group). Applicants to the paintings group can become certified (referred to as Fellowship) in either lining and panel work skills and/or cleaning and restoring skills.

The ABPR has an Associate category (which includes students) and a foreign membership category. About 17 percent (70 out of 400) of ABPR members and about 40 percent (105 out of 250) members of BAFRA are certified. BAFRA was originally founded in 1979 by a group of students at the only college for furniture restoration. These students set the standards, became the first certified members, and then went on to become assessors, with support from their experienced, and highly regarded tutors. Because ABPR was begun in 1943, its early operations were more akin to a guild. Originally, membership was restricted to business owners, but the founding members decided that new members should be individually assessed before acceptance into the organization. By 1966, Associate membership was available to career paintings conservators who met all of the requirements for certification.

Both organizations currently define certification standards for specific skills and assess the candidate by individual evaluation

through interviews, site visits, and displays of work in progress. BAFRA requires the applicant (with a minimum of five years of experience in the field or four years if they are a student member) to submit references as well as to show an assessor actual work in progress and finished work. The organization is very specific about solicitation of references because it wants to make sure that chosen referees are knowledgeable about the furniture which has been restored for them. Specifically, references may be obtained from "the National Trust, appropriate Museums, Members of the Historic House Association and their Agents/Keepers/Wardens, certain known Collectors, certain Antique Dealers who are known for their knowledge of furniture." During the studio visit the applicant is questioned about furniture history, design and construction, materials and methods, tools and workshop equipment, ethics, health and safety, security, insurance, and business practices and he or she may be asked to demonstrate hand skills.

The ABPR group requires the applicant (who must have at least seven years of experience including training either formal or apprenticeship) to show the two assessors six paintings in various states of completion with various problems and solutions. Both organizations specifically state that reports and photographs from past treatments of objects not available for inspection are not accepted. In both organizations the assessor(s) report back to a committee or council, which makes the final decision to certify or not.

Candidate costs for application are quite low in both groups: £50 for the paintings assessment and £35 for the furniture assessment. The assessors donate their time and often do not submit for travel reimbursement (paintings) or are paid a very meager reimbursement for travel and subsistence (furniture), an arrangement that keeps the cost well within the application fee.

About two-thirds of the assessed applicants for BAFRA certification are successful in their first try, and about half of those assessed are successful in ABPR. Failed applicants

are invited to reapply whenever they feel they can meet the requirements

This lack of publicity about certification has resulted in poor understanding of the application process and a lack of respect for the standards established through certification.

for furniture or after two years for paintings. The ABPR specifically cites a fear of failure among the membership as a reason for difficulty in convincing members in the Associate category to apply for certification. Both organizations explain the reasons for failure to the applicant.

The two groups have different approaches to publicity, a fact that helps to explain the disparate percentages of members who are certified. ABPR has limited funds for publicity but holds a series of seminars, biannual conferences and educational visits. This lack of publicity about certification has resulted in poor understanding of the application process and a lack of respect for the standards established through certification. As a result, people without close connections to the art world who are in need of a paintings conservator have no easy means of finding or evaluating the qualifications of certified conservators. This situation translates into a low percentage of membership who wish to pursue certification, in spite of the high standards that ABPR conservators practice and relay to their clients. In contrast, BAFRA has a massive publicity program devoted to the welfare of the heritage, heritage owners, and its own members. The group takes part in trade fairs and has strong relationships with major antique dealers associations, leading auction houses, art loss tracking organizations and insurance and loss adjusting industries. Both BAFRA and ABPR have strong relationships with the Museums and Galleries Commission, and the Museums Association and is a founding member of the Conservation Forum with strong ties with

UKIC. BAFRA has a strong commitment to education through eight affiliated colleges, the development of National Vocational Qualifications (described below) and its own student section. The group holds an annual program of public seminars and conferences which address the historical and technical aspects of the furniture conservator-restorer's and furniture historian's interests. The result has been success in convincing the owners or stewards of antique furniture that BAFRA will provide quality conservation referrals, and this success, in turn, has produced an incentive for furniture conservators in private practice to become certified. The recent increase in the student section is further indication that the number of certified conservators will continue to rise.

The great majority of the certified members of the furniture and paintings groups are in private practice. Michael Barrington chair of BAFRA; states that their group would welcome museum employees into membership but there is little incentive because museum employees see no personal benefit. He also notes that he doubts whether today, unlike their predecessors of the 1970s and 1980s, all museum furniture conservators would qualify in the areas of hand/craft skills, furniture design and construction which BAFRA regards as of paramount importance to the professional furniture conservator-restorer. He also believes that while most of the larger museums look after their own furniture collections, many of the smaller ones seek the services of BAFRA members. Most of the good furniture, he says, now goes to BAFRA accredited members, and it is significant that public inquiries to the larger museums about such work are generally referred by them to BAFRA.

Both the paintings and furniture groups cite achieving an equal standard of assessment as problematic. The furniture group is considering a decrease in its small pool of 12 assessors to facilitate more conformity, but this action would increase the cost for the organization because assessors would have

greater distances to travel and might charge fees for their time. The APBR also believes that achieving a uniform standard may not be possible, but it has not modified its system of review.

Archives

In 1987, the Society of Archivists opened its membership to a broader audience in order to include those who were interested in the field but did not necessarily function as professional archivists. Certification (or "registration") was established as a way to distinguish among professional archivists, conservators and records managers within the membership. Initially, certification for conservators required completion of the society's in-service training and distance learning program, along with a minimum of two years spent working in the field. Five years ago another certification route was introduced, so that a conservator could become certified without completion of the society's training program if he or she can show at least 10 years of experience in the field (including higher education) and submit a portfolio of work with evidence of other training. The criteria now include three years of practical experience, evidence of continued professional development and a detailed reference from a certified member with significant knowledge of the applicant's work

The result has been success in convincing the owners or stewards of antique furniture that BAFRA will provide quality conservation referrals, and this success, in turn, has produced an incentive for furniture conservators in private practice to become certified.

and professionalism. In addition, the assessor may visit the applicant's studio or workplace. Since 1996 all applicants for certification have been required to submit a preregistration application three years prior

to formal review of a portfolio. Most of these applicants will have recently completed the society's training program when they preregister. During this three-year waiting period after graduation but before submission of the portfolio the applicant is required to participate in activities which continue professional development. These activities are documented through the accumulation of 12 credits earned by attending short courses, doing private study or research, taking an office in the society, giving a paper or poster, and so forth. The applicant also declares a referee when submitting a preregistration. This individual is supposed to observe the activities of the applicant during the three-year period and to report to the society as needed. The application fee is now £25. The Preservation and Conservation Group of the Society of Archivists has 240 members, 95 of whom are conservators, 35 of whom are certified (35 percent).

The society is now in the process of evaluating a formula for calculation of work experience in a way which does not disadvantage those who work on contract. Although virtually all certified conservators presently work for institutions, the society expects that more archival conservators will be working privately or on short term contracts in the near future.

Certification within the Society of Archivists has evolved from "time served" standard in education and experience to a "competence assessed" in education and experi-

ence, plus an examination. This evolution was envisioned from the beginning to allow the scheme to gradually become more rigorous. Now, 12 years later, certification has developed into a detailed examination of professional competence, as originally planned.

Stained Glass

The British Society of Master Glass Painters accredits studios rather than individuals, based upon the qualifications of the owner. Since 1994 BSMGP has accredited 31 studios out of a possible 500. The Stained Glass Association of America has borrowed its scheme and for the last 18 months has operated an accreditation program called Restoration Certification Program for studios rather than individuals. So far it has accredited one studio in the United States.

Both groups require descriptions of three projects, accompanied by photographic documentation, résumés of all craftspeople employed by the studio, and visits by the assessment committee to the project sites if needed. Applicants can apply for accreditation in one or more of six categories of increasing complexity from category 1 (plain lead glazing) to category 6 (single and multilayered windows, stable and unstable paint and or glass). The requirements for written and graphic documentation increase with more complex categories. The accreditation must be renewed every two years, however, it is not clear whether a completely new set of projects must be presented every time.

The British organization reports that there has been a great deal of hostility to the system from the studios themselves and from allied professionals such as architects. In Britain, the category descriptions are under review, and a temporary moratorium has been placed on new applications.

Museum Training Institute

Founded in the late 1980s, the Museum Training Institute provides

assessment of conservators as part of the Department of National Heritage, a non-governmental organization with governmental funding. The MTI intended to develop National Vocational Qualifications (NVQs) with unambiguous standards and equitable work activity definitions. This voluntary method of assessing competence in the work place was designed to be defined by the employer as a way to provide qualifications directly relevant to the needs of industry. These NVQs have been or are being developed for all aspects of museum work and exist for many other occupations and professions including civil engineers and osteopaths. During the development phase of the conservation NVQs in the early 1990s conservators defined conservation tasks, and their work resulted in Occupational Standards of Competence. These standards form a valuable and unique resource for assessing the competence of conservators in an unambiguous manner. These standards were developed by questioning assessors for ABPR, BAFRA, the Society of Archivists, BSMGP and conservators from UKIC and IPC about what they look for when assessing conservation performance. The results formed the basis of the performance standards upon which the NVQs have been based.

These standards form a valuable and unique resource for assessing the competence of conservators in an unambiguous manner.

The standards are written generically for no particular specialty within conservation. Individuals are assessed as specialists in particular fields through a system of using specialist assessors who can judge whether the work is appropriate. For example, in Element E6.2 (Identify Risk Factors and Problems for Items Presenting Complex Problems), the performance criteria are given as:

NOTICE TO ANNUAL MEETING ATTENDEES:

If you attended the AIC Annual Meeting in June and have not completed your evaluation form, please mail or fax it (fax: 202-452-9328) to the AIC office as soon as possible. If you need a copy, it can be found on the AIC web site at <http://palimpsest.stanford.edu/aic> under the annual meeting section.

- (a) the condition of the items is accurately identified and recorded in the appropriate format
- (b) the vulnerability or instability of the items are determined
- (c) the nature and causes of any changes to the item are clearly identified and evaluated
- (d) examination of the items is appropriate to its key aspects and the resources available.
- (e) the examination techniques used are capable of determining all risk factors and problems
- (f) risk factors and problems associated with the items and their use are clearly identified and information on them passed to the appropriate people
- (g) agents of deterioration and physical weakness are identified as accurately as possible.
- (h) risk factors and problems requiring new or unusual solutions are fully explored
- (i) relevant people are consulted on risk factors and problems which require further investigation
- (j) relevant information is clearly documented and disseminated as appropriate.

Interestingly, evaluation of specialist information is based upon assessor opinion, just as in the BAFRA and ABPR, with its inherent difficulties in achieving equal standards of assessment. NVQs have the advantage of wide recognition by the general public because they relate to terms and equivalencies used to define achievement in other professions. However, conservators must be employed by a museum or private firm as a prerequisite for NVQ candidacy.

To achieve an NVQ the candidate performs and documents a series of activities as part of his or her job as a museum conservator. These activities are prescribed in a series of guides which offer mandatory and optional activities. The process may take a year or two, and the conservator is periodically assessed by a conservator in the same specialty as the candidate. The assessor may observe the candidate, look at written material he/she normally produces, examine a portfolio, or require participation in

simulations with special written material.

Achievement of an NVQ does not constitute certification because there is no threshold for application other than employment at a particular institution or firm. This achievement is considered an award that cannot be negated by poor performance. As a result, the NVQs are not well received or understood by the conservation community as a whole. For example, the Institute of Paper Conservation's offer of scholarships to its members to do the NVQs yielded only one inquiry. However, work done to produce the Occupational Standards of Competence provides an important benchmark.

United Kingdom Institute for Conservation (UKIC) and the Institute for Paper Conservation (IPC)

The United Kingdom Institute for Conservation (UKIC) and the Institute for Paper Conservation have been studying the possibility of certification of their members for two years. There is general consensus among these organizations that it is very confusing to the public to have many different organizations offering certification for conservators, but no solutions have been offered at this time. It is not yet clear how they will use existing NVQ standards, or how they will mesh with other groups already offering certification.

In 1997 the general membership of UKIC approved a proposal for certification through a category designated Professional Associate (PAUKIC). Initially, there was a proposal for a Professional Fellow (PFUKIC) category, but it was withdrawn because the largest number of current UKIC members would only be eligible for PAUKIC. There are no planned requirements with regard to specified educational background or prescribed number of years of experience because the organization feels that sound criteria for proving competence will include all competent, qualified

individuals. Planning for the qualification criteria includes such considerations as acceptance of individuals in diverse conservation roles such as conservation management. An applicant for the PAUKIC would be evaluated through assessment of written material supplied by the candidate and referees. All candidates and members would maintain a continuous professional development log (CPD) which would be called in for assessment to ensure that the member had a record of his/her awareness of technical and professional developments in the field.

Five categories for assessment have been identified:

- assessment of the object,
- assessment of yourself,
- assessment of context/operating environment
- assessment of business environment, and
- assessment of ethics/professional issues.

In addition, there are plans for a "grandfather clause" to encourage well-established conservators to become certified and to quickly create a large pool of qualified individuals. Recommendations under consideration are for those with more than 10 years experience to qualify through a self-assessment process, with supporting references, as governed by the same criteria for competency. This route would be available for a restricted period of time, after which all applicants would be required to undergo the normal peer assessment.

The UKIC has estimated that £28,000 are needed for development of criteria, assessment and disciplinary action methods and

Continued on page 21

Correction

The e-mail address for Edwin M. Extract of the exhibiting company Ocean Optics listed in the 1998 AIC Annual Meeting Program is incorrect. The correct e-mail address is [REDACTED]

THE 26TH AIC ANNUAL MEETING



Above: AIC President Jay Krueger with Richard Krimm, recipient of the Forbes Medal. Mr. Krimm recently retired from FEMA where he spearheaded activities regarding cultural property.

General session speaker Nelly Peralto Moreno from Ecuador (left) and Amparo Torres, Library of Congress



Above: Discussion at the Electronic Media Special Interest Group session



Left: Exhibit Hall in action



Meeting of the specialty group chairs and treasurers with Kate Garland, AIC Board of Directors.

Panel discussion after general session on response issues.



From left to right: Jean Portell; Lynn Nicholas, keynote speaker and author of *Rape of Europa*; and Jane Hutchins, moderator

From left to right: Catharine Hawks, coordinator of the general session on response; Alan Farancz, moderator of general session on response; and Katharine Untch, 1998 AIC program chair.



Membership News

New Professional Associates Named

The Membership Committee is pleased to announce the following new Professional Associates.

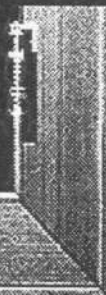
Paula Artal-Isbrand
Peter S. Champe
Mary A. C. Jablonski
Patricia O'Regan
Mark B. Pollei

Superior Spring- Stretchers

The only constant-tension stretcher with a built-in mechanism for alleviating stresses caused by changes in relative humidity.

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fax: (312) 944-5479



FUNDING DEADLINES

AUGUST 1, 1998

Fulbright Scholar Program, Council for International Exchange of Scholars

AUGUST 3, 1998

National Endowment for the Arts, Heritage and Preservation. For projects starting no earlier than April 1, 1999

SEPTEMBER 14, 1998

National Endowment for the Arts, Education and Access. For projects starting no earlier than April 1, 1999

OCTOBER 1, 1998

National Endowment for the Humanities, Summer Stipends. Tenure must cover two full and uninterrupted months between May 1 and September 30, 1999

OCTOBER 30, 1998

IMLS Museum Assessment Program (MAP) I. Museum grants of technical assistance for institutional assessment.

DECEMBER 4, 1998

IMLS Conservation Assessment Program (CAP). Provides museums with an alternative source of a general conservation survey.

FEBRUARY 26, 1999

IMLS Museum Assessment Program (MAP) III. Grants of technical assistance for a public dimension assessment.

MARCH 12, 1999

IMLS Museum Assessment Program (MAP) II. Grants of technical assistance for collections management assessment.

NO DEADLINES

GETTY GRANT PROGRAM: Conservation Training Grants (Training of Mid-career Professional Conservators and Training Programs); Conservation Survey Grants; Conservation Treatment Grant

KEEPERS PRESERVATION EDUCATION FUND: Students enrolled full- or part-time in institutions of higher learning are eligible. Examples of previously funded preservation activities are: attendance at meetings, special book purchases, domestic and foreign study travel, publications, and tuition.

FOR MORE INFORMATION ON FUNDING:

American Academy in Rome, (212) 751-7200; fax: (212) 751-220

American Association of Museums (AAM), Museum Assessment Programs (MAP), (202) 289-9118.

Council for International Exchange of Scholars, (202) 686-7877

Getty Grant Program (GGP), (310) 440-7320; (310) 440-7703

Heritage Preservation (formerly NIC), (202) 625-1495

Institute of Museum and Library Services (IMLS), (202) 606-8536

Keepers Preservation Education Fund, (703) 548-5477

National Endowment for the Arts (NEA), (202) 682-5442

National Endowment for the Humanities (NEH), Division of Public Programs, (202) 606-8267; Division of Preservation and Access, (202) 606-8570, fax: (202) 606-8639

National Historical Society, (703) 779-8338; fax: (703) 779-8342

Smithsonian Institution, Museum Studies Program (202) 357-3101; fax: (202) 357-3346

William Morris Society, (202) 745-1927; biblio@aol.com

Wolfsonian, (305) 535-2626; fax: (305) 531-2133

Woodrow Wilson International Center for Scholars, (202) 357-2871; wcfel-low@sivm.si.edu

Report of the Conservation Archives Placement Liaison

Archives were a major topic of discussion at the January 24 meeting of the Internal Advisory Group, in response to an excellent memorandum, which was prepared by Hilary Kaplan. It focused on the need for a records retention policy for the administrative records of AIC and for the creation of a permanent archives for records of enduring value. The departure of Sarah Rosenberg and the arrival of new administrative staff in the central office, coupled with the increased volume and complexity of the records (both paper and computer files), make these needs even more pressing.

Because of my election to the position of AIC treasurer, I will be resigning from the appointed position of conservation archives placement liaison. As the AIC Board considers a new appointment, I hope it will also consider expanding the charge to include the AIC archives. The logical candidate should be a member of the Archives Interest Group.

At the IAG meeting in June, I presented a draft of a brochure on how conservators in private practice can deal with their records. I will be pleased to work with the next conservation archives placement liaison and the AIC staff on editing this draft for publication.

I hope that the new focus on creating an AIC archives, together with the publication of a brochure, will inspire a renewed interest in the history of our organization and our field.—Nancy Carlson Schrock

Upcoming Award Deadlines

Reminder! Kress Fellowship Deadline Is November 2

Kress Fellowships allow release time from work obligations to prepare book-length manuscripts on topics which will fill critical lapses in the published conservation literature. Three \$18,000 fellowships will be awarded for 1999. All AIC Fellows and PAs are eligible to apply. Guidelines and application forms were mailed in June; call the AIC office at (202) 452-9545 to request an additional copy.

AIC/Heritage Preservation Joint Award for Outstanding Commitment to the

Preservation and Care of Collections

AIC and Heritage Preservation are pleased to announce their new Joint Award for Outstanding Commitment to the Preservation and Care of Collections. This award will be presented annually to an organization that has been exemplary in the importance and priority it has given to conservation concerns, and in the commitment it has shown to the preservation and care of its cultural property.

Anyone may send a letter of nomination. Nominees should meet the following selection criteria:

1. The nominee should be a not-for-profit organization of any size responsible for cultural property, which may include collections, historic sites, and structures. Cultural property is defined as material that may be artistic, historic, scientific, religious, or social and is an invaluable

and irreplaceable legacy that must be preserved for future generations. Collections can include fine arts, library and archival materials, natural history, natural science, musical instruments, textiles, technology, archaeology, ethnography, and photography.

2. The nominator should provide evidence of the nominee's sustained commitment to the preservation and care of its collections through description of its conservation and preservation activities, special programs, and involvement of conservation professionals in decision-making processes.
3. Providing evidence of how the nominated organization has broadened its community's understanding of the goals of conservation and the importance of preserving cultural property through its conservation activities can strengthen an application.

The proposer can be any individual within or outside the organization. Any organization can act as its own proposer. Additional letters of support are welcomed and visual documentation (e.g., color slides, black-and-white photographs) is encouraged. All nomination materials, including letters of support, must be postmarked by November 16, and sent to the AIC office at 1717 K St., NW, Ste. 301, Washington, DC 20006.

Gaylord Award Deadline

The application deadline for the Gaylord Brothers Collections Conservation Award is November 16. The award consists of a \$1,000 grant and an all-expense-paid trip to AIC's 27th Annual Meeting in St. Louis, Missouri, in June 1999. The grant is for individuals engaged full-time in the conservation of library or archival collections (books, paper, or photographic materials). Applicants must describe how they would use the

\$1,000 grant to improve their ability to care for their collections. Fundable activities include workshops, seminars, courses, short-term internships, or conferences on conservation topics. The grant may be used for tuition, registration fees, travel, or accommodations. Review criteria include the quality of the proposal, qualifications of the applicant, and potential impact of the proposal on the collections in the applicant's care. For application forms, contact Gaylord Brothers, Collections Conservation Award, P.O. Box 4901, Syracuse, NY 13221-4901; (800) 448-6160.

1999 Gettens Award Nominations

The AIC board is accepting nominations for the 1999 Rutherford John Gettens Award for outstanding service to AIC. Guidelines and nomination forms are available from the FAIC office at (202) 452-9545. The deadline is November 16.

1999 Keck Award

The Sheldon and Caroline Keck Award recognizes a sustained record of excellence in the education and training of conservation professionals by an AIC Professional Associate or Fellow. Candidates should have readily accepted mentoring roles and regularly provided advice, consultation, and encouragement to beginners, nonacademic trainees with high craft skills, practitioners, or student conservators at all levels.

Guidelines and nomination forms are available from the FAIC office at (202) 452-9545. The deadline is November 16.

University Products Award Deadline

Nominations are due by November 16 for the University Products Award for Distinguished Achievement in Conservation of Cultural Property, which recognizes the accomplishments and contributions

of a conservation professional who has advanced the field of conservation and has, through sustained effort, furthered the cause of conservation through public outreach and advocacy. The award will consist of a plaque, \$5,000, and up to \$500 to defray travel expenses to AIC's Annual Meeting, where the award will be presented. Nominations will be accepted from the membership. The candidate must (1) be an AIC Fellow or PA; (2) have at least 20 years of experience in the field of conservation; (3) have made valuable contributions to the field through treatment projects, research, innovative techniques and inventions, creation of conservation-related programs, and/or publications; and (4) have actively furthered the cause of conservation through public outreach and advocacy. For nomination forms, contact the AIC office at (202) 452-9545.

Deadlines for SOS! Awards Near

Deadlines for 1998 Save Outdoor Sculpture! Awards are approaching. Applications for SOS! Assessment Awards and SOS! Maintenance Training Awards will be accepted through November 1, 1998. Assessment Awards provide

funds to hire a professional conservator or art historian to conduct a condition assessment or scholarly research of outdoor sculpture. Maintenance Training Awards help promote volunteer participation by funding the professional training of teams of adults, youth, and government personnel to maintain sculpture in their community. Call 888-SOS-SCULP for an application or more information.

Regional Guilds

LACA

Marlene Jaffe used the AIC's traveling slides for a talk, "Art Collecting Is Serious Business: The Owner's Responsibility." The talk was co-sponsored by the Louisiana Art Conservation Alliance and Neal Auction House. The presentation took place at the auction house and used objects from the auction house gallery. Jaffe also gave a lecture at the Louisiana Association of Museums' conference in Lafayette, Louisiana entitled "Can Museum Exhibits Be the Wave of the Future in the Tourism Market?"

Health and Safety Guides

The Health and Safety Committee is pleased to present the first of a series of publications designed to help AIC members understand significant health and safety issues related to conservation. These issues were identified in a recent AIC survey (see *AIC News* March 1998, vol. 23 no.2 and May 1998, vol. 23 no. 3) as being important to the membership. We hope you will find these publications useful in your daily work. The contributions are meant to be "pull out" documents that can be collected in a three ring binder for easy access and updating. This first offering is a Health and Safety Bibliography and Technical Resource List for Conservators. We hope to update these listings periodically. These publications will also be available on the AIC web site at <http://www.palimpsest.stanford.edu/aic/health>

Please forward comments about this publication to committee chair, Catharine Hawks at [REDACTED]

SERCA Meeting Postponed Due to Nashville Disaster

Efforts to hold the Southeast Regional Conservation Association's (SERCA) 1998 meeting were thwarted by the tornado that swept through Nashville on the afternoon of April 16. Extensive property damage and accompanying angst experienced by Nashville's conservation community prompted the cancellation of the meeting. A number of SERCA members volunteered to assist in recovery efforts, but Nashville area personnel had the situation well under control. The SERCA Board expects to reschedule the meeting for late 1998 or early 1999.

SERCA Receives Disaster Planning Grant

One of Southeast Regional Conservation Association's (SERCA) chief interest is to assist caretakers of cultural property in effectively responding to disasters. The ultimate goal is for each collecting institution in the Southeast to have a realistic emergency preparedness plan. SERCA is pleased to report that its grant proposal to the Georgia Historical Advisory Records Board (GHRAB) for a model project to identify all cultural property within the state of Georgia to determine disaster preparedness needs has been accepted. Based on a plan devised by John Mase-man and Rustin Levenson for Florida, this grant will fund the first phase of a two-part program to survey cultural property for risk assessment and to accumulate information needed for coordinating disaster response. A second phase of this project will analyze survey data through the design and implementation of a relational database. SERCA hopes that this venture will help bring it a step closer to facilitating disaster preparedness and response activities in the Southeast. For more information about this project or SERCA, please contact Hilary A. Kaplan, Conservator, Georgia Department of Archives and History, 220 Central Ave., Atlanta, GA 30334; (404) 651-8471; fax: (404) 651-8471;

Upcoming AIC/FAIC Board and IAG Meetings

Board Meetings

The AIC/FAIC Board will meet in Washington, D.C. on October 22, 23, and 24, 1998; and January 28, 29, and 30, 1999.

An AIC/FAIC Board meeting has been tentatively scheduled for March 18, 19, and 20, 1999. The location has yet to be determined.

The June AIC/FAIC Board meeting will take place on June 7, 1999, in St. Louis at the 27th Annual Meeting.

Advisory Council

The Advisory Council will meet on Friday, October 23, 1998 in Washington, D.C.

Internal Advisory Group

The IAG will meet on Saturday, January 30, 1999, in Washington, D.C.

STORIED WINDOWS

The Art Institute of Chicago's Department of Prints and Drawings is presently researching and cataloguing the 160 Tass-Windows Posters of Russia's Great Patriotic War (1941-45) in the collection. We would like to know of any collections within which they are now housed, and how they entered these collections. Also any conservation/preservation information would be greatly appreciated.

Please contact Peter Zegers, Research Curator at [redacted] or Harriet Stratis, Conservator of Prints and Drawings at [redacted] fax: [redacted]

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SPECIALTY GROUPS

ARCHITECTURE

NEW PROGRAM CHAIR: We would like to congratulate Joe Oppermann on their election as the 1998-99 program chair of ASG. We will all look forward to his contributions to next year's meeting.

EMAIL DISTRIBUTION LIST:

Well, we are finally coming into the electronic age. Molly has been working hard on the asglist, the e-mail distribution list of the Architectural Specialty Group. The purpose of this list is to provide an electronic means for ASG members to post questions, reply to their colleagues' questions, and provide general information related to conservation of the built environment. Postings can be about materials, research, treatments, resources, consultant referrals, RFQs, RFPs, general (but germane) professional announcements, etc. All postings should be group-appropriate and brief.

The asglist has been generously sponsored by Stanford University's majordomo list server. Our connection to that server has been made possible through Walter Henry of the Stanford University Libraries Conservation Department. As many already know, Walter also manages the Conservation DistList and the Conservation OnLine (CoOL) web page which, in turn, hosts the AIC site, including our architectural specialty group web page, as well as other conservation-related organizations. We are indebted to him for providing these services.

Subscriptions are free, but are only open to those members in good standing with AIC and its Architectural Specialty Group. Subscriptions must be requested and a subscriber must agree to follow standard professional internet etiquette (no individual messages, no foul language, no intimidation, no commercialism, etc.) This is a "managed" list so any improper postings will be filtered out and those who attempted to post the message will be contacted or unsubscribed from asglist. This is standard practice when managing electronic distribution lists.

To Subscribe or Unsubscribe

Subscribing and unsubscribing must be done from your e-mail account that will receive asglist postings.

To subscribe, send mail to: [redacted]
[redacted] Include in the body of your e-mail message: subscribe asglist.

To unsubscribe, send mail to: [redacted]
[redacted] Include in the body of your e-mail message: unsubscribe asglist.



If you have a problem, contact [redacted]

Posting a Message

To post a message to the asglist, compose your text in the body of your message (as opposed to "attaching" a document or heaven forbid,

attaching an image) and address it to: [redacted]

[redacted] It is important that your posting have an accurate subject title, then the message will pop up in the right places when someone runs a search for that subject later on.

Replying to a Message

You have two choices when replying to another person's posting. If your response is not appropriate to the whole list, you can reply to the original posting directly by sending a message to the e-mail address (cut and paste or just type it into your "New Message" box). If your response is appropriate for everyone on the whole list to read (most of your responses will be list-wide), then respond with text in the body of your message (again, no attachments) and send it to: [redacted]
[redacted] Note that replies are automatically sent by majordomo to be distributed to the entire list—in other words, note that if you use your Reply function to respond to a posting, your message will go to the whole asglist.

ARCHIVES: The asglist postings and responses are archived and searchable by subject using a full text search engine. The archives are password-protected; you will be given your password within a few days of subscribing to the asglist. The word "password" and the actual password will not be used in the same message so expect a somewhat cryptic, but understandable message. The ASG archive is linked to CoOL and can be found at: <http://palimpsest.stanford.edu/byform/mailling-lists/asglist>

Anyone wishing to add to this column with ASG information and news can contact Mary Jablonski at

[redacted] or Molly Lambert [redacted]

[redacted] —Molly Lambert, Chair, [redacted]

[redacted]; fax: [redacted]

BOOK AND PAPER

BOARD CHANGES: The new Book and Paper Group officers are Nancy Purinton, assistant chair, and Jane Klinger, assistant program chair. Alison Luxner will continue in her second year as secretary/treasurer for the group. Many thanks to Michele Hamill and Kenneth Grant who agreed to run in this year's election and for the work of the Nominating Committee headed by Walter Henry. Shannon Zachary, Nancy Ash, and Faith Zieske willingly agreed to serve on the new Nominating Committee, to be headed by our outgoing chair, Mary Lynn Ritzenthaler.

REPORT ON THE 1998 PROGRAM: Eleanor Stewart, program chair, and Nancy Heugh, assistant program chair, worked very hard to put together a stimulating one-and-a-half-day program for the annual meeting of BPG and we are very grateful for their efforts in selecting a wide range of papers, many of which complemented the disaster preparedness, response and recovery theme of the general session. Maria Grandinette and Randy Silverman, who jointly head the Library Collections Conservation Discussion Group, also deserve our congratulations in organizing an interesting afternoon meeting which focused on the history and conservation of paperback books. The Archives Discussion Group, facilitated by Hilary Kaplan, met earlier in the week to continue their very useful discussion from the 1997 AIC meeting of issues relating to surface cleaning.

CALL FOR PAPERS: This is the first call for papers for the BPG session of the 1999 AIC Annual Meeting in St. Louis. In conjunction with the Photographic Materials Group part of the program will be devoted to albums and scrapbooks. Abstracts (minimum 200



words) should be submitted by October 1 to Nancy Heugh, BPG Program Chair, [redacted] Kansas City, MO 64171; [redacted] fax: [redacted]; [redacted]

OTHER BUSINESS: The BPG has recently been asked to sponsor the May 1999 issue of *AIC News*. This means that one or more BPG members will be responsible for writing the lead article for that issue, to be submitted to Lisa Goldberg, editor of *AIC News*, by March 15, 1999. If anyone has any ideas about topics that would be of interest to the AIC membership please contact me with your suggestions. The BPG board will be discussing plans for the proposed article in the coming months and would welcome your input, both in terms of ideas and offers to participate in the writing process! Please let us know how you think the group would be best represented in this effort. I would also like to report that Robert Espinosa, head of the BPG Publications Committee, was invited to represent all of the specialty groups on the AIC Publications Committee, which is chaired by Barbara Appelbaum. The AIC committee is working towards making some changes and improvements to all our various publications and is anxious to get input from the different specialty groups. Robert will be reporting to the BPG board about his work on the AIC committee over the next few months and we will, in turn, keep you informed about any developments that may affect the organization and/or content of our own publications.—Abigail Quandt, Chair, Walters Art Gallery, [redacted] Baltimore, MD, 21201; [redacted] ext. [redacted]; fax: [redacted]

CONSERVATORS IN PRIVATE PRACTICE

BOARD CHANGES: The CIPP Board of Directors is pleased to announce the results of our most recent election: vice-chair: Helen Alten; secretary: James Moss; directors: Diana Dicus and Alexandra O'Donnell; Nominating Committee: Meg Loew Craft (chair), Marilyn Kemp Weidner, and Karen Yager. We congratulate the electees and wish them well as they carry on the business of CIPP. Our sincerest thanks go to all who were willing to run for office. We especially want to acknowledge the superlative work of the outgoing Nominating Committee for having assembled such an outstanding list of candidates.



As outgoing chair of CIPP, I would like to take this opportunity to mention what a pleasure it has been serving in this group for the past four years. I have seen many changes in the way the CIPP board functions and am certain that, given the internal organization that has taken place, CIPP has now become a vital specialty group whose effectiveness will continue to flourish.

I am confident that our new chair, Nancy Davis, will direct the incoming board's activities well, and I hope she and the new board find pleasure and purpose in their tenure.—Genevieve A. Baird, CIPP Chair, [redacted] Georgetown, CA, 95634; [redacted]

OBJECTS

1998 ANNUAL MEETING: The Objects Specialty Group held its annual meeting on Saturday, June 6, 1998, during the AIC Annual Meeting at the Crystal Gateway Marriott Hotel in Arlington, Virginia. In keeping with the theme of the general session—"Disaster Preparedness, Response, and Recovery"—the focus of OSG presentations was on the recovery of three-dimensional artifacts involved in some sort of disaster situation. The OSG column in the September issue of this newsletter will cover the presentations and report on the events of the OSG business meeting in greater detail. As chair of OSG, I would like to thank the OSG program chair, Julie Reilly, for her diligence in setting up this program, which dovetailed so nicely with the overall theme of the week.

NEW CHAIR: As of the June meeting, Julie is now the incoming chair for the Objects Specialty Group, and I would like to encourage all OSG members to contact Julie whenever they wish to place information in this column that would be of importance to the membership at large. Julie can be reached at the Gerald R. Ford Conservation Center, 1326 S. 32d St., Omaha, NE 68108; (402) 595-1180; fax: (402) 595-1178.

THANK YOU: I would also like to thank Katharine Untch who served the OSG as treasurer for the last two years (1996-98)—a job that is vital to the health of our organization and yet, because the position takes place "behind the scenes," does not always receive the recognition it deserves. Katharine has worked diligently for two years keeping a close eye on our income and expenditures while simultaneously acting as program chair for this year's AIC general session on "Disaster Preparedness."

ELECTION RESULTS: On behalf of OSG, I would like to welcome Emily Kaplan as the new OSG program



chair for 1998-99, and Nancy Buschini as the OSG treasurer and secretary for 1998-2000. Emily is currently assistant conservator at the National Museum of the American Indian and will be in charge of putting together the OSG program for next year's annual meeting, which will be held in St. Louis, Missouri. Nancy is the associate conservator of objects and sculpture at the Straus Center for Conservation, Harvard University Art Museums.

I would like to thank the OSG Nominating Committee for putting forth this year's slate of qualified candidates, and I would like to thank the candidates for being generous with their time and being willing to serve their organization in this way.

POSTPRINTS: By now all OSG members should have received their own copy of the 1997 OSG *Postprints* (fifth volume) from last year's San Diego meeting. For those who are not OSG members, the *Postprints* (which focused on two themes—"Revisiting Old Treatments" and "Objects with Inherent Vice") can be purchased through the AIC office for \$15 for non-OSG members and \$20 for non-AIC members. All presentations given at that session are published in this fifth volume of the *Postprints*.

OSG WEB PAGE: Jessica Johnson and Craig Deller of the OSG web page Task Force report that they are nearing completion on a mock-up of an OSG web page. For more information, contact Jessica Johnson at [REDACTED] —Ingrid A. Neuman, Outgoing OSG Chair, Berkshire Art Conservation, [REDACTED], Williamstown, MA 01267; [REDACTED] (tel. and fax); [REDACTED]

PAINTINGS

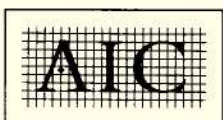
NEW CHAIR: By the time this column appears in print, Rob Proctor will have assumed the PSG chair position. Rob has recently moved from the Washington, D.C., area to Houston. His new address is [REDACTED] Houston, TX 77009. I wish to express my thanks to Rob for overseeing the production and distribution of the 1997 PSG *Postprints* and also to Isabelle Tokumaru for managing the PSG secretary/treasurer duties. Isabelle continues in this position for another year. It has been a pleasure serving as chair for PSG for the past two years, and I deeply appreciate the help I have received from various members.

PAINTING CONSERVATION CATALOG: Volume 1 ("Varnishes and Surface Coatings") of the *Painting Conservation Catalog* has now been distributed to current PSG members. The response from all who received it has been



overwhelmingly positive. Wendy Samet, Sarah Fisher, and all the contributors deserve a round of applause for this monumental achievement. The production of this volume was made possible with generous support from the Samuel H. Kress Foundation. Currently, about 300 extra copies are still available through AIC. **REMINDER:** Anyone who would like to contribute an idea or observation to the second volume ("Stretchers, Strainers, and Mounting") is encouraged to contact Barbara Buckley at [REDACTED]

1999 AIC/PSG SESSION: If you are interested in submitting an abstract for a talk at the AIC Annual Meeting next June, please send it to Rob Proctor. The deadline is October 1, 1998. —Kenneth Bè, PSG Chair, Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106; (216) 421-7340; be@cma-oh.org



HEALTH AND SAFETY

G U I D E S

July 1998

1 / 1

The Health and Safety Committee has compiled resources related to regulatory, research, and toxicological information that we believe conservators will find useful in their work. This document includes a list of relevant books, selected because of reference information that can assist conservators as they evaluate specific workplace hazards. It also provides URLs for accessing professional and standards/reference organizations, as well as pertinent government agencies on the Internet.

The Bibliography and Technical Resource List are meant to be reference guides, helping conservators to navigate the existing literature as it pertains to health and safety hazards and general legal requirements. While every effort will be made to update these listings as needed, the Committee cannot guarantee that every address published here will be accessible or current. Our intent is to make important health and safety information accessible to the entire AIC membership, giving individual conservators the tools by which they can begin to answer some of their own health and safety questions.

—Hilary A. Kaplan, Conservator, Georgia Department of Archives and History, 330 Capitol Ave., Atlanta, GA 30334; (404) 656 3554; fax: (404) 651-8471; hkaplan@sos.state.ga.us

HEALTH AND SAFETY TECHNICAL RESOURCES FOR THE CONSERVATOR

ELECTRONIC RESOURCES

This list is intended as a starting point for conservators seeking regulatory, research, or other toxicological information relating to health and safety in the workplace. Internet access has created an ever-changing set of resources, many with multiple links to other useful sites. World wide web sites for organizations and agencies within this list have been included, where available. Although every effort will be made to update the Internet listings annually, we cannot guarantee that every address will be accessible, or still current, in the interim. A few excellent doorways to related sites include:

- ◆ Occ-Env-Med resources at Duke University Medical Center, which administers a web site with occupational health & safety information from many sources, including a link to listings of occupational health clinics, and to many other valuable government and professional

organization sites. Duke also manages a list serve, which is an international forum for clinicians and public health professionals involved in occupational and environmental medicine. Access either through: <http://occ-env-med.mc.duke.edu/oem/index2.htm>

- ◆ *Elements*, an on-line magazine for research in conservation and preservation; has a "Health and Safety Page" at <http://www.b72.com>
- ◆ Conservation OnLine (CoOL) Health and Safety Section at <http://palimpsest.stanford.edu/bytopic/health/>
- ◆ Both ACTS and Center for Safety in the Arts web sites are valuable; see their listings below under "Specialized Consulting Organizations."
- ◆ Christie Communications' Safety Related Internet Resources,

<http://www.mrg.ab.ca/christie/safelist.htm>

- ◆ New Jersey Department of Health and Senior Services Hazardous Substances Fact Sheets at <http://www.state.nj.us/health/eoh/rtkweb/rtkhs-fs.htm>
- ◆ Lab Safety Supply Co.'s "EZFacts" can be ordered by fax or on-line (bypassing ads) at <http://www.labsafety.com/techhelpctr/thcezfacts/ezfintro.htm>

There exist many for-fee publishers of health and safety information on CD-ROM or on-line, which are not listed here to avoid the appearance of endorsement. However, one service is worth mentioning, is accessible through university or medical school libraries, and soon may expand its public domain databases:

MEDLARS, TOXNET, and Grateful Med Databases, managed through the National Library of Medicine, (888) 346-3656.

PROFESSIONAL AND STANDARDS/REFERENCE ORGANIZATIONS

AMERICAN ASSOCIATION FOR LABORATORY ACCREDITATION

656 Quince Orchard Rd.
Gaithersburg, MD 20878
(301) 670-1377

Sources of standards for accreditation and list of accredited laboratories in all scientific disciplines; reciprocal acceptance with Canada.

AMERICAN ASSOCIATION OF OCCUPATIONAL HEALTH NURSES (AAOHN)

50 Lenox Pointe
Atlanta, GA 30324
(609) 848-1000 or (800) 257-8290
Administers a national certification program, and maintains roster, for nurses specializing in the field of occupational health.

AMERICAN BOARD OF INDUSTRIAL HYGIENE (ABIH)

4600 W. Saginaw, Ste. 101
Lansing, MI 48917

(517) 321-2638

<http://www.ABIH.org>

Establishes professional industrial hygiene certification criteria, maintains listing of Certified Industrial Hygienists (CIH), references for accredited college and graduate level degree programs in industrial hygiene.

AMERICAN COLLEGE OF OCCUPATIONAL AND ENVIRONMENTAL MEDICINE (ACOEM)

55 W. Seegers Rd.
Arlington Heights, IL 60005
(708) 228-6850

Locations of occupational medical clinics and clinicians; information on accreditation and training requirements; publishes *Journal of Occupational Medicine*; and other literature resources. See also: Association of Occupational and Environmental Clinics.

AMERICAN CONFERENCE OF GOVERNMENTAL INDUSTRIAL HYGIENISTS (ACGIH)

6500 Glenway, Building D-7
Cincinnati, OH 45211
(513) 742-2020
<http://www.ACGIH.org>

Major consensus-setting organization within the field of industrial hygiene and occupational/environmental safety and health. Source of annually updated recommended exposure guidelines for wide variety of chemical and physical agents (Threshold Limit Values: TLVs). Publishes biological monitoring guidelines, reference materials, training aids.

AMERICAN NATIONAL STANDARDS INSTITUTE (ANSI)

11 West 42nd St., 13th Floor
New York, NY 10036
(212) 642-4915
<http://www.ansi.org>

Source of professional consensus standards often adopted into regulations. Excellent guidance in areas of respiratory protection and ventilation.

ASSOCIATION OF OCCUPATIONAL AND ENVIRONMENTAL CLINICS

1010 Vermont Ave., NW, #513
Washington, DC 20005

(202) 347-4976
<http://152.3.65.120/oem/aoec.htm>
Extensive listing of U.S. clinics by state; related research projects.

AMERICAN PUBLIC HEALTH ASSOCIATION (APHA)

1015 15th St., NW
Washington, DC 20005
(202) 789-5600
<http://www.apha.org>
Leading professional organization for all public health disciplines; includes an occupational health section.

AMERICAN SOCIETY OF HEATING, REFRIGERATING, AND AIR CONDITIONING ENGINEERS (ASHRAE)

1791 Tullie Circle NE
Atlanta, GA 30329
(404) 636-8400
Publishes variety of engineering consensus standards, including widely accepted performance standards for building and laboratory ventilation, and indoor air quality.

AMERICAN SOCIETY OF SAFETY ENGINEERS

1800 E. Oakton St.
DesPlaines, IL 60018
(847) 699-2929
<http://www.asse.org>
Leading professional organization in the occupational safety field; publications, training aids, technical assistance.

BOARD OF CERTIFIED SAFETY PROFESSIONALS

208 Burwash Ave.
Savoy, IL 61874
(217) 359-9263
Establishes professional occupational safety specialist certification criteria, maintains listing of Certified Safety Professionals (CSP).

HEALTH PHYSICS SOCIETY

8000 Westpark Dr., Ste 130
McLean, VA 22102
(703) 790-1745
Leading professional organization in the field of radiation health physics; administers certification

program and maintains list of Certified Health Physicists (CHP).

ILLUMINATING ENGINEERING SOCIETY OF NORTH AMERICA

345 E. 47th St.
New York, NY 10017
(212) 705-7913
Source of consensus standards on illumination levels and devices appropriate to type of building, activity, and task.

NATIONAL COUNCIL ON ERGONOMICS

<http://www.NCERGO.org/>

NATIONAL COUNCIL ON RADIATION PROTECTION AND MEASUREMENTS

7910 Woodmont Ave., Ste 800
Bethesda, MD 20814
(301) 657-2652
Professional consensus organization disseminating information on and recommendations for radiation measurement criteria and guidelines for protection.

NATIONAL FIRE PROTECTION ASSOCIATION (NFPA)

Batterymarch Park, P.O. Box 9101
Quincy, MA 02269-9101
(800) 344-3555
<http://www.nfpa.org>
Source of national fire codes and supplemental explanatory handbooks such as *Flammable & Combustible Liquids Code Handbook*, *Fire Protection Handbook*, and *Fire Protection Guide on Hazardous Materials*.

NATIONAL SAFETY COUNCIL

1121 Springlake Dr.
Itasca, IL 60143
(800) 621-7619
<http://www.nsc.org>
Source of training and information on safety and health issues, including publications.

RADIATION SAFETY AND HEALTH PHYSICS HOMEPAGE

<http://www.sph.umich.edu/group/eih/UMSCH-PS/index.html>

SAFETY EQUIPMENT INSTITUTE (SEI)

McLean, VA

(703) 442-5732

<http://www.SEInet.org>

Leading third party certifier of safety and personal protective equipment; maintains listings of items that have been tested and meet the appropriate product standards (ANSI, ASTM, NFPA, NIOSH, etc.), and the manufacturing facilities met SEI quality assurance requirements.

SPECIALIZED CONSULTING ORGANIZATIONS

ARTS, CRAFTS, & THEATER SAFETY (ACTS)

181 Thompson St., No. 23

New York, NY 10012-2586

(212) 777-0062

ATTN: Monona Rossol

<http://www.caseweb.com/acts/>

ACTS@CaseWeb.com

Health and safety data, lectures, and training related to museums and other cultural activities.

Ms. Rossol serves as consultant to the AIC

Health and Safety Committee.

CENTER FOR SAFETY IN THE ARTS

2124 Broadway, P.O. Box 310

New York, NY 10023

ATTN.: Dr. Michael McCann, Angela Babin

<http://artswire.org:70/1/csa>

e-mail: csa@artswire.org

Source of data sheet series on Museum and Conservation Health Hazards and Controls, numerous publications, consulting and training services, and *Art Hazards News*.

PERTINENT GOVERNMENT AGENCIES

NATIONAL COUNCIL ON RADIATION PROTECTION AND MEASUREMENTS

7910 Woodmont Ave., Ste 800

Bethesda, MD 20814

(301) 657-2652

NATIONAL TECHNICAL INFORMATION SERVICE (NTIS)

Department of Commerce

5285 Port Royal Rd.

Springfield, VA 22161

(703) 487-4650

U.S. DEPT. OF THE INTERIOR, NATIONAL PARK SERVICE

Museum Management Division

P.O. Box 37127, Ste. 580

Washington, DC 20013-7127

(202) 343-8138

Source of *Museum Handbook*. Particularly useful is Part 1, "Museum Collections," and "Conserv-o-gram" series containing safety and health information and practical control recommendations.

U.S. DEPARTMENT OF LABOR

OCCUPATIONAL SAFETY AND HEALTH ADMINISTRATION (OSHA)

200 Constitution Ave NW

Washington, DC 20210

(202) 219-8148

(202) 219-8902 (on-site consultation service)

<http://www.osha.gov>

Consult website for locations of individual area offices and consultation offices; standards and standards interpretation; AOC is a detailed database on chemical hazard information, and new site on ergonomics at <http://www.osha-slc.gov/ergo/>

Promulgates and enforces safety and health regulations for most businesses and industries in the United States. Maintains regional and area offices; many states also manage their own federally-approved occupational safety and health plan. Publishes helpful booklets summarizing standards. Offers free, confidential on-site consultation services to small businesses and organizations.

U.S. DEPARTMENT OF TRANSPORTATION

400 7th St., SW

Washington, DC 20590

(202) 366-4000

(202) 366-0656: Office of Hazardous Materials Transportation

(202) 366-4488: Transportation of Hazardous Materials Hotline

Promulgates and enforces national transportation regulations, including shipment of hazardous materials.

U. S. ENVIRONMENTAL PROTECTION AGENCY (EPA)

401 M St. SW

Washington, DC 20460

(202)260-4700

<http://www.epa.gov> (Consult website for more hotlines on specific environmental topics)

Other useful site:

<http://epa.gov/ngispgm3/iris> (for IRIS, the EPA's database on environmental toxicity of various chemicals)

Administers laws to control/reduce pollution of air, water, and land; regulates use and labeling of pesticides. Administered primarily at state level.

National Pesticide Telecommunications Network is a toll-free U.S. EPA-and-Oregon State University sponsored information service on a wide-variety of pesticide-related subjects, including products, poisonings and emergencies, toxicology, environmental chemistry, safety practices, clean-up and disposal, and laboratory analysis. It is open to the public and professionals. Operating hours are from 6:30 a.m. to 4:30 p.m. Pacific Time.

(800) 858-7378

nptn@ace.orst.edu

<http://ace.orst.edu/info/ntpn>

U.S. GOVERNMENT PRINTING OFFICE (GPO)

Washington, DC 20402-9325

(202) 783-3238

Source of government documents, at reasonable cost. Code of Federal Regulations (Daily *Federal Registers*) can be accessed online at:

<http://www.access.gpo.gov/nara/index.html>

U.S. DEPARTMENT OF HEALTH AND HUMAN SERVICES (DHHS)

Important DHHS agencies include:

1. Agency for Toxic Substances and Disease Registry

2. Centers for Disease Control and Prevention
 - a. National Center for Environmental Health
 - b. National Institute for Occupational Safety and Health

3. National Institutes of Health
 - a. National Cancer Institute
 - b. National Institute of Environmental Health Sciences
 - c. National Toxicology Program

4. National Library of Medicine

These programs are described below, and can be accessed through their individually listed websites, or through the DHHS Home Page (<http://www.hhs.gov>), click on "About HHS," then [HHS Agencies on Internet].

AGENCY FOR TOXIC SUBSTANCE AND DISEASE REGISTRY (ATSDR)

1600 Clifton Rd., NE (E-33)

Atlanta, GA 30333

(404) 639-6204

<http://atsdr1.atsdr.cdc.gov:8080>

Agency maintains health hazard databases, including environmental fate of chemical releases, pesticide profile sheets, and HazDat, the ATSDR's Hazardous Substance Release/Health Effects Database.

CENTERS FOR DISEASE CONTROL

1600 Clifton Rd., NE

Atlanta, GA 30333

(404) 639-8063

<http://www.cdc.gov>

NATIONAL CENTER FOR ENVIRONMENTAL HEALTH

Research on environmental public health issues; access through CDC web site.

NATIONAL INSTITUTE FOR OCCUPATIONAL SAFETY AND HEALTH (NIOSH)

200 Independence Ave., SW, Rm. 317B

Washington, DC 20210

(800) 356-4647; For technical information,

publications or to request a Health Hazard Evaluation of your workplace

(513) 533-8326: For information on health & safety databases

(304) 291-4331: For information on respirators

(513) 533-8241: For locations of Educational Resource Centers

<http://www.cdc.gov/niosh/homepage.html>

Conducts research and training in occupational safety and health issues; certifies respirators; issues health hazard alerts and other publications; conducts health hazard evaluations upon employer or employee request; maintains extensive databases. Funds Educational Research Centers located at many universities across the country, providing training courses and information to employees and employers.

NATIONAL INSTITUTES OF HEALTH

9000 Rockville Pike

Bethesda, MD (and other sites across the nation)

(301) 496-5583

<http://www.nih.gov>

NATIONAL INSTITUTE OF ENVIRONMENTAL HEALTH SCIENCES

Research Triangle Park, NC

(919) 541-3345

<http://ehis.niehs.nih.gov>

Information on adverse effects of environmental factors on human health. Administers the National Toxicology Program, and various databases.

NATIONAL CANCER INSTITUTE

(301) 496-5583

<http://www.nci.nih.gov>

NATIONAL LIBRARY OF MEDICINE

(888) 346-3656

<http://www.nlm.nih.gov>

INTERNATIONAL REGULATORY AND PROFESSIONAL ORGANIZATIONS

CANADIAN CENTRE FOR OCCUPATIONAL HEALTH AND SAFETY

250 Main St., East

Hamilton, Ontario L8N 1H6

Canada

(905) 572-4400 (Technical Assistance)

(800) 263-8276

<http://www.ccohs.ca>

Tripartite (government, industry, labor) organization for development and recommendation of safety and health standards for the workplace; resource organization for publications, fact sheets, training materials; information on occupational medical clinics, professional organizations, and standards throughout all provinces.

INTERNATIONAL AGENCY FOR RESEARCH ON CANCER (IARC)

150 cours Albert Thomas, F-69372

Lyon cedex 08, France

+33(0)4 72 73 84 85

<http://www.iarc.fr>

Agency of the World Health Organization; publishes international consensus documents evaluating hazardous substances relative to ability to cause cancer.

INTERNATIONAL COUNCIL ON RADIATION PROTECTION AND MEASUREMENTS

See National Council on Radiation Protection and Measurements, preceding section, this appendix.

INTERNATIONAL LABOUR OFFICE

4, route des Morillons

CH 1211 Geneva 22

Switzerland

+41 22 799 67 40

Major international resource for research and technical assistance on issues of workplace safety and health. Edits and publishes the standard reference *Encyclopaedia of Occupational Health and Safety*.

**INTERNATIONAL OCCUPATIONAL
HYGIENE ASSOCIATION**

Secretariat: British Occupational Hygiene
Society
Ste. 2, Georgian House
Great Northern Road
Derby, DE1 1LT
United Kingdom
44-332-298-101
Professional organization representing indus-
trial/occupational hygiene interests and

resources world-wide; board member con-
tacts from the following countries: Australia,
Belgium, Canada, Denmark, Finland, France,
Germany, Hong Kong, Italy, Japan, the
Netherlands, Norway, Spain, Sweden,
Switzerland, UK, and US.

INTERNATIONAL SAFETY COUNCIL

See National Safety Council, preceding sec-
tion, this appendix.

**HEALTH & SAFETY COMMITTEE
SUGGESTED READINGS**

SOURCES

Call for catalogs and other information

NIOSH PUBLICATIONS

(800) 35-NIOSH

NSC (NATIONAL SAFETY COUNCIL)

(708) 285-1121

**ACGIH (AMERICAN CONFERENCE OF
GOVERNMENTAL INDUSTRIAL
HYGIENISTS)**

(513) 742-2020, or HYPERLINK
"www.acgih.org" www.acgih.org

**AIHA (AMERICAN INDUSTRIAL HYGIENE
ASSOCIATION)**

(703) 849-8888

**NFPA (NATIONAL FIRE PROTECTION
ASSOCIATION)**

(800)-344-3555

**ACTS (ARTS, CRAFTS, AND THEATER
SAFETY)**

(212)-777-0062

HYPERLINK "www.caseweb.com/acts"
www.caseweb.com/acts

CSA (Center for Safety in the Arts)

See *Arts Hazards News*

AMAZON

HYPERLINK "http://www.amazon.com"
http://www.amazon.com

BEST (A.M. BEST CO)

(201)-439-2200

**ANSI (AMERICAN NATIONAL
STANDARDS INSTITUTE)**

(212)-642-4900.

COLE-PARMER

(800)-323-4340

LABELMASTER

(800)-621-5808

LAB SAFETY SUPPLY

(800)-356-0783

VWR

(800)-234-9300 (Philadelphia)

VAN NOSTRAND REINHOLD

(800)-842-3636

**U.S. GOVERNMENT
PUBLICATIONS**

An organization must first determine if it is regu-
lated under state or federal OSHA rules. State
regulated organizations should contact their
state OSHA for publications and compliance
materials. Those under the federal law should
have sections of the Code of Federal regulations
(CFR) that apply to their work. These are 29
CFR 1900-1910 (General Industry Standards)
and 29 CFR 1926 (Construction Standards).
Source:

1. Call your local OSHA Office for obtaining
copies.

2. Government Printing Office, Superintendent of Documents, P.O. Box 371954, Pittsburgh, PA 15250-7954; (202) 512-1800
3. Lab Safety Supply Co.
Suggested: For general OSHA compliance for small businesses: *OSHA Handbook for Small Businesses*, U.S. Department of Labor, 1993, OSHA No.2209 (revised). (GPO order #029-016-001-441).

GENERAL SAFETY AND FIRE PREVENTION

Best's Safety Directory

A. M. Best Co.

Comprehensive listing of suppliers & manufacturers of safety and health products, includes summaries of pertinent OSHA standards. Published yearly.

National Fire Protection Association

Obtain catalog of the 270 codes. Choose pertinent codes such as:

NFPA#909 Protection Cultural Resources

NFPA#914 Fire Protection in Historic Structures

NFPA#30 Flammable and Combustible Liquids Code.

NFPA#101 Life Safety Code

NFPA #45 Fire Protection for Laboratories Using Chemicals

Three important codes are published in an expanded and annotated handbook version:

Flammable and Combustible Liquids Code Handbook, 1997 ed., NFPA

1996 National Electric Code & Handbook, NFPA

Life Safety Code Handbook, NFPA

Not a code, but an important reference: *Fire Protection Handbook*, 18th ed., 1997, NFPA
accident Prevention Manual for Business and Industry, 11th ed, 3 vols. 1996 National Safety Council

Vol 1: *Administration & Programs*. by Gary Krieger and John F. Montgomery, eds. 11th ed October 1996

Vol 2: *Engineering & Technology*, 11th ed, June 1997

Environmental Management, January 1995

Security Management, Richard W. Lack, ed, June 1997.

Overly detailed for most conservation practices, however it is a standard safety reference.

Ergonomics: A Practical Guide, 2d ed. 1993
National Safety Council

ANSI standards for performance of safety and protective equipment. For example, ANSI Z358.1-1990 for eye wash fountains and emergency showers or ANSI Z87.1-1989 for face and eye protection. Available from ANSI,

INDUSTRIAL HYGIENE/ OCCUPATIONAL HEALTH

Fundamentals of Industrial Hygiene, 4th ed.

Barbara Plog, ed., June 1996, National Safety Council

Good basic reference on occupational health hazards, detection, and control.

Respiratory Protection: A Manual and Guideline, 2d ed., 1991 AIHA Respiratory Protection Committee

Complete overview of all levels of respiratory protection devices and program elements.

Noise & Hearing Conservation Manual, 4th ed., 1986 AIHA Noise Committee

Basic reference on theory of noise sources, monitoring, and control; establishing hearing conservation program; selecting hearing protection.

Patty's Industrial Hygiene and Toxicology, 4th ed., 3 vols. Clayton & Clayton, ed., John Wiley & Sons.

Prohibitively expensive for conservators (\$1800), it is nevertheless a definitive reference source on the topic. This is an encyclopedia including principles of industrial hygiene details of workplace stressors. Each vol is in several parts, 10 total parts.

Casarett & Doull's Toxicology, 5th ed., 1995 C. D. Klaassen, ed. McGraw-Hill

General principles of toxicology of poisons, toxic substances and environmental pollutants.

NIOSH Pocket Guide to Chemical Hazards
Government Printing Office, 1990 Spiral
bound paperback; Reprint version by Diane
Pub Co, 199.

Handy affordable guide to the properties, hazards, and remediation of 600 of the more common chemical substances. Also on disk from ACGIH, publication 9340W.

ACGIH Threshold Limit Values and Biological Exposure Indices, 1997, ACGIH.

Primary source for TLVs. Revised every year, based on the values and indices recommended by the major consensus-setting professional industrial hygiene organization.

Encyclopaedia of Occupational Health and Safety, 4th rev. ed., 4 vols., McGraw Hill, International Labour Organization. In press. Covers all aspects of occupational health including art and conservation. Projected publication at the end of 1997.

Chemical Hazards of the Workplace, 4th ed.
Proctor & Hughes, 1996, VNR.
Classic reference for over 540 substances.

Occupational Medicine, 3d ed., 1994, Zenz, Dickerson, Horvath, eds. Mosby-Year Book
Classic reference.

First Aid Manual for Chemical Accidents, 2d ed., M. Lefevre, 1989, Van Nostrand Reinhold.

For first responders, organized by chemical class, then by route of contact (inhalation, ingestion, skin contact, splashing of liquid or contact of vapor with eyes).

HAZARDOUS MATERIALS REFERENCES

Hawley's Condensed Chemical Dictionary, 13th ed., 1997, revised by Sax, N. Irving and Lewis, Sr. Richard, Van Nostrand-Reinhold.
Brief description, properties, hazards, and uses of chemicals. Basic reference, applicable to every lab.

Colour Index International, 3d. ed, 1971-1992, 9 vols.

Available from Society of Dyers and Colourists, POB 244 Perkin House, 82 Grattan Rd, Bradford, BD1 2JB, England; 44 (0) 1274 725138; fax: 44 (0) 1274 392888.
CDROM version is 450 GBP + VAT. Inquire for hardcopy price. Information also from HYPERLINK mail to:
"paul@colourit.demon.co.uk"
paul@colourit.demon.co.uk

Merck Index, 12th ed., 1996, Susan Budavari, et al, eds., Merck & Co.

Book and cd available from Chapman & Hall Publishers.

Description, properties, structure, derivation of more than 10,000 chemicals, drugs, and biological substances. Basic reference, more applicable to larger labs.

Dangerous Properties of Industrial Materials, 3 vols., 9th ed., Sax, N.I. and R.J. Lewis, Sr., Jan 1996. Van Nostrand-Reinhold Co.

Excellent source of information on chemical descriptions, hazards, standards, etc. Labs should at least identify an accessible library which has this expensive reference.

Hazardous Substance Fact Sheets, New Jersey Department of Health, CN 368, Trenton, N.J. 08625-0368; (609) 984-2202.
Excellent fact sheets on several hundred individual chemicals that list hazards, physical constants, regulatory requirements, and odor thresholds when known.

The MSDS Pocket Dictionary, Genium Publishing Corp., Schenectady. Rev., 1994.
A dictionary of terms used on Material Safety Data Sheets. They also have other little handbooks and booklets in Spanish. For a publication list contact Genium Publishing at 1146 Catalyn St., Schenectady, NY 12303-1836; (518) 377-8854.

Hazardous Chemicals Desk Reference, 4th ed., R. Lewis, 1996 Van Nostrand Reinhold
Based on Sax. 6000 substances, 900 new to this ed. Affordable; a must.

LABORATORY SAFETY

Prudent Practices in the Laboratory: Handling and Disposal of Chemicals. 1995, National Research Council, National Academy Press. Completely revised and merged edition of the excellent "Prudent Practices" series on handling hazardous chemicals in labs and disposal of chemicals from laboratories.

CRC Handbook of Laboratory Safety, 4th ed. A. Keith Furr, ed., 1995.
The definitive reference for all laboratories.

Destruction of Hazardous Chemicals in the Laboratory, G. Lunn, 1994, John Wiley & Sons.
How to use chemical reactions to deactivate or neutralize dangerous chemicals.

"Safety in Academic Chemistry Laboratories," 6th ed., 1995.
Primarily for chemistry students, it is a useful, compact overview that will benefit conservators also. Single copies free from American Chemical Society, 1155 16th St., NW, Washington, DC 20036.

Safe Storage of Laboratory Chemicals, 2d ed. 1991, D. Pipitone, John Wiley and Sons.
For labs with a larger variety of incompatible chemicals.

Bretherick's Handbook of Reactive Chemical Hazards: An Indexed Guide to Published Data. 5th ed., 1995, 2 vols., Butterworth-Heinemann.
4600 main entries, especially concerns explosive or flammable interactions.

Guidelines for Laboratory Design: Health and Safety Considerations, 2d. ed. 1993, Louis DiBerardinis, et al, John Wiley & Sons.
Important design guidelines.

Laboratory Fume Hoods: A User's Manual, 1993, Thomas Saunders, John Wiley & Sons
A true user's manual of trouble shooting, repair, and safe use.

PESTICIDES & FUMIGANTS

Handbook of Pesticide Toxicology
1991, Hayes, W.J., Jr., and E.R. Laws, Jr. (eds.), 3 vols., Academic Press.
Covers general principles of pesticide toxicology, effects of pesticide classes, and data on 256 compounds that have documented human effects.

Linnie, M.J. 1990. "Conservation: Pest Control in Museums: The Use of Chemicals and Associated Health Problems," *International Journal of Museum Management and Curatorship* 9: 419–33.
Provides an overview to many of the chemicals currently used in museums and their documented health effects.

Rossol, M., and W.C. Jessup. 1996. "No Magic Bullets: Ethical Considerations for Pest Management Strategies," *International Journal of Museum Management and Curatorship* 15 (2): 145–68.
This paper provides a cohesive and authoritative understanding of the ethical, legal, and regulatory aspects of pest management which must be considered when selecting treatments.

ART / CONSERVATION HAZARDS

ACTS FACTS. Arts, Crafts, and Theater Safety.
A monthly newsletter updating health and safety regulations and research affecting the arts. Available from ACTS, Attn: M. Rossol, 181 Thompson St., #23, New York, NY 10012. \$15/year for 12 issues.

Arts Hazards News, Center for Safety in the Arts, New York.
A newsletter covering various topics related to health and safety in the arts. Each year they publish a "Special Resources Issue" which lists occupational clinics, OSHA offices and other agencies. Available from CSA, 5 Beekman St., 10th Floor. New York, NY 10038, no phone access. \$24/year for 4 issues.

The Artists Complete Health and Safety Guide, 2d ed., 1994, Monona Rossol, Allworth Press, New York

A guide to safety and OSHA compliance for those using paints, pigments, dyes, metals, solvents, and other art and craft materials. Affordable, basic reference for conservators and artists.

Artist Beware, 2d. ed. 1993, M. McCann, Lyons and Burford.

Affordable, basic reference for conservators and artists.

Safety in Museums and Galleries, Howie, F.M., ed., 1987, Butterworth and Co., Ltd. London.

Although out-of-print, this reference has useful information on hazards and precautions. While many of the chapters relate specifically to safety and health programs established under British laws for British museums, the general discussions of the variety of the hazards associated with museum work are useful for museums all over the world.

Fenn, J. 1987. "Danger in the Discovery Room," *Museum Quarterly: The Journal of the Ontario Museums Association* 16 (2): 8–11, 26.

An excellent overview of specific collections-related health hazards for natural history museums.

Overexposure: Health Hazards in Photography, 2d ed., 1991, Susan D. Shaw and Monona Rossol, Allworth Press

Essential for those working with photo chemicals.

and installations.

Ventilation for Control of the Work Environment, W. Burgess et al, 1989, John Wiley & Sons.

Companion book to *Industrial Ventilation*; details on design principles and performance testing.

Quick Selection Guide to Chemical Protective Clothing, 3d. ed., 1997, Forsberg & Mansdorf, Van Nostrand Reinhold.

Excellent pocket-size reference of 15 common glove and suit materials and their suitability with 600 chemicals; details on breakthrough times and permeation rates.

ACGIH Guidelines for Selection of Chemical and Protective Clothing, 3d ed. 1987, Schwepke, et al, ACGIH, 2 vols.

Detailed data on selection criteria.

American Society of Heating, Refrigerating and Air-conditioning Engineers' ASHRAE 62-1989 "Ventilation for Acceptable Air Quality." Can be obtained from ASHRAE, 1791 Tullie Circle, N.E., Atlanta, GA 30329; (404)-636-8400.

Consensus standards for indoor air quality.

The Health and Safety Committee expresses its appreciation to Monona Rossol and Wendy C. Jessup for contributing many invaluable annotated listings. Contact Ms. Rossol at Arts, Crafts, and Theatre Safety, (212) 777-0062 or Ms. Jessup at Wendy Jessup and Associates, Inc.; (703) 532-0788.

WORKPLACE CONTROLS

Ventilation: A Practical Guide, 1995 Clark, Cutter, and McGrane, Lyons and Burford, NY

An excellent guide to basic ventilation principles and step-by-step guidance for those who wish to evaluate, design, and build an adequate ventilation system.

ACGIH Industrial Ventilation: A Manual of Recommended Practice, 22d. ed., 1995, ACGIH

The definitive design source for ventilation systems; updated regularly, should be referenced in contract specifications for ventilation upgrades

Table 1. Health & safety publications

Title	Edition	Date	ISBN	List Price	Sources
Best's Safety Directory		1997	9996407926	49.95	Best, Amazon
Flammable and Combustible Liquids Code Handbook		1997		85.25	NFPA
1996 National Electric Code & Handbook		1996		85.25	NFPA
Life Safety Code Handbook				85.25	NFPA
Fire Protection Handbook	18			122.75	NFPA
Accident Prevention Manual for Business and Industry, v 1	11	1996	0879121912	99.95	NSC, Amazon
Accident Prevention Manual for Business and Industry, v 2	11	1997	0879121920	99.95	NSC, Amazon
Accident Prevention Manual for Business and Industry, environmental management		1995	087912170X	99.95	NSC, Amazon
Accident Prevention Manual for Business and Industry, security management		1997	087912198X	99.95	NSC, Amazon
Ergonomics: A Practical Guide	2	1993	0879121688	29.95	NSC, ACGIH, Amazon
Fundamentals of Industrial Hygiene	4	1996	0879121718	48.95	NSC, Amazon
Respiratory Protection:	2	1991		53.00	AIHA
Noise & Hearing Conservation Manual,	4	1986		58.00	AIHA
Patty's Industrial Hygiene and Toxicology,	4			1800.00	ACGIH, Amazon
Casaret & Doull's Toxicology	4			75.00	Amazon
NIOSH Pocket Guide to Chemical Hazards	5	1995	0071054766	20.00	Lab Safety
ACGIH Threshold Limit Values and Biological Exposure Indices		1993		11.00	Amazon, ACGIH
Encyclopedia of Occupational Health and Safety		1997	9997829883		Not yet available
Chemical Hazards of the Workplace	4	1997		99.95	ACGIH, Amazon
Occupational Medicine	4	1996	0442020503	185.00	ACGIH, Amazon
First Aid Manual for Chemical Accidents	3	1994	0801666767	57.95	Amazon, VWR, ACGIH
Hawley's Condensed Chemical Dictionary	2	1989	0442204906	124.95	Amazon, VWR, ACGIH
Merck Index	13	1997	0442023243	45.00	Amazon, VWR, ACGIH
Merck Index, Book and CDROM	12	1996	0911910123	280.00	VWR, Amazon
Dangerous Properties of Industrial Materials	12	1996	041275990X	500.00	Amazon
Hazardous Chemicals Desk Reference	4	1996	0442020252	119.95	ACGIH, Amazon
Prudent Practices in the Laboratory: Handling and Disposal of Chemicals		1996	0442023227	54.95	Amazon, Lab Safety
CRC Handbook of Laboratory Safety	4	1995	0309052297	129.00	Amazon
Destruction of Hazardous Chemicals in the Laboratory		1995	0849325188	79.95	Amazon, VWR
Safe Storage of Laboratory Chemicals	2	1994	047157399X	115.00	Amazon, Cole-Parmer
Brethrick's Handbook of Reactive Chemical Hazards,	5	1991	0471515817	225.00	Amazon, VWR
Guidelines for Laboratory Design	2	1995	0750615575	74.95	Amazon, VWR
Laboratory Fume Hoods		1993	0471554634	44.95	Amazon, ACGIH
Handbook of Pesticide Toxicology		1993	0471569356	495.00	Amazon, ACGIH
Pesticide Users' Health and Safety Handbook		1991	0123341604		Amazon
The Artists Complete Health and Safety Guide	2	1989	0442234872	19.95	Out of Print
Artist Beware	2	1994	1880559188	29.95	ACTS, Amazon
Overexposure	2	1993	1558211756	18.95	CSA, Amazon
Ventilation: A Practical Guide	2	1991	0960711864	18.95	CSA, Amazon
Industrial Ventilation: A Manual of Recommended Practice	22	1995	0941130444	60.00	CSA, Amazon
Ventilation for Control of the Work Environment	3	1995	093671297X	84.95	ACGIH
Quick Selection Guide to Chemical Protective Clothing	3	1989	047189219X	25.95	ACGIH
Guidelines for Selection of Chemical and Protective Clothing	3	1997	0442023774	52.00	ACGIH, Cole-Parmer
		1987	0936712732		ACGIH

Prices are subject to change, but are listed to give members an idea of the relative cost of the publications. Listed sources are not inclusive.

PHOTOGRAPHIC MATERIALS

1999 WINTER MEETING: Now that the AIC Annual Meeting is behind us, we can turn our attention to next winter's Photographic Materials Group meeting. The winter meeting will be on March 12 and 13, 1999, at the Museum of Fine Arts in Boston. This meeting will be held in conjunction with the opening celebration and symposium of the Harrison D. Horblit Collection of Early Photography at the Houghton Library, Harvard University. This symposium begins Wednesday, March 10, at 3:00 p.m. and continues through Thursday, March 11. Speakers will include Julie Van Haften, Larry J. Schaaf, John Szarkowski, Martha Sandweiss, Grant Romer, and others. Registration for the Horblit Symposium will be on-site, Wednesday. There is no registration fee.



Attendees to the Horblit Symposium will be invited to attend the Photographic Materials Group meeting. This will be a great opportunity for us to promote the conservation profession. We are hoping to have presentations that will be of interest to both curators and conservators. If you or a colleague have been researching an appropriate topic, or have performed any recent treatments that would be of interest, please consider making a presentation. Contact Andrew Robb at (617) 495-2487; or contact Gary Albright.—Gary Albright, PMG Chair, Northeast Document Conservation Center, 100 Brickstone Sq., Andover, MA 01810; (978) 470-1010; fax: (978) 475-6021; garya@nedcc.org

TEXTILES

BOARD CHANGES: Joy Gardiner will be our next vice-chair and Christine Giuntini will continue as treasurer for a second two-year term. Thanks to everyone who ran for office or considered running and to our Nominating Committee—Loreen Finkelstein, Zoe Perkins, and Vicki Cassman. Kathleen Kiefer continues as secretary, and T. Rose Holdcraft assumes the position of chair. The proposal to sponsor membership in TSG for the Comité Nacional de Conservación Textil (CNT), a group based in Chile with members from many Latin American countries, passed by a wide margin. About 25 percent of our membership voted this year.



This is my last column as chair, and I must say that it has been a pleasure to serve the group. Many thanks go to the other members of TSG's board and everyone who worked so hard on special projects during my term: the *Catalog* and *Postprints* editors, Nominating Committee and Ethics Committee members, May *AIC News* lead article authors, and this year's speakers! I want to encourage others to consider running for office. Now that we have two-year staggered terms for the secretary and treasurer positions, there is more continuity from year to year, which makes the job easier for everyone!

ELECTION RESULTS: ANNUAL MEETING: Please read TSG's column in the upcoming September *AIC News* for an update on our business meeting and session in Arlington, Virginia.

CALL FOR PAPERS: The 1999 session at the AIC Annual Meeting in St. Louis will amplify in part the

two themes of the general session—"The Costs of Conserving Our Cultural Heritage" and "The Responsible Preservation of Functional Cultural Property Still in Use." A third theme for our session will be announced in the next column.

Please contact T. Rose if you have suggestions or ideas for next year's session.

Information on the TSG session will be made available through this column as well as the Conservation OnLine (CoOL) distribution list and the texcons distribution list. Please send abstracts by October 1, 1998, to T. Rose Holdcraft, TSG Chair, Peabody Museum/Harvard University, 11 Divinity Ave., Cambridge, MA 02138; (617) 495-2487; fax: (781) 593-4416; tholdcr@fas.harvard.edu

—Susan Heald, Outgoing Chair, National Museum of the American Indian, 3401 Bruckner Blvd., Bronx, NY 10461; (212) 514-3976; fax: (212) 514-3816; Heald@ic.si.edu

WOODEN ARTIFACTS

1998 ANNUAL MEETING: By the time you read this, the 1998 AIC Annual Meeting will have come and gone, undoubtedly leaving those of us who were able to attend with many good memories. At the time of this writing it looms in the near future, and promises to be exceptional, thanks to the efforts of many people who have worked long and hard to make it happen. David Bayne, our program chair, has put together what I'm sure will prove to be an interesting, diverse, and provocative session for our group. Thanks go to him, and to all those who were able to find time in their busy lives to participate by presenting papers and tips. Much work by many people goes into a presentation, from its inception to its dissemination in *Postprints* form.



resentation of papers, letters to the editor, and text of the "Tips" session. The goal is to create an informal forum for responding, commenting, or suggesting an alternative choice of method or material. It is the diversity within WAG that makes us unique, and we all have a lot to offer our colleagues by way of experience. Expanding the *Postprints* in such a manner would give everyone the opportunity to participate. This issue was discussed at the WAG business meeting, but those who were unable to attend and want to know more can contact me as I am still soliciting opinions on this.

THANK YOU: Since this is my last column as WAG chair, I want to take this opportunity to thank all those people who were in touch this past year with suggestions, ideas, and the occasional complaint. I plan to continue my involvement with editing the *Postprints* and will be available in any other way I can make myself useful. I've enjoyed being your chair and getting to know some of you a bit better, and I look forward to continued involvement in AIC. Thank you to all in the AIC office who kindly answered my many questions and to board members David Bayne and Philippe Lafargue for your neverending helpfulness.—Christine Thomson, WAG Chair, Robert Mussey Associates,

[redacted] Boston, MA 02136; [redacted]
[redacted] fax: [redacted]

COMMENTARIES: WAG's participation in the creation of Commentaries has been minimal this past year, but Alex Carlisle at the Williamstown Art Conservation Center has volunteered to head a committee of three and is looking for help. If you would care to participate in this worthwhile effort, which allows us to address our unique concerns within the broader context of AIC, please contact him at [redacted].

POSTPRINTS: To facilitate better communication among WAG members, suggestions have been made to expand the format of the *Postprints* to include the "Questions and Answers" session, that follow the pre-

AIC NEWS

AIC & THE MEDIA: In the past few months several magazines have published articles mentioning the AIC referral service, which has resulted in a dramatic increase in the number of conservator referral requests to the AIC office. Martha Stewart's *Living* listed AIC as a resource for glass and crystal repairs, and *Good Housekeeping* included the referral service in an article about china restoration.

The "Freebies" section of the newsletter *Bottom Line Personal* listed two AIC brochures, "Caring for Your Photographs" and "Caring for Your Home Videotape," as available at no cost from AIC. As a result, the AIC office received over 2,000 combined requests for the brochures.

WHAT'S NEW ON THE WEB: The JAIC abstracts and their French and Spanish translations for 1996-97 are now up on the AIC web site. Other new additions to the site include the "Caring for Your Textiles" brochure, the AIC Annual Meeting Evaluation form, and the Health and Safety insert included with this newsletter.

In Memoriam

Danae Hadjilazaro Thimme

Danae Hadjilazaro Thimme, conservator and associate director of the Indiana University Art Museum, died April 4 at her Bloomington home. She was born August 15, 1938, in London, England.

Educated in Greece and London, Thimme took a diploma in archaeological conservation from the Institute of Archaeology at the University of London in 1964. She became the first conservator at the Indiana University Art Museum in 1970 and served as associate director beginning in 1990. She was also a research associate in classical archaeology at Indiana University (IU). At the IU Art Museum, Thimme designed and equipped the conservation laboratories and directed the installation and display finds from the Kenchreai excavations at the Isthmia Museum in Greece.

Thimme was also a former conservator at the National Archaeological Museum in Athens and at the Corinth and Agora museums, and she was a former member of the conservation staff at the Department of Western Asiatic Antiquities of the British Museum in London. She participated in excavations in Greece, Turkey, and Italy. In Turkey, she worked with the team from Manchester University that reconstructed the head of Philip II, father of Alexander the Great.

Thimme was a fellow of the International Institute for Conservation of Historic and Artistic Works; a Professional Associate of the American Institute for Conservation of Historic and Artistic Works; a member and past president of the Midwest Regional Conservation Guild; and a member of the United Kingdom Institute for Conservation as well as the Archaeological Institute of America, for which she served as president of its Central Indiana Society.

Memorial contributions may be made to the Danae Thimme memorial conservation fund, the Dieter Thimme memorial scholarship fund for graduate students majoring in classical antiquities in the IU School of Fine Arts (both in care of the IU Foun-

dition, P.O. Box 500, Bloomington, IN 47402), or to the Hospice of Bloomington (601 W. Second St., Bloomington, IN 47403).—Valentine Talland with material compiled from "Friends, Coworkers Remember Conservator," *Indiana Daily Student*, 16 April 1998, p. 3 and "IU Art Museum Curator Danae Thimme Dies," *Herald-Times*, 7 April 1998, sec. A, p. 2.

Worth Noting

New Conservation Students

The Conservation Center of the Institute of Fine Arts, New York University, announces the following new students, who begin their studies in the academic year 1998–99: Elizabeth Barro, Kristi Dahm, Jean Paul Goldman, Meghan Goldman, Andrea Sheerin, Erin Toomey, and Winstone Wells. The seven advanced students who will be interning in 1998–99 are: Perry Choe, National Museums & Galleries on Merseyside, England, and the Baltimore Museum of Art; Sue Ann Chui, Hamilton Kerr Institute, England; Odile Madden, Los Angeles County Museum of Art; Kelly McHugh, National Museum of the American Indian; Eugenie Milroy, the Cloisters, the Metropolitan Museum of Art; Wendy Partridge, National Gallery of Art; and Sari Uricheck, Worcester Art Museum.

The Art Conservation Department of Buffalo State College is pleased to announce that the ten students admitted into the 1998 entering class are Juan-Juan Chen, Tracy Dulniak, Elizabeth Geiser, Tina March, Erin Murphy, Carolyn Riccardelli, Sara Shpargel, Julie Simek, Catherine Smith, and Catherine Williams.

Department third-year students, their majors, and the supervisors and site of their 1998–99 12-month internships are Valina Carroll, paper; Leslie Paisley, Williamstown Art Conservation Center; Arlen Heginbotham, objects; Robert Mussey, Robert Mussey Associates; Tamara Luzecky, photographs; Jose Orraca, Jose Orraca Studio; Amy Meyer, paintings; Eric Gordon, the

Walters Art Gallery; Antje Neumann, objects; Katharine Untch, Virginia Museum of Fine Arts; Kimberly Nichols, paper; Debra Evans, Fine Arts Museum of San Francisco; Susan Peckham, paper; Pamela Young, Colonial Williamsburg; James Squires, paintings; Thomas Branchick, Williamstown Art Conservation Center; Gerri Strickler, objects; Julie Reilly, Gerald R. Ford Conservation Center; Theresa Voellinger, paper; Andrea Pitsch, Andrea Pitsch.

The Winterthur/University of Delaware Program in Art Conservation proudly announces the students admitted into the 1998 entering class: Gwynn E. Barney, Amanda Hunter, Adrienne Lundgren, Melissa K. McGrew, B. Lance Moore, Holly C. Salmon, Carol Ann Small, Beth M. Szuhay, Ellen D. B. Tully, and Tram M. Vo.

The program's third-year students, their internship sites, and majors are Karen Abend, Brooklyn Museum of Art, objects; Thomas Braun, Arizona State Museum, objects; Jeff Dunbar, Library of Congress, paper; Elizabeth Freeman, Museum of Modern Art, paper; Erica James, National Museum of Modern Art, paintings; Cynthia Karnes, Museum Boijmans Van Beuningen Rotterdam, paper; Julie Lawson, University of Pennsylvania Museum, objects; Alexis Miller, Balboa Art Conservation Center, paintings; Charlotte Seifen, Fine Arts Museum of San Francisco, paintings, and Lauren Smith, Farnsworth Museum, Wyeth Center, paintings/preventive.

MAC Lab Opens

The Maryland Archaeological Conservation (MAC) Laboratory, designed as a facility for the study and preservation of archaeological materials for the State of Maryland was dedicated on May 8, 1998. The facility provides collections management and storage in addition to research and conservation services for the archaeological collections owned by the state as well as federal collections curated by the state. The conservation laboratory is the largest lab in the United States dedicated to the conservation of marine

and terrestrial archaeological materials. The conservation staff includes Betty Seifert (chief conservator), Catherine Magee (lead conservator) and Gareth McNair-Lewis (conservation technician). The laboratory is offering internship opportunities and is interested in collaborative projects. Please call to arrange a visit. Contact: Maryland Archaeological Conservation Laboratory, 10515 Mackall Rd., St. Leonard, MD 20685; (410) 586-8578 or (410) 586-5877; fax: (410) 586-3643.

OSHA Revised Respirator Standard

On January 10, OSHA published its final rule on Respiratory Protection, which took effect April 8, 1998. This rule revises the 1971 OSHA respirator standards (29 CFR 1910.134 and 1926.103) and incorporates respiratory protection sections in specific chemical standards (e.g., asbestos). The new respirator standard requires employers to prepare a written respirator program, and a program administrator to oversee the program. Training must be understandable and employer must ensure employees can demonstrate knowledge. Many provisions of the old rule are spelled out in greater detail in the revised standard. Major provisions include:

- ◆ Site-specific procedures adapting the respirator program to each work-site;
- ◆ Conducting a hazard evaluation (including an estimation of employee exposure) to determine inhalation hazards and to assist the employer in respirator selection;
- ◆ For voluntary use of respirators, a full program and training is not needed but must inform employees of contents of Appendix D. For regular respirators worn voluntarily a limited written program is required. Program evaluation with employee participation is now required.
- ◆ A medical evaluation to determine a worker's ability to wear a respirator (which can be by a

medical questionnaire—Appendix C);

- ◆ Dust masks are included in the standard (as filtering facepieces). For dust masks medical surveillance is not needed but the employer must ensure the dust mask is maintained and not a hazard to employee.
- ◆ Specific requirements for annual fit testing. Contact lenses are now allowed, in specific circumstances.
- ◆ Mandatory checking of the respirator seal each time a respirator is worn;
- ◆ Mandatory respirator cleaning requirements, which do not require disinfection with each use if people have individual respirators.
- ◆ Procedures for IDLH (immediately dangerous to life or health) situations with regard to respirator use.
- ◆ Requiring a written basis for determining when to change filters and cartridges (check with manufacturer for recommendations).

—Michael McCann, PhD, CIH

Save Outdoor Sculpture! Kicks Off Conservation Treatment Campaign

Save Outdoor Sculpture!, in partnership with Target Stores and the National Endowment for the Arts, has kicked off a major campaign to preserve monuments and sculpture in communities across the nation as a gift for the new millennium. Target Stores and NEA have provided more than \$1 million to the program—the largest gift in history to restore outdoor sculpture and monuments at a grass-roots level.

The program was unveiled at a press conference held July 2 at the

base of the Washington Monument, which is currently being restored by the National Park Service and Target Stores. Target's contribution provides matching funds for a \$500,000 grant to SOS! from the National Endowment for the Arts.

Target has funded the program as a part of its Washington Monument Restoration Project, with hope that communities across the nation will save their own local monuments to honor the people who made an impact on their community's history.

The awards program, which will support conservation treatment of publicly owned sculpture by awarding community groups partial funding for preservation will be administered by SOS!, a program of Heritage Preservation and the National Museum of American Art. SOS! will also develop educational materials and an online preservation resource to illustrate the progress of each applicant, regardless of whether or not the project was chosen to receive funding. Applicants will be required to involve qualified conservation professionals. Additional funds will come from local sources. For an application, call SOS! at 888-SOS-SCULP.

Heritage Preservation Moves

Heritage Preservation has moved to 1730 K St., NW, Suite 566, Washington, DC 20006-3836; (202) 634-1422; fax: (202) 634-1435.

The newly designed web site of Heritage Preservation has changed to www.heritagepreservation.org. A key feature of the new site is SOS!4kids, with interactive learning activities for middle-school students. SOS!4kids is designed to raise public awareness of outdoor sculpture, provide instruction on how to research the history of sculpture, teach kids about the importance of conservation, and encourage kids to participate in preserving our nation's collection of outdoor sculpture.

Interested in Becoming a Book Reviewer?

If you would like to review books for *JALIC*, please contact Catherine Sease at Conservation and Collections Management, Field Museum, Roosevelt at Lake Shore Dr., Chicago, IL 60605; (312) 922-9410 ext. 369; fax: (312) 427-7269; sease@fmppr.fimnh.org

Metal Edge, Inc.

Metal Edge, Inc., of Los Angeles has opened a warehouse and shipping facility on the East Coast, in the Washington, DC, area operated in cooperation with Cindy Mowery of Bookmakers, Inc. Metal Edge has also acquired the services of John Boral of B2B Direct, Inc., to assist with their marketing, product development, and direct mail programs. Metal Edge's newly expanded book, paper, and photographic materials catalog, was mailed in April, when it announced its bi-coastal expansion programs and much expanded product lines.

Save America's Treasures: A Call to Action

Save America's Treasures is a new private-public partnership created to address our nation's urgent preservation needs and to stimulate conservation activities.

Heritage Preservation is working with the Millennium Committee and the White House Millennium Council to develop the Save America's Treasures program and to encourage and enable collecting institutions to initiate programs to save their treasures.

To be included on the list, please let Heritage Preservation know of objects and collections in need of conservation or preservation treatment or care. As part of this effort, Heritage Preservation is compiling a comprehensive list of all types of

objects and collections that have conservation needs and local, regional, or national significance.

Submit a brief description of the object or collection, including an explanation of its significance, a brief description of its conservation needs, and photographic documentation in the form of professional-quality photographs or slides that illustrate the need for preservation and conservation. If available, please include additional information such as newspaper or magazine articles, brochures, or conservation assessments. Mail these materials to Heritage Preservation, 1730 K St., NW, Suite 566, Washington, DC 20006-3836 or by fax at (202) 625-1485. Questions? Call toll-free at (877) TREASURE or (877) 873-2787.

People

STEPHEN D. BONADIES has been recently promoted to director of museum services at the Cincinnati Art Museum. He will take on a dual role at the museum as he also serves as chief conservator, a position he has held since 1991. FREDERICK WALLACE and CECILE MEAR have been promoted to associate conservators at the Cincinnati Art Museum.

MANUS BRINKMAN has been appointed secretary general of International Council Of Museums. Brinkman has been the director of the Dutch Museums Association since 1990. He has worked with the Network of European Museum Organizations since 1990 and has been its chair since 1995. He is an avid promoter of the UNIDROIT convention as a tool in the fight against illicit traffic in cultural property. Brinkman will manage the ICOM General Conference in Melbourne, Australia, October 9-19, 1998.

LESLIE H. RAINER, AIC member and a consultant at the Getty Conservation Institute, is the winner of the American Academy in Rome's Rome Prize Fellowship in Historic Preservation and Conservation. While at the academy, she plans to develop a comprehensive

and integrated conservation plan for the applied decorative surfaces in constructed rustic grotto settings, including recommendations for treatment, aesthetic presentation, and maintenance of the sites.

JONATHAN THORNTON, AIC member and professor of objects conservation at the State University of New York at Buffalo, is the recipient of the National Endowment for the Arts' Rome Prize Fellowship in Historic Preservation and Conservation. In Rome, he plans to conduct research on preindustrial mass-production techniques and their influence on craft practice and design. He will examine the conditions that shaped the early use and further development of these techniques.

Certification of Conservators in the United Kingdom and Canada

Continued from page 7

procedure specifications, a continuous professional development framework, guidance notes, legal review, trials, assessor training, and administrative costs. Some of these funds would be used to pay conservators for time spent in planning and development in order to reduce reliance on volunteers and speed the process.

In March 1998 the Institute of Paper Conservation issued a "Report on Accreditation." This report was sent to the membership for a vote to decide whether to proceed with certification, and the results are not yet available. According to this report, the primary purpose for certification is to protect the users of conservation services such as the collector, curator, librarian, dealer, and so forth to safeguard the interests of third parties such as researchers, archaeologists, visitors

to libraries, visitors to museums, and artists or creators and to preserve cultural heritage. Other organizations offering certification have made similar statements and add that any benefits that might come to the conservator are of secondary consideration.

Page 8 of the report states: Accreditation is more than just saying that someone is qualified to do the job. It says that this person is a professional; they can not only do their job, but more importantly, they are responsible and accountable for their actions. The measure is of professional maturity. The criteria that must be assessed and accredited are evidence of professional practice, the ability to make sound independent judgements, and progression since the completion of academic studies. These would of course be related to the applicant's particular area(s) of expertise. An important aspect of professional maturity is the recognition of one's own limitations in terms of expertise and workshop facilities (see IPC Code of Ethics). An accredited conservator must be able to identify where those boundaries are, and not go beyond them. Any notified violation of the Code of Ethics would be dealt with by disciplinary action. As well as being inappropriate, implementation of a system that assesses competence would be difficult, time consuming and expensive, and it would not be able to prevent a person from operating outside their accredited area anyway.

Although not yet defined, the IPC assessment would consist of interviews. The applicant would complete documented hours in continued professional development, provide a detailed curriculum vitae and references and promise to uphold the code of ethics. The threshold for application would be some specified level of education or training and experience.

Certification in Canada

In Canada, conservators have been certified since 1971 by the Canadian Association of Professional Con-

servators (CAPC), which was originally called the Canadian Association of Professional Art Conservators (CAPAC). CAPC was founded expressly to provide certification to conservators in contrast to the International Institute for Conservation—Canadian Group (IIC—CG), which was intended as a forum for sharing information. The two organizations have collaborated closely over the last 26 years to advance the profession of conservation in Canada. IIC-CG has recently become independent of IIC and is now called the Canadian Association for Conservation of Cultural Property (CAC).

The thresholds for eligibility include training from a formal program, apprenticeship, self-training or foreign training. Applicants must have at least six years of experience in the field, including training or three years of experience beyond a formal training program. At least four years of demonstrated involvement in the conservation field is required, including such activities as professional interaction, consultation with other conservators, or membership in professional conservation associations. CAPC currently has 28 different categories in which a conservator can become certified, including paintings, wooden objects, conservation science, education, management and preventive conservation. Conservators without Canadian citizenship are eligible if they work primarily in Canada.

Assessment is conducted by a Board of Examiners (BOE) and includes an oral examination and a portfolio inspection of five to ten projects which are representative of the range of experience of the applicant. Until recently a studio visit by the BOE was also mandatory, but this requirement has been almost completely replaced by a description of the applicant's studio and/or a demonstrated knowledge of laboratory facilities, equipment, security, health and safety, and so on. Letters of reference and publications by the candidate are also considered. The examination is directed at establishing the applicant's professional competence and

ability to take responsibility for the initiation and execution of conservation projects of a practical, scientific or managerial nature. The examination includes two main sections. The first concerns general knowledge and principles common to all professionals in the field, including environment, basic care, handling, storage, and transportation of cultural property and ethics. The second concerns knowledge, ability and standards of practice specific to the applicant's area's of specialization including, cultural and historical significance of the object, examination techniques, documentation procedures, materials, technology and fabrication of the object, conservation materials and processes, possible effects of treatment on objects, relevant literature, laboratory facilities, health and safety, insurance, and security.

CAPC is run by a board of directors, and has an elected Membership Chair who selects the Membership Committee. This committee is responsible for processing applications and appointing BOE that is tailored for each applicant. Each BOE is composed of four people including two conservators who are from the same specialty as the applicant and two standing members who are experienced in assessments and members of CAPC but may not be from the applicant's area of specialization. At the present time, only 14 individuals serve as potential members for each BOE. The applicant has the right to appeal the choice of constituents on his/her BOE prior to the assessment. After the assessment, the BOE makes a recommendation to the Board of Directors concerning its results. The applicant has the right to appeal any decision to the Board of Directors. The entire process is highly confidential, and both the Membership Committee and the Board of Examiners sign an oath of confidentiality.

The failure rate of candidates who participate in this process is reportedly very low, but there are no figures available. The costs to the organization for this process are high, so candidates are advised to proceed only if they meet all of the

eligibility requirements at the time of application. A candidate for certification is charged \$50 (Canadian) to apply and \$100 for registration if certified. Annual dues are \$50. In response to increased applications and geographical diversity, the application process has been recently streamlined to make it more efficient and cost effective. These changes include optional elimination of a site visit, a reduction in size of the BOE from five to four and a change in the requirement that the President or Vice President of CAPC participate as members of each BOE.

Complaints against a member of CAPC are considered by a Complaints Committee when received in written form and signed. If the investigation finds that the complaint is justified, the member is either notified of the perceived deficiency and advised to upgrade standards or censured and warned that future violations could lead to revocation of membership or denied membership.

Currently there are 69 certified conservators or conservation scientists, constituting the entire membership of CAPC, with no membership categories for non-certified conservators. CAC has about 300 members representing approximately 75 percent of the conservation community in Canada. About 80 percent of CAPC members also are members of CAC. In all, about 25 percent of conservators actually eligible for certification in Canada are certified. 65 percent of all CAPC members live in Ontario. Membership numbers have shifted dramatically in the past ten years. Throughout the 1980s membership counts remained at 25, of whom 90 percent lived in Ontario. Two-thirds of the membership today have been certified since 1990 and are increasingly more geographically diverse. The percentage of members who are in private practice has also increased from 33 percent in 1994 to 43 percent in 1996.

Until the 1990s CAPC did little to promote membership in its organization or to advertise the organization to the public or allied organizations. This inactivity resulted in

some confusion that still lingers among members of the conservation community, as evidenced in a letter of November 12, 1996, titled, "CAPC Response to CAC Members Comments on CAPC." This document, resulting from discussions CAPC initiated with CAC members through interviews, written submissions, and public speaking opportunities, highlighted misunderstandings about the role and relationship of CAC and CAPC with regard to certification. In fact, many participants were not able to distinguish between the two organizations, and CAPC was compelled to explain the difference between them.

Further, some conservators view CAPC as elitist, or a private club of friends or a clique from Ottawa. More important, some are concerned that some employers have begun to require potential employees to have been certified by CAPC. They view this trend as unfair, because there are many qualified conservators who are not certified. In fact, CAPC and CAC jointly published a brochure on selecting a conservator which lists other ways of identifying a qualified conservator besides CAPC certification. CAPC has continuously maintained that there has never been a campaign to influence employers to ask for CAPC certification when staffing positions. Additionally, some conservators think that CAPC needs to find a way to gracefully certify large numbers of conservators with 10 or 20 years of experience, including training, employment, and active involvement in the conservation community, in order to give the organization the appearance of legitimacy and decrease friction between the two groups.

Although CAPC and CAC have historically worked well together, these concerns demonstrate a crisis concerning certification of conservators in Canada, and a joint committee was formed in 1997 in an attempt to foster communication. These issues are described in a discussion paper submitted by the CAC ad hoc Committee on Accreditation on May 2, 1997,

titled "An Examination of the Current Situation Concerning Accreditation in Canada with Recommendations for Future Actions". This paper describes a situation in which the CAC Board of Directors is asked to review the CAPC certification program, in spite of its responsibilities in representing the views of certified and non-certified members within its own organization. This type of review is time consuming for CAC and detracts from its own mandate because of the time commitment involved in reviewing another organization's structure and processes. In addition, there is no mechanism to keep the CAC Board of Directors informed as to whether CAPC's structure remains in compliance with what was previously endorsed or reviewed.

Potential results from the discussions of the joint CAPC-CAC committee include linking or fusing the two organizations or the introduction of a CAC certification system that would be in competition with the CAPC scheme. Linking these two nationally recognized organizations would consolidate resources and help to present a less confusing picture to the public. However, a primary advantage to keeping the two organizations is that CAPC deals only with certification, leaving CAC free to pursue its information dissemination mission.

The crux of the crisis is that there is an inherent difficulty in closing the gap between functioning in an accountable manner and being seen to function in an accountable manner. CAPC strives to make the certification process as straightforward as possible, but it must simultaneously guarantee confidentiality to the applicants. According to the CAC discussion paper, CAPC has addressed this concern by including non-certified members in its examination boards, but this action does not fully tackle the issue. Instead, CAC recommends that an outside auditor review the certification process every year or two. This audit would evaluate the procedural process to determine whether CAPC certifi-

cation is conducted in accordance with published and accepted standards and would make recommendations for improvement. CAPC has indicated that it favors such an audit and has begun to investigate this option.

Regrettably, CAPC's time and resources have been monopolized by the defense of certification for the past few years. These issues have been magnified by the small size of the organization as compared to that of the overall conservation community and the lack of publicity prior to the 1990s. In the coming years, CAPC credibility will improve as ties to CAC are strengthened and as ongoing rapid growth in the membership spurred by economic changes forces more conservators into the private sector and to consider certification. The Canadian scheme will surely endure and expand; its ability to assess professional maturity and competence in 28 specialties is enviable.

Conclusions

The recurring problem in the United Kingdom of achieving an equal standard of assessment and the related Canadian dilemma of how to demonstrate that the organization is functioning in an accountable manner are issues which may never be completely resolved to the satisfaction of all. However, any successful certification scheme must strive toward these goals. Efforts to resolve these issues include small assessor pools, teams of assessors with varying experience, experts from outside the organization as assessors, and the initiation of routine external procedural audits.

It is clear from this overview that there is more than one route to a successful certification program. The AIC Certification Committee is still in the process of collecting information about certification of conservators in other countries. If you have more details about any of the programs described above, are familiar with programs not discussed here (including contacts

within those organizations) or have ever undergone an assessment through such a program, please let us know!

This article is based on many articles, interviews, faxes, and e-mails from very generous people in the UK and Canada. In particular I would like to thank: Clare Hampson (IPC), Gerry Fitzgerald and Jane Down (CAPC), Michael Barrington (BAFRA), Jean Hudson (ABPR), Velson Horie (UKIC), Janet Smith (Society of Archivists), Ruth Cooke (BSMGP) and Chris Woods.—Ann Boulton, private conservator and member of the Certification Committee

NOW AVAILABLE!!

Painting Conservation Catalog, Volume 1: Varnishes and Surface Coatings, 1998

Wendy Samet, Compiler

The *Painting Conservation Catalog* was developed to record information about a variety of materials and treatments in current use or with a history of use in painting conservation and to serve as a convenient reference for practitioners in the field. Due to its size, the *Varnishes and Surface Coatings* chapter was published as a volume in itself. The editorial board plans to publish future volumes comprised of two or three chapters.

Price schedule:

1998 AIC Painting Specialty Group (PSG) members:
one copy free of charge

AIC PSG members who join after Dec. 31, 1998:
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Conferences, Courses, & Seminars

Call for Papers

August 29–September 4, 1999. Lyon, France. Textiles Working Group for the 12th Triennial Meeting (ICOM-Committee for Conservation). Submit abstracts for papers or posters by November 30, 1998 to Rosalia Varoli Piazza, Textiles Working Group Coordinator, Istituto Centrale del Restauro Piazza S. Francesco di Paola 9-00164 Roma, Italy; fax: 00 39 06 481 5704; http://www.natmus.min.dk/cons/icom_cc.htm

August 29–September 4, 1999. Lyon, France. "Working Group Session for Glass, Ceramics and Related Materials." ICOM-Committee for Conservation, 12th Triennial Meeting. Abstracts (300 words maximum) for a paper or poster dealing with the deterioration, conservation, or stabilization of glass, ceramics, or related materials should be submitted by July 30, to Alice Paterakis, Coordinator of the Glass, Ceramics and Related Materials Working Group of ICOM-CC, Agora Excavations, American School of Classical Studies, 54 Souidias St., Athens 106-76; fax: (301) 331-0964; agora@ath.forthnet.gr

Those interested in presenting a paper to the working group on stone of the ICOM Committee for Conservation should contact: Josef Riederer, Rathgen-Forschungslabor, Schloss-Str. 1a, D 14059 Berlin, Germany; 0049-30-32091297; fax: 0049-30-3221614; [redacted] A

August 29–September 3, 1999. Lyon, France. The deadline for 1999 Preprints for the International Council of Museums in conjunction with the Committee for Conservation's 12th Triennial Meeting is November 30, 1998. Instructions to authors are available from Working Group Coordinators; http://www.natmus.min.dk/cons/icom_cc/ and <http://www.jx.com>; James & James Ltd., [redacted] London NW1

3ER, UK; fax: [redacted]; [redacted]

October 1999. Chicago, IL. "Color Media: The Art and Science of Conserving Color on Paper." This Art Institute of Chicago three-day conference is planned to address an array of colored media including chalk, pastel, watercolor, gouache, tempera, and colored ink applied to paper. Papers are invited on the history and development of these materials, their use by various artists, their physical properties, criteria for their identification, framing and presentation, storage and transport of such materials, as well as conservation case studies and the ethical issues that surround them. Since the topic of color is also of interest to those in related disciplines, submission of papers is sought from art historians, curators, and practicing artists as well as individuals within the field of conservation. Postprints with color are planned. Abstracts, with a provisional title, of up to 1,000 words must be submitted by the end of September to Elizabeth Sobczynski, Voitek Conservation, 9 Whitehorse Mews, Westminster Bridge Rd., London SE1 7QD, UK. For further details, contact Elizabeth Sobczynski at the above address, 44-171-928-9920; fax: 44-171-928-6094; VOITEKCWA@Btinternet.com or Harriet Straß at the Art Institute of Chicago, Department of Prints and Drawings, 111 S. Michigan Ave., Chicago, IL 60603; (312) 857-7662; fax: (312) 443-0085; hstraß@artice.edu

February 16–19, 2000. New York, NY. 88th Annual Conference of the College Art Association. Affiliated societies of the College Art Association are invited to submit one proposal each by September 11, 1998, for consideration by the Program Planning Committee. Nonprogram session and business meeting slots are offered to all affiliated societies regardless of whether their proposals are accepted for a two and one-half hour program session by the Program Planning Committee. Contact Mary-Beth Shine, Conference Coordinator, CAA, [redacted], New York, NY 10001; (212) 691-1051 ext. 210; fax: (212) 627-2381; mbshine@collegeart.org

General

July–September 1998. Mt. Carroll, IL. Collection care courses. Contact: Mary Wood Lee, Campbell Center; (815) 244-1173; fax: (815) 244-1619. V

August 11–12, 1998. Cambridge, MA. "Museum Design and Planning" will be hosted by the Harvard Graduate School of Design. Contact E. Verner Johnson and Associates, Inc., at (617) 437-6262.

August 31–September 4, 1998. New York. "One Week to Better Photodocumentation." Taught by Dwight Primiano, this New York University workshop, using 35mm and 4x5 format cameras, will provide participants with the precise skills needed to consistently produce high-quality color and black-and-white photodocumentation of works of art and architecture. Participants may enroll by the day or for the full week, depending upon individual experience levels and interests. Day 1: Camera basics, film selection, metering, testing, and calibration of color and b/w film for consistency, studio photography of 2-D objects

Day 2: Studio photography of 3D objects, lighting techniques, equipment selection
Day 3: Architecture and monument photography, utilizing available light, specialized equipment
Day 4: Special lighting techniques with UV and IR
Day 5: Copystand, darkroom b/w processing and printing, evaluation and correction of prints. Contact Winline Mei, Conservation Center of the Institute of Fine Arts, New York University, 14 East 78th St., New York, NY 10021-1745; (212) 772-5848; fax: (212) 772-5851.

September 9–12, 1998. Sacramento, CA. "It's a Living: The Business of History." The American Association for State and Local History (AASLH) joins the California Council for the Promotion of History (CCPH) for its 1998 annual meeting. Contact Natalie Norris, AASLH, 530 Church St., Ste. 600, Nashville, TN 37219; (615) 255-2971; fax: (615) 255-2979; www.aaslh.org

September 23–26, 1998. Santa Monica, CA. "Knowledge Cre-

ation–Knowledge Preservation–Knowledge Sharing." The Museum Computer Network Annual Conference will be held at Loews Santa Monica Beach Hotel. Contact Michele Devine, Museum Computer Network, 8720 Georgia Ave., Ste. 501, Silver Spring, MD 20910; (301) 585-4413; mcn@mcn.edu

September 28–October 2, 1998. Lisbon, Portugal. "Laser Technology in Art Conservation." This course at the Gulbenkian Foundation will cover five main areas: an introduction to lasers, laser cleaning (at both IR and UV wavelengths), laser-based analytical techniques and imaging, three-dimensional scanning and noncontact replication of artworks and holography and holographers interferometry for nondestructive technique of artwork. Contact: Laser Technology Conservation Centre, National Museums and Galleries on Merseyside, Whitechapel, Liverpool L1 6HZ; 44 (0151) 478-4904; fax: (0151) 478-4990; sculpture@nmgmcc1.demon.co.uk

November 23–25, 1998. Liverpool, England. "Introduction to Laser Cleaning in Conservation" at the Conservation Centre, National Museums and Galleries on Merseyside, this three-day course includes lectures, demonstrations, practical work and individual tuition. A one-day introductory course is also available. Contact NMGM, Whitechapel, Liverpool L1 6HZ, UK; 44-151 478-4904; fax: 44-151-478-4990; sculpture@nmgmcc1.demon.co.uk

January 11–15, 1999. New York, NY. "The Microscopy of Art and Artifacts." Taught by Dr. Walter C. McCrone, founder and head of the McCrone Research Institute, this workshop is intended for conservators, art historians, and museum professionals interested in the technical aspects of works of art, such as pigment and fiber analysis. Participants will learn the various techniques

▲ See the May 1998 *AIC News* for more information

▼ See the March 1998 *AIC News* for more information

► See the January 1998 *AIC News* for more information

of microscopy applicable to the identification of materials of art and archaeology. Upon successful completion of all assignments, participants will be awarded certificates from the McCrone Research Institute. Contact Winline Mei, Conservation Center of the Institute of Fine Arts, New York University, 14 E. 78th St., New York, NY 10021-1745; (212) 772-5848; fax: (212) 772-5851.

Architecture

April 23-November 14, 1999. Windsor, Vermont. The Preservation Institute and Historic Windsor, Inc. and the Division of Architecture and Art, Norwich University, offer a Certificate in Preservation Skills and Technology. For a catalog of the 16th Annual Workshop Series, contact: Historic Windsor, Inc., Main St., P.O. Box 1777, Windsor, VT 05089; (802) 674-6752; fax: (802) 674-6179.

Book and Paper

September 9-12, 1998. Mt. Carroll, IL. "Removal of Pressure Sensitive Tape and Tape Stains." Instructors: Elissa O'Loughlin and Elizabeth Morse. This class will include lecture and practice sessions on a range of treatment options for the removal of pressure sensitive tapes and the reduction of tape stains, including the history of pressure sensitive tape technology from 1928 to present; identification of tapes; treatment options employing heat and solvents; laboratory sessions on the treatment of naturally and artificially aged samples; and experimental treatments of mock-ups and expendable objects. Scholarships may be available. Registration deadline: August 1, 1998. Contact Mary Wood Lee, Campbell Center, 203 E. Seminary St., Mt. Carroll, IL 61053-0066; (815) 244-1173; fax: (815) 244-1619.

May 13-16, 1999. Toronto, Ontario, Canada. "Looking at Paper: Evidence and Interpretation." A four-day conference/workshop program features recent art historical and bibliographic research focusing on the examination of historic and con-

temporary papers. Topics will include the production, usage, and significance of particular papers and the methodology of paper analysis. Sponsored in part by CAC, IPC, and AIC-BPG. Preliminary program and registration information are now available. Contact John O'Neill, Looking at Paper, Box [REDACTED], F, Toronto M4Y 2N9, Canada; fax: (416) [REDACTED]; John Slavin at (905) 566-9033.

Objects

July 27-31, 1998. Omaha, Nebraska. Glass and Stained Glass Workshop. A scholarship of \$1,000 and complimentary registration is available for one conservator or conservation student and one stained glass artisan, restorer, or historic preservation professional. For more information about the scholarship application or the workshop contact the Ford Conservation Center, (402) 595-1180; fax: (402) 595-1178; grfcc@radiks.net ✓

July 27-September 1, 1998. Belgrade, Yugoslavia. Summer School for Conservation of Ceramics and Glass at the Diana International Center for Conservation, National Museum, Belgrade. Contact James Black, Coordinator International, Academic Project, 6 Fitzroy Sq., London WC1 6DX UK; 44-171-380-0800; fax: 44-171-380-0500.

August 1998. New York City. "Introduction to Outdoor Bronzes." New York Conservation Foundation Fourth Annual Workshop. Contact: NYCF, P.O. Box 20098LT, New York, NY 10011-0008; fax: (212) 714-0149; jscott@panix.com

August 5-7, 1998. New York, NY. "The Techniques of Gilding and Its Conservation." Instructors: Pascale Patris, with Christine Thomson and Jonathan Thornton. This workshop will cover traditional and modern techniques on the care and preservation of gilded surfaces. Practical and ethical considerations for treatments, including cleaning, restoration, and coating applications will be discussed and illustrated by case studies. Participants will also tour local museum collections and conser-

vation labs to compare different gilding techniques and conservation approaches. Contact Winline Mei, Conservation Center of the Institute of Fine Arts, New York University, 14 E. 78th St., New York, NY 10021-1745; (212) 772-5848; fax: (212) 772-5851.

November 2-5, 1998. Ottawa, Canada. "Archaeological Conservation: Specialized Techniques and Research for Wet Objects." Professional Development Workshop, Canadian Conservation Institute. Registration deadline: October 2 (maximum 20 participants). For further information, contact: Mary-Lou Simac, Conservation and Scientific Services, Canadian Conservation Institute, 1030 Innes Rd., Ottawa, Ontario K1A 0M5, Canada; (613) 998-3721; fax: (613) 998-4721; marylou_simac@pch.gc.ca ▲

November 7-8, 1998. Stony Brook, NY. Conservation of historic horse-drawn vehicles. Contact: Merri Ferrell, Museums at Stony Brook, 1208 Route 25A, Stony Brook, NY 11790-1992; (516) 751-0066; ext. 222. ✓

Paintings

September 7-11, 1998. Dublin, Ireland. "Painting Techniques: History, Materials and Studio Practice." The International Institute for Conservation 17th International Congress will be held in collaboration with the Institute for the Conservation of Historic and Artistic Works in Ireland. Contact David Bomford, Secretary-General, IIC, 6 Buckingham St., London WC2N 6BA, UK; fax: 44-171-976-1564; iicon@compuserve.com

Photographic Materials

August 24-September 12. Lestans, Pordenone, Italy. Postgraduate program in conservation and restoration that will specialize in archival techniques used in photo preservation and cataloging. The program will be taught in English by internationally recognized experts in their field. Scholarships will be given by supporting institutions to

cover part or total costs. For further information, contact: C.R.A.F. Villa Ciani, 33090 Lestans (PN) Italy; 0427-91453 (tel. and fax); craf@agemont.it; <http://www.agemont.it/CRAF>

October 16-18, 1998. Syracuse, NY. "Video History: Making Connections." This conference on the development of early video art and community television in New York State and its relationship to contemporary electronic arts practice will be held at Syracuse University. Contact Experimental Television Center at (607) 687-4341; etc@servtech.com

Textiles

August 23-27, 1998. Boston, MA. The Division of Cellulose, Paper, and Textiles of the American Chemical Society will hold a symposium on Historic Textile and Paper Materials. The papers will focus on applications of basic and applied chemistry to study historic textile and paper materials. For more information contact: Dr. Jeanette M. Cardamone at (215) 233-6880; jcardamone@arserrc.gov

September 24-26, 1998. New York, NY. "Creating Textiles: Makers, Methods, Markets." For the Textile Society of America '98 a wide variety of papers will be presented at site seminars around the city as well as at the Fashion Institute of Technology Amphitheater. Five regional presymposium field trips are planned. Registration is limited to 300 participants. Contact TSA at (410) 275-2329; <http://www.interlog.com/~anu/tsahome.htm> or tsa@dol.net

November 17, 1998. New Brunswick, NJ. "Material Analysis in the Conservation of Textiles." The Eastern Analytical Symposium will feature textiles, during their annual symposium. For information contact [REDACTED] www.eas.org [REDACTED]

Grants & Internships

Mellon Fellow in Paintings Conservation, The Art Institute of Chicago

The Art Institute of Chicago is offering a one year advanced training fellowship in paintings conservation beginning in November 1998, with the possibility of renewal for a second year. The fellow will have the opportunity to work on a variety of treatments focusing on twentieth century paintings and mixed media works and will carry out a publishable research project.

Candidates must have a master's degree and at least one year of practical experience beyond graduation, or equivalent experience. The fellow will receive salary, benefits (including health, dental, and vacation) plus research leave and a travel allowance of \$3,000. Interested applicants should send resume and three professional references to Louise Ivers, MC/955, Human Resources Department, The Art Institute of Chicago, 111 S. Michigan Avenue, Chicago, IL 60603-6110.

Andrew W. Mellon Foundation, Advanced Residency Program in Photograph Conservation, George Eastman House and the Image Permanence Institute

The George Eastman House and the Image Permanence Institute, will offer advanced-level two-year residencies in photograph conservation beginning September 1999. Funded through a major grant from the Andrew W. Mellon Foundation, the Mellon Advanced Residency will draw upon the rich resources of GEH, IPI, Rochester Institute of Technology and other area institutions, and will provide exceptional opportunities for training at the highest level.

During their two years in Rochester, a combination of lecture and seminar instruction, laboratory experiments, advanced treatment experience, and exposure to research techniques and methodologies is intended to

equip Fellows for positions of leadership in the field of photograph conservation. The educational content of the program will have three broad topics:

1. Photograph technology and technical history, to be presented in courses throughout the first year.
2. Conservation treatment, to be taught in supervised practica throughout both years at GEH.
3. Research methods, taught by scientific staff at the Image Permanence Institute during both years.

Each fellow will be required to undertake an independent research project (with either a treatment or a laboratory focus) during the second year.

Admission to the Mellon Advanced Residency in Photograph Conservation will be granted to between five and eight persons for each two-year cycle. Priority will be given to American residents, but others may apply.

The fellowship includes a stipend of \$28,500 per year for living expenses, travel and supplies. Program tuition is \$12,000 per year, but admission for qualified candidates will be on a need blind basis and tuition will be waived when necessary.

Qualifications include a degree from a recognized American graduate program in Art Conservation (or equivalent experience) and a declared and demonstrated commitment to photograph conservation. Third-year conservation students who are committed to a career in photograph conservation will also be considered for admission.

Application must be received by March 1, 1999. Admission notifications will be mailed by May 1, 1999. Applications for the Mellon Advanced Residency in Photograph Conservation should include a cover letter explaining your interest in the fellowship, curriculum vitae, a concise statement describing your area of research, and three letters of recommendation (academic and professional) sent directly to:

Grant B. Romer
Director of Conservation and Museum Studies
George Eastman House
900 East Avenue
Rochester, NY 14607

Post-Graduate Internship in Textiles, Isabella Stewart Gardner Museum

The Isabella Stewart Gardner Museum invites applications for a one year, full time Post-Graduate Internship in Textile Conservation, funded by the Getty Grant Program. The intern will work with conservation staff to provide ongoing care of the museum's collection of historic fifteenth- to early twentieth-century textiles, including tapestries, embroideries, furnishing fabrics, laces, and whitework. Work will include minor stabilization, research, analysis, and comprehensive conservation treatment.

Applicants must be a recent graduate from a recognized Master's level conservation program. Requirements are: high level of manual skill, understanding of textile history and structures, computer experience, organizational skills and ability to communicate well in English. Salary is \$22,800/year with benefits, plus \$2,500 travel allowance.

Applicants should submit a cover letter, resume, and three letters of recommendation to Joanne Gormley, Human Resources, Gardner Museum, 2 Palace Road, Boston, MA 02115.

The Gardner Museum is an Affirmative Action, Equal Opportunity Employer. Minorities are strongly encouraged to apply.

Internships or Fellowships in Asian Paintings Conservation, Museum of Fine Arts, Boston

The Museum of Fine Arts (MFA) offers one, possibly two, internships or fellowships in Asiatic Conservation commencing September 1998 through August 1999. Working under the supervision of the Associate Conservators, the candidate will have the opportunity to work on a wide range of activities, including conservation treatment of Asian paintings, exhibition preparation, and surveying parts of the Asiatic collection.

The stipend and a travel allowance will be commensurate with experience. Standard museum benefits apply, including contributory health insurance.

Applicant should be a graduate of a recognized conservation training program or have equivalent experience. Demonstrable

knowledge of Asian art and languages is also desirable.

Candidates should submit a statement of interest, resume, transcripts of undergraduate and graduate courses of study, and three professional references. Although there is a need to fill these positions as soon as possible, the Museum has an open-ended deadline and would welcome applications on an ongoing basis.

Materials should be sent to Sandra Matthews, Museum of Fine Arts, Boston, 465 Huntington Avenue, Boston, MA 02115.

We are an equal opportunity employer and seek diversity in our work force.

Getty Internship in Objects Conservation, Oriental Institute Museum, University of Chicago

The Oriental Institute Museum, University of Chicago is pleased to offer a one-year post-graduate internship in the conservation of archaeological materials beginning in the fall of 1998. This position is supported by The Getty Grant Program. The 12-month position will provide the intern with the opportunity to work on the restoration of a monumental large-scale stone relief as well as a variety of smaller archaeological objects encompassing a range of materials. In addition, the intern will have the opportunity to carry out a research project to be mutually decided upon.

The internship includes a stipend of \$24,000 plus benefits. An additional \$3,500 is available for travel and research. As required by the granting agency funding this internship, eligible candidates should be graduates of a recognized training program who will have graduated within 3 years of application. Interested applicants should submit letter of interest, resume and the names of 3 references by July 30, 1998 to: Laura D'Alessandro, Head, Conservation Laboratory, Oriental Institute Museum, 1155 E. 58th St., Chicago, IL 60637.

An Affirmative Action/Equal Opportunity Employer.

Textile Conservation Internship, Textile Conservation Workshop, Inc.

The Textile Conservation Workshop is offering a one-year internship in textile conservation funded by the National Endowment for the Arts, beginning October 1, 1998. This intensive apprenticeship program provides a concentrated laboratory experience treating a wide variety of textiles and training in outreach conservation education as well as time for research and travel.

Applicants should have a B.A. degree minimum, M.A. preferred. Qualification may be in art, history, anthropology, museum studies, textile science, or related fields. Students with diverse backgrounds and expertise in traditional skills are encouraged to apply. Please send a one-page cover letter summarizing your interest, resume, and two letters of recommendation to: Patsy Orlofsky, Textile Conservation Workshop, 3 Main St., South Salem, NY 10590.

Positions

Paper Conservator, Balboa Art Conservation Center

The Balboa Art Conservation Center, located in Balboa Park, seeks an assistant/associate paper conservator. Responsibilities include examination and treatment of a wide range of paper collections, travel to on-site museum projects, and surveys. The position is full-time and requires a degree from a recognized conservation training program or equivalent experience. Additional experience of 3-5 years beyond training and experience in treatment of photographic materials is preferred. Good benefits and salary commensurate with qualifications. Send resume and letter of interest to: BACC, P.O. Box 3755, San Diego, CA 92163.

Objects Conservator, The Carnegie Museum of Art

The Carnegie Museum of Art seeks a full-time Objects Conservator to work in a small but active Conservation Department that also serves the needs of The Andy Warhol Museum. Both museums are part of Pittsburgh's

pre-eminent cultural organization, Carnegie Museums of Pittsburgh, which also includes a museum of natural history and a science center.

The candidate should demonstrate proficiency in the theory and practice of conservation of objects and be able to plan and conduct conservation treatments with minimum supervision. Evidence of proficiency should include a graduate degree or certificate in conservation, and three to five years of supervised professional experience after training, preferably including museum experience. The candidate's previous experience should be as broad as possible, ideally including conservation of fine arts and decorative arts objects in all media, including glass, ceramics, metals, wood, gilded objects, and modern synthetic materials. His/her knowledge should encompass a range of periods and styles, with emphasis on 18th to 20th century American and European. Some experience in conservation of contemporary objects is a plus.

The candidate should possess qualities of teamwork, patience, adaptability, good humor, and reason, be capable of considering preventive conservation issues, and be able to work with other museum staff in a spirit of cooperation, mutual respect, and willingness to reach workable agreements. The candidate should also demonstrate excellent communication and organizational skills and a willingness to share knowledge with colleagues and trainees, participate in continuing education, and contribute to the field. Facility with computers is also desirable.

The museum offers excellent benefits; salary is commensurate with experience. To apply, please submit a letter of interest, résumé, the names of 3 professional references, and salary requirements, by September 1, 1998, to: William A. Real, Chief Conservator, Carnegie Museum of Art, 4400 Forbes Avenue, Pittsburgh, PA 15213. EOE.

Executive Director, Conservation Center of Art and Historic Artifacts

The Conservation Center of Art and Historic Artifacts (Philadelphia) seeks CEO to lead its oper-

ations, maintaining sound financial conditions through careful oversight and fundraising while providing quality services. This regional laboratory, with 20 staff, treats art works on paper, documents, and books, and provides preservation services, workshops and internships.

Director's responsibilities include full operational and financial management, including plans for marketing, organization of production, and recruitment of staff. With Board of Directors, sets long-term direction for activities and fundraising.

Requires bachelor's degree, five years progressive responsibility in cultural institution, proven fund-raising ability and experience managing staff in multi-task environment. Possess good communication skills, and ability to meet deadlines. Knowledge of paper conservation desirable.

Send letter of interest, resume and three references to CCAHA Search Committee, c/o Robert Schwarz, 1806 Chestnut Street, Philadelphia, PA 19103.

Assistant Architectural Conservator, Frank S. Welsh Co.

The Frank S. Welsh Co. seeks an assistant architectural conservator/microscopist to undertake investigations, sampling, analysis and reporting on historic architectural paint and wallpaper finishes.

The assistant conservator will have an advanced degree in fine arts/architectural conservation or in architecture/interior design with several years of experience in the historic preservation field and in the microanalysis of paints and coatings. The candidate must also possess strong organizational and technical writing skills, especially in the area of architectural paint history/technology and color, and also be fluent in widely used computer programs.

Send a letter of interest and résumé to: Frank S. Welsh, P.O. Box 767, Bryn Mawr, PA 19010.

Andrew W. Mellon Photograph Conservator, George Eastman House

The George Eastman House seeks an experienced photograph conservator with a strong interest in teaching, to serve as

Special Project Associate in connection with the Andrew W. Mellon Advanced Residency Program in Photograph Conservation. Funded by a major grant from the Foundation, the Residency will offer an intense two-year training for advanced fellows in the field.

The Mellon Conservator, reporting to Director of the Advanced Residency, Grant Romer, will share major responsibility for the educational program, will teach the treatment practicum, supervise the conservation laboratory and all treatment-related independent projects. In addition, the conservator will help to meet the conservation needs of the George Eastman House collection.

Applicants must have a strong commitment to teaching, advanced treatment skills, and demonstrated professional achievement in the field of photograph conservation. Candidates should be graduates of a recognized conservation program.

Starting date: January 1999. Salary commensurate with experience and qualifications. George Eastman House is an equal opportunity employer.

Applications should be received no later than September 1, 1998, including a full resume and cover letter demonstrating interest in the position, addressed to:

Grant B. Romer
Director of Conservation and Museum Studies
George Eastman House
900 East Avenue
Rochester, NY 14607

Textile Conservation Technician, Isabella Stewart Gardner Museum

The Isabella Stewart Gardner Museum invites applications for the position of Conservation Technician for Textiles. This position is an excellent opportunity for someone intent on entering a graduate conservation program but seeking further textile experience prior to entry. The one-year position is for 3 to 5 days per week.

Requirements: a Bachelor's degree, sewing skills, knowledge of textile structures, good sense of organization, word-processing experience, ability to communicate well in English, ability to

carry 40 lbs. and to work at a height of 13'. The successful candidate will be completing course requirements for admission to a graduate program in conservation.

Applicants should submit a cover letter, résumé, and three letters of recommendation to Joanne Gormley, Human Resources, Gardner Museum, 2 Palace Road, Boston, MA 02115.

The Gardner Museum is an Affirmative Action, Equal Opportunity Employer. Minorities are strongly encouraged to apply.

Assistant/Associate
Conservator for
Asian Paintings,
Museum of Fine Arts,
Boston

One-year, full time position will be available as of November 1998 for a conservator of paper familiar with treating Japanese prints, Indian miniatures, and Islamic paintings and manuscripts. The position requires independent planning and scheduling, with responsibilities for examination and treatment of works of art for the museum's Asiatic in-house galleries, and reports to the Department head.

Minimum requirements: Bachelor's degree and graduation from a recognized conservation training program or equivalent education and professional experience. Additional experience, including at least one year as an unsupervised paper conservator. Title and salary commensurate with experience. Competitive benefits package provided.

Interested candidates should submit a resume, 3 professional references and a statement of interest by September 1, 1998 to Sandra Matthews, Museum of Fine Arts, Boston, 465 Huntington Avenue, Boston, MA 02115 USA.

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AIC NEWS

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Compliance in Recovery: Regulatory Requirements in the Aftermath of Disaster

Many conservators have a romantic notion that they will rush into a damaged building after a disaster and heroically get right to

work salvaging the collection. Today it is more likely that firefighters, hazardous materials (HAZMAT) responders, and professional abatement workers will do the preliminary work. And today, regulations enforced by the Occupational Safety and Health Administration (OSHA), building departments, and fire marshals will require employers to keep conservators out of the building until it is sufficiently repaired to meet safety standards.

In fact, museum collections nationwide are at risk because many museums are not prepared to deal with the regulatory agencies that will become involved once a disaster occurs. Response and recovery can be seriously compromised by deficiencies in a museum's OSHA and Environmental Protection Agency (EPA) programs. The following recommendations related to disaster response and recovery can help museums prepare.

Recommendations

1. *Provide up-to-date OSHA surveys of chemicals or toxic collection materials.*

OSHA requires a building-wide hazard communication survey to identify the location of all hazardous chemicals. In many cities, fire

departments require copies of this survey to be sent to them. Museums should also have an accurate, up-to-date survey in hand for emergency workers in the event of a disaster. In addition to the survey, the locations of hazardous chemicals should be posted outside the door of each laboratory or storeroom. The posted list and the survey must be current. Current information is important because if responders encounter a hazardous chemical in an unexpected location, they are likely to leave the building. For example, firefighters can choose to contain the fire (keep it from spreading to other buildings) rather than enter a building housing

unknown hazards. Emergency responders cannot safely fight fires or address spills without knowing exactly what kinds of hazards they face. An accurate chemical survey is vital to the survival of collections within any building.

2. *Comply with all fire, OSHA, EPA, and other health and safety regulations before the disaster.*

Compliance with all regulations prior to a disaster is key to a safe and efficient recovery. Fire departments, OSHA, EPA, health departments, building inspectors, insurance adjusters, and others may all be involved in investigation of a disaster. Disaster recovery can become complicated by citations, fines, lawsuits, and bad press. For example, a fire in a lab in the Science Building on the University of Massachusetts Boston Campus was put out by specially trained HAZMAT firefighters, and the building was closed for three days while chemical contamination tests and professional cleanup were performed. When fire department officials inspected the cleanup and other areas, they found improper storage of chemicals, inaccurate warning signs outside of laboratories, lack of identification of chemicals, and improper storage of reactive

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AIC News staff: Lisa Goldberg, Editor. Elizabeth F. "Penny" Jones, Managing Editor. Deirdre Mullervy, Production Editor. Jeanette Spencer, Marketing Manager. Sarah Stout, Communications Assistant. Ann Hofstra Grogg, Copy Editor.

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From the President

Jay Krueger

One of the AIC Board's major responsibilities in guiding our organization lies in planning for the future. What this organization will look like in 5 or 10 years, whether our membership base will remain similar to today's demographic profile, and what new services and programs our members will be interested in receiving from AIC are only a few of the many questions that influence how AIC sets its priorities and prepares for the new challenges and opportunities that undoubtedly lie ahead of us in the coming years.

While many of our common professional values have remained intact over the years, priorities have

evolved and new opportunities have appeared, leaving the board to balance these ever-increasing demands with our limited financial resources. Publications and the annual meeting are primary benefits most conservators cite as reasons for supporting AIC through their membership dues, and these activities will continue to be an important part of AIC. The number of committees, task forces, and special interest groups has increased dramatically in the past five years, mostly in answer to focused or topical issues such as the training of collection-care professionals, disaster planning and response, the coordination and improvement of publications, research into the viability of establishing a certification program, issues related to the preservation of electronic media, and health and safety issues. Committees of long standing such as Education and Training and Ethics and Standards have assumed much broader charges over the past few years in response to the call for increasing professionalism within the field of conservation. All of this activity is important and serves to strengthen the organization and the field of conservation, but we are constantly faced with the challenge of determining how scarce resources will be allocated.

For the past year, the board has been reassessing the 1995 Strategic Plan and working toward the preparation of a new plan that will carry AIC forward into the next century. This will be the third strategic plan that AIC has produced, and this pattern of long-range planning has proven to be extremely useful in helping us define our goals, develop programs and accurate budgets to achieve those goals, and ultimately assist in measuring our progress as a maturing organization. Strategic Planning is especially important given the rotating cast of participants in leadership positions within AIC. It is an approach that serves to foster consistent vision and momentum in pursuing long-term objectives.

One of the key components of any strategic planning process involves clarifying the mission of an organization. AIC's current mission

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statement dates to 1995, and I feel that it continues to accurately reflect our organization's purpose, core values, and activities. It succinctly describes who we are, why we have chosen to associate ourselves in this collective manner, and what we endeavor to do as an organization. Our mission statement reads as follows:

The American Institute for Conservation of Historic and Artistic Works (AIC) is the national membership organization of conservation professionals dedicated to preserving the art and historic artifacts of our cultural heritage for future generations. AIC advances the practice and promotes the importance of the preservation of cultural property by establishing and upholding professional standards, and coordinating the exchange of knowledge, research, and publications.

Following recent confirmation of AIC's mission statement, the board began to identify significant factors that may influence our ability to realize any goals that are set forth in the plan. This analysis involves examining our strengths and weaknesses as a relatively small member-based organization, and assessing the opportunities and threats inherent in the external environment in which we reside. Examples of internal strengths are our capable and committed staff at the national office, sound financial management and a modest but increasing cash reserve, continually improving publications, our successful record of annual meetings and workshops, a solid committee and task force structure with hardworking and dedicated members, vital and productive specialty groups, and our members at large—a diverse and gifted group of individuals united in their commitment and dedication to the field of conservation. The very diversity of our members' interests and expectations of this organization also constitute a weakness of sorts, in that it is difficult to fund an ever-increasing number of worthwhile programs and services. Other examples of internal weaknesses

include our reliance on membership dues for a large part of our budget and a corresponding flat rate of growth over the past several years, rapidly increasing costs associated with printing brochures due to the enormous success of the FAIC Conservation Services Referral System, limited participation in the activities of the organization by the vast majority of our members, and the perception that AIC is something other than the sum of its members' interests and volunteer contributions. External opportunities include strong interest in preservation issues within the general public and the Clinton administration's vocal support for preserving our nation's cultural heritage through the "Save America's Treasures" initiative, growing interest in AIC's web site and all the attendant possibilities for public outreach and member resources with this media, the success of the FAIC Conservation Services Referral System as a means for educating the public about professional conservation, and the currently strong economy that indirectly provides contract and employment opportunities for our members.

External threats or concerns include such issues as diminishing sources of financial support for our nation's cultural programs and institutions, limited employment opportunities for young conservators and relatively low salary scales for mid-career professionals, the uncertainty of future political support for the arts and humanities, and ever-increasing competition in raising funds in support of FAIC programs.

Flowing from and strongly influenced by these internal and external factors are a series of critical issues that will be addressed in one form or another in the new strategic plan. These are issues of concern to our members, and they primarily fall into two broad categories: (1) increasing the quality and degree of professionalism within the field, and (2) the necessity of engaging and educating allied professionals and the general public about the field of conservation, which includes providing opportunities for our members to improve their knowledge and skills throughout their careers

and building a better understanding of the need for skilled conservation professionals among allied professions and the general public. Critical issues that have been identified include establishing and refining professional standards through work on the Commentaries to the *Code of Ethics and Guidelines for Practice*, establishing definitions of conservation terminology, working on qualification standards for mid-career professionals, studying the possibility of establishing a certification program for practicing conservators, and improving AIC publications and educational opportunities. Continued advocacy on the state and federal levels, building on our ties to allied professional organizations, and increasing public awareness of the field of conservation are also part of the mix of issues that AIC needs to address.

AIC is active on many fronts and in many ways, and we try to represent our members to the best of our ability. While the AIC Board is probably as representative of the diverse nature of our membership as any group of eight individuals drawn randomly from the membership at large could be, we consistently rely on the advice and counsel of members of the Internal Advisory Group to test our ideas and further expand the range of information we have available to us. The next strategic plan will not be published until 1999, but I urge you to take a few minutes to call or write members of the board, committee and task force chairs, specialty group chairs, or the AIC office whenever you have concerns that you feel should be brought to our attention. Active participation is the only way to ensure that your interests will be heard.

Compliance in Recovery

continued from page 1

chemicals. An order of abatement was issued, calling for the wing to be shut down and professionally cleaned.¹ Note that the cleanup was not done by the university's highly educated chemists but by HAZMAT responders and professionally trained abatement workers. The laboratory's violations were reported in the papers.

3. All museum recovery workers must be safety trained.

Preparedness means having a staff that is well-trained. Lack of such training can cause lost time in recovery when speed is of the essence. OSHA requires workers to be trained before they are assigned work with hazardous materials or locations. Some of the regulations that require worker training and that would apply to most disaster situations include:

- * Hazard Communication (1926.59, 1910.1200)
- * Respiratory Protection (1926.103, 1910.134)
- * Personal Protective Equipment (1926.28, 1910.132)
- * Hazardous Waste Operations and Emergency Response (1910.120)
- * Emergency Plans and Fire Prevention (1910.38, 1926.150)
- * Medical Services and first aid (1910.151, 1926.50)
- * Blood-borne pathogens standard (1910.1030)

OSHA also requires museums to retrain workers regularly (often annually), document each worker's training, and have on record some proof of the worker's comprehension (e.g., quizzes taken). If administrators let undocumented, untrained workers onto a disaster site, they can be subjected to fines and citations. Museums in compliance with OSHA regulations will have no problem providing trained workers for recovery. These museums will

have already trained all workers whose jobs involve chemicals, gloves, and other protective equipment or potentially infectious materials.

4. Cleanup of highly toxic substances require licensing and/or certification of workers.

If the disaster releases certain highly toxic substances, museum workers will not be allowed to perform cleanup activities. The collection areas and materials will be in the hands of HAZMAT-trained firefighters or certified abatement workers. Some of the substances for which special training is required include:

LEAD. When the amount of lead above certain levels is found in dusts and debris, trained lead abatement workers must do the cleanup. Lead can reach these levels if fires cause lead paint to fume. Other sources for lead fume in fires might include lead shot and bullets, toy soldiers, lead from skylights, and lead x-ray room insulation. Lead is also a common filler and colorant for many plastics. Water damage can deteriorate lead paint into a powdery, flaky material. Note that even intact lead-painted walls can be demolished or remodeled only by trained abatement workers.

ASBESTOS. Cleanup of asbestos-contaminated materials requires abatement by certified workers. Sources of asbestos include insulation around pipes and furnaces; composition ceiling tiles; acoustic board and tile; Transite® and other asbestos boards; old wallboard, plaster, and spackle; vinyl floor tiles; roofing felts, tar paper, and caulks; wiring; old papier mâché products; certain rocks, minerals, and their powders; and stuffing for some taxonomy specimens.

PCBS (POLYCHLORINATED BIPHENYLS). PCB-contaminated soot requires abatement by specially trained workers. PCBs can be found in old paint, old ceiling tiles, transformers and fluorescent light ballasts, and the historic slide mounting material, Arochlor 1254. PCBs may be in collection materials. PCBs were also found in animal pelts in one natural history museum at levels

high enough to qualify them as toxic waste.

OTHER SUBSTANCES. Museums often have sources of chemicals such as cadmium, arsenic, dioxins, mercury, and radioactive source material (e.g., in DNA labs) that could pose cleanup problems requiring professional abatement.

Disaster preparation should include eliminating as much and many of these highly toxic materials as possible. Materials that cannot be eliminated must be identified so that cleanup can proceed properly. For example, when ceiling tiles, old plaster, and other potential sources of asbestos are damaged by water, it is best not to let them dry out. Abatement of asbestos while it is wet is relatively simple, but once fibers dry and become airborne the cost for cleanup can be staggering.

Once again, such problems will not have to be faced by museums that have done their required OSHA asbestos survey. Their asbestos pipes will be clearly labeled, and the survey will indicate precisely which of their building materials are asbestos. The OSHA asbestos regulation also includes worker notification provisions, so the museum's employees will be aware of which building materials contain asbestos.

5. Structural and fall hazards must be eliminated.

When emergency service personnel or building inspectors say that the building is "safe" to reenter, they often mean that it is safe for the inspectors, engineers, abatement professionals, and construction workers who will repair and clean up the building. Regular employees are not supposed to return until the building meets all of the fire and building codes and OSHA requirements. For example, rotted or burned flooring, crumbling pilings, rickety staircases, sagging floors, and similar defects are obvious signs of damage, requiring assessment by a structural engineer before any work on the collections is possible. A structural engineer also should be retained to provide written advice regarding any recovery or reconstruction work that involves heavy equipment, heavy storage, alteration in walls or

other support structures. OSHA requires elevated platforms, shafts, or holes where people could fall more than 4 feet to be guarded. Standard railings and covers over holes must be installed before employees are asked to work in an area. Access to changes in elevation such as ladders and stairs must also meet OSHA regulations. For example, stairs having four or more steps or which rise more than 30 inches must be equipped with at least one handrail and one stair rail system along each unprotected side or edge. Until these basic safety codes are met, the only people qualified to work in that building are those trained in fall protection (1926.500-503) and other precautions required by the OSHA Construction Standards. Museum employees must be appropriately trained to deal with these hazards if they wish to participate in work under these conditions in the event of a disaster.

6. The building must be fire protected.

Inadequate escape routes or damaged fire escapes also must be corrected before recovery begins. OSHA rules also require employers to hold a formal meeting to explain the exit system and the emergency procedures. There must be at least two escape routes from all areas. Exits or exit signs should be visible from all locations. Fire doors and panic bolts must be in good repair and must never be chained or locked while workers are present.

If the alarm system, fire extinguishers, sprinklers, or any other part of the fire protection system has been damaged, regular employees are not allowed to work there until it is repaired or until a sufficient number of fire extinguishers of the right type are in place. And since OSHA also requires formal documented training in fire extinguisher use annually, each recovery worker must be trained in the use of the extinguishers before working in such a building. For example, after a fire in 1997, the National Broadcasting Company (NBC) was cited by OSHA and fined \$12,000 for allegedly failing to keep its workers out of a building during repair activities until all exits, fire protec-

tion, and fire detection and alarm systems were fully operative or equivalent and effective measures in lieu of these were in place (29 CFR 1910.36[c][2]). At the same time, OSHA cited NBC for failure to provide all workers on initial employment, and at least annually, an educational program to familiarize them with the principles of fire extinguisher use and hazards of incipient stage fire fighting (1910.157[g][2]).² To avoid such embarrassments, museum disaster plans should include provisions for immediately calling fire system installers or suppliers when the fire system is damaged.

7. Workers must be informed about the hazards of addressing the collection.

OSHA requires that the hazards of collection materials be assessed and that the workers handling them be informed and trained so everyone can function in the event of a dangerous situation or disaster. This requirement means analysis and/or assessment of two separate potential hazards: (1) the hazards posed by the artifacts themselves, and (2) contaminants from the disaster deposited on the items.

COLLECTION HAZARDS. Collection hazards should already have been assessed when the items were first acquired. For example, old medicines, arsenic-preserved bird skins, instruments with radium dials or mercury gauges, old glass fire extinguisher balls full of carbon tetrachloride, live ammunition, and many other special hazards may be present in collections. In addition, museum collections may be contaminated with significant amounts of pesticide treatments. For example, a large area of floor space in a museum recently was contaminated with enough arsenic from dusty taxidermy specimens to require a professional hazardous materials abatement team to clean it up.

CONTAMINANTS FROM THE DISASTER. Different types of disasters create different types of contaminants. Fires deposit soot. Water damage and high humidity foster mold growth. Floods may deposit biologically and chemically hazardous residues. The museum must analyze or identify

these hazards. Three of the most common residues that require identification are soot, mold, and biological contaminants.

SOOT. The composition of the soot is related to the composition of the materials that burned in the fire. The first step is to investigate the composition of the materials that burned. Plastics in particular should be scrutinized because they commonly contain known cancer-causing and/or toxic fire retardants, dyes, antioxidants, and many other additives. For example, dioxins are known to be released when vinyl chloride plastics burn, and electrical fires almost always involve degradation of vinyl wire insulation. Lead and antimony also are common plastic additives. Once the probable contents of the soot are determined, the soot should be analyzed for these substances. It is especially important to be sure that the soot does not contain sufficient quantities of chemicals to require professional abatement such as lead or PCBs.



Workers at the Smithsonian wash out an object. Reproduced courtesy of the Smithsonian Institution.



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Just plain "soot" is also a hazard. There is 200 years of cancer data on soot, collected from people in various professions, from chimney sweeps to modern coke production workers. The National Toxicology Program lists "soot" as a carcinogen, and this classification is supported by numerous human and animal studies of soot extracts.³ Among many potentially carcinogenic chemicals found in soot are the polycyclic aromatic hydrocarbons (PAH). The presence of metabolites from PAH have been found in the urine of firefighters and may be one of the sources of occupational cancer in these workers.⁴ One of the significant components of soot is a tarlike mixture of substances from the incomplete breakdown of the burned hydrocarbons. It doesn't seem to matter whether the tars come from coal, wood, tobacco, or marijuana; they all are capable of inducing cancers in animals and in humans.

Museums must analyze and identify the hazards of the soot, inform workers about the hazards found in analysis, and tell workers about the general hazards of soot. Museums must institute precautions to protect workers from inhalation and skin absorption of the many toxic and carcinogenic contaminants in soot such as PAH.

MOLDS. Wet or damp building materials are a prime place for molds to establish themselves. Molds have four major health effects:

1. Irritation. All molds are capable of irritating the respiratory tract and eyes if exposure is excessive.
2. Sensitivity. People who become allergic or sensitive to molds may have a variety of symptoms ranging from minor eye itching and hay fever to life-threatening asthma attacks and hypersensitivity pneumonia.
3. Infection. Fungal infections of the lungs or other organs usually occur only in people with com-

promised immune systems, such as those with AIDS or receiving chemotherapy.

4. Toxicity. Like the mushrooms to which they are related, some types of molds produce toxic, even life-threatening substances.

A few molds such as *Stachybotres atra* produce toxins that can seriously debilitate and cause death in horses, cattle, and humans. *Stachybotres atra* attracted interest in the early 1980s when the North Atlantic Treaty Organization and the West German Department of Defense tried to develop an antidote for it because it was thought to be a component of the Soviet Union's biological warfare arsenal. Many buildings have been closed to clean up *Stachybotres atra* infestation, including some museums and libraries. For example, the New Museum of Contemporary Art in New York City was closed and a nearly \$400 million class-action lawsuit was filed by 11 employees against the museum in 1994. Two of the eleven workers claim they are now disabled as a result of mold exposure. A study of 53 workers from this museum was published in a medical journal, indicating that the mold may also damage the immune system.⁵ In addition, a report from the Centers for Disease Control indicated that *Stachybotres* was found to be the cause of a cluster of 10 infant deaths in Cleveland.

While all molds in quantity are hazardous, it is important to sample mold outbreaks and be sure that none of the highly toxic forms are present. The best way to take the sample is to choose a lab that specializes in mold identification,⁶ describe the problem and ask staff how they want the sample taken. Mold can be sampled in a number of ways. The first samples should be taken directly from a visible growth with either a swab or with the clear scotch tape method used by many laboratories. Other sampling methods include area air sampling and setting out agar plates, which provide information only if the ventilation system is potentially contaminated. These methods are usually not very informative since molds release their spores at very unpredictable times.

Personal air-monitoring of a worker during execution of a job involving moldy materials is the best way to find out what the worker's exposure is as she/he cleans up mold.

Once molds are found in excessive amounts, all workers must be informed about the potential health effects and provided with proper protection. Cleanup of buildings contaminated with highly toxic molds requires professional abatement using methods similar to those used in asbestos removal.

BIOLOGICAL CONTAMINANTS. In addition to molds, many disease organisms can be present on collection materials. Microorganisms include bacteria, yeasts, fungi, parasites, rickettsia, spirochetes, and viruses, such as the hanta virus from rodent droppings. Histoplasmosis is caused by pigeon and bird waste, and Legionnaires' disease develops from contaminated water mists. These microorganisms lurk in stagnant water, air-conditioning, and ventilation ducts and filters, water-damaged building materials, animal products such as bone, fur, and feathers, rodent nests, dead animals, human or animal excrement, backed-up sewage, and similar sources. Exposure often occurs when the dried organism is inhaled with dusts created during cleaning, demolition, or building collapse. Other routes of exposure include cuts or wounds, skin contact, contamination of food by dust or unwashed hands, and insect bites. Hundreds of hazardous microorganisms are known, and new ones are still being identified. In

general, biological hazards are especially likely to be a problem after water damage and floods. There are many variables in water damage. Some major ones are:

1. the source of the water (e.g., clean water from plumbing or sprinklers, rainwater, river or lake water in flood conditions, or sewage)
2. the nature of the collection and building materials damaged by the water
3. the length of time the water is in contact with the materials
4. the method and speed of drying of the materials. Except when the source is potable, all water should be tested to determine if it contains chemical or biological hazards that will complicate recovery. Next, the potential hazards of the damaged building materials or artifacts should be assessed.

Once recovery is in progress, wet or damp materials must be monitored for generation of new hazards in the form of molds or pathogenic microorganisms. The methods chosen for treatment and correction of building conditions must not spread the organisms. For example, drying out contaminated materials with fans can result in blowing the microorganisms all over the building.

Universal precautions involving personal protective equipment and respiratory protection should be in place for workers exposed to these biological hazards. And once again, these precautions must be in accordance with OSHA regulations.

Summary

This article covers only a few of the problems of disaster response and recovery. Although it does not discuss quakes, building collapses, bombs, volcanic eruptions, and many other potential disasters, the same types of concerns for preparedness are applicable. The first preparation for any disaster is compliance with occupational and environmental regulations, especially with the worker-training provisions of these laws.

Notes

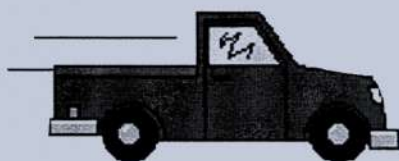
1. Sean Buckley and Theresa Hawes, *MASS Media*, 29: March 4, 1995.
2. BNA-OSHR, 26(44), (April 9, 1997), p. 1433.
3. *Sixth Annual Report on Carcinogens: Summary*, U.S. Department of Health and Human Services, National Toxicology Program, 1991, p.p. 399-411.
4. *Journal of Occupational and Environmental Medicine* 39, no. 6, (1997): pp. 515-19.
5. *Int Arch Occup Environ Health* 68 (1996) 207-18.
6. One lab I recommend is P&K Micro.-Unit L, 1950 Old Cuthbert Rd., Cherry Hill, NJ 08034. Contact Dr. Chin Yang at [REDACTED]. The cost is about \$35 per sample.

This paper was presented at the 1998 Health and Safety Committee luncheon at the AIC Annual Meeting, and a one-page summary of more than 40 organisms of concern (and their hazards) was given to participants. For a copy, please send a self-addressed, stamped envelope to ACTS, [REDACTED] New York, NY 10012.

Monona Rossol is an industrial hygienist and chemist who also has a master of fine arts degree from the University of Wisconsin. She is president and founder of Arts, Crafts and Theater Safety, a nonprofit organization that provides safety services to the arts.

MOVING?

Please let the AIC office know your new address as soon as possible so we can make sure you don't miss an issue of *AIC News*!



Washington Update

NEW NEA CHAIR: It is probably "old news" to most of you that Bill Ivey was confirmed by the Senate to be the seventh chair of the National Endowment for the Arts (NEA), but knowing more about his background might be of interest. Ivey is the first endowment chair who has developed and run a nonprofit cultural organization. From 1971 to 1998, Ivey was director of the Country Music Foundation in Nashville, Tennessee. It operates the Country Music Hall of Fame and Museum, manages historic properties, and publishes a journal.

Ivey's extensive involvement with the Arts Endowment dates from 1975. He has chaired or served on fifteen different endowment grant panels, including those for jazz fellowships, folk and traditional arts, and the former Challenge and Advancement programs. A folklorist and musician, he is recognized for his national leadership in preserving historic recordings of popular and classical music. A teacher and writer, he was a Senior Research Fellow at the Institute for Studies in American Music of Brooklyn College and also taught at Vanderbilt University's Blair School of Music. Ivey is a national trustee of the National Academy of Recording Arts & Sciences and served two separate terms as its chair.

The NEA is currently implementing the reforms mandated by Congress to strengthen the accountability of the grant-making process and create a wider distribution of grants across the country.

ARTS ADVOCACY: AIC members have been involved in meetings with key members of the U.S. Congress this summer in their home districts. This type of one-to-one advocacy can make a real difference in funding for the arts and humanities. Let the AIC office know if you want to be involved.

The papers have been reporting on the "surprising" and "lopsided" 8-to-1 vote by the U.S. Supreme


Court in *NEA v. Finley*, rejecting a challenge by the arts community to congressional standards requiring the National Endowment for the Arts to consider general standards of decency and respect for the diverse beliefs and values of the American people in making its funding decisions. A special report written by Washington attorney James Fitzpatrick and published by the Americans for the Arts states that the Court overwhelmingly sided with right-wing forces seeking to use content restrictions to limit the kind of art NEA can fund. However, reading the decision itself—not just the headlines—indicates that seven of the nine Justices see serious constitutional problems if the NEA, in fact, turns down a grant application in order to penalize a viewpoint alleged to involve indecency, blasphemy, or offensiveness of expression. Justice David H. Souter, in a strong and cogent decision, found that the decency provision is currently unconstitutional. Only two Justices—Antonin Scalia and Clarence Thomas—said that Congress can limit funding in any way it wants, not subject to any constitutional restraints. Fitzpatrick commented that the *Finley* decision does not give a green light to federal agencies seeking to apply viewpoint-based decency criteria in funding programs involving private speech. To request a copy of the four-page report call or fax the AIC office.

NATIONAL ARTS AND HUMANITIES MONTH: October is National Arts and Humanities month. Let us know if you want information on getting involved in this annual celebration of culture in America.—Elizabeth F. "Penny" Jones



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Membership News

After four busy years, Lucy Commoner and Deborah Bigelow have completed their tenure on the Membership Committee. At the request of the Board, Lucy, as the chair for the last two years, led the committee in making several important changes and refinements to the Professional Associate and Fellow applications, and she worked diligently to facilitate the application review process for her fellow committee members. We are very grateful to both of these women for their dedicated service to AIC and to their colleagues.

To fill their positions, Deborah Trupin and Eleanor McMillan will be joining us. Deborah is a graduate of the NYU conservation program and has worked at the Institut Royal du Patrimoine Artistique in Brussels and the Textile Conservation Center at the Museum of American Textile History in North Andover, Massachusetts. Since 1986 she has been the textile conservator at the New York State Office of Parks, Recreation, and Historic Preservation at Peebles Island, where she is responsible for the conservation and preservation of textiles and upholstery in the collections of 35 New York State historic sites. As a Fellow of AIC, she has been very active in the field and has numerous publications and lectures to her credit.

Recently retired, Eleanor has been devoted to the field since the 1960s when she apprenticed at the Walters Art Gallery as a painting conservator and with Marilyn Weidner as a paper conservator. She trained primarily at the Conservation Analytical Laboratory (CAL) at the Smithsonian and rose through the ranks there to become supervisor of paper conservation, supervisor of conservation, and coordinator of conservation education and training. She has held Fellowship in both AIC and IIC for over 25 years and has participated generously in the activities of both organizations as

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well as those of many allied groups. She also has published widely and contributed extensively to outreach activities.

With the rest of the committee (Chris Foster, Linda Merk-Gould, and Nancy Pollak), I welcome these two members and look forward to working with them.—Cynthia Stow, Chair, Membership Committee

New AIC Professional Associates

The membership committee would like to announce the following new AIC Professional Associates.

*Joanna Ruth Harris
Christine Krumine
Rachel Mustalish
Abigail Quandt
Stacey Rusch
Julie Sloan
Krysia Spirydowicz*

Reminder

AIC membership renewals will be sent out in October. Return yours quickly to save money and to ensure that you keep on receiving all of AIC's publications!

ANNUAL MEETING NEWS

Planning Continues for 27th Annual Meeting

The planning phase is under way for the general session of the 27th AIC Annual Meeting, which will focus on two topics on June 8 and 9, 1999: "The Costs of Conserving Our Cultural Heritage: Can We Afford It?" and "Used or Misused: The Responsible Preservation of Functional Cultural Objects Still in Use."

The 1999 program was designed to appeal to the large and varied population of the AIC. This program was selected to: (1) address present and future economic concerns that affect the conservation and museum profession and the future of our cultural treasures and (2) focus on ethical and interpretive issues that have direct applications for all the specialty groups. Papers are being sought to address these issues.

"The Costs of Conserving Our Cultural Heritage: Can We Afford It?"

The plans for the first part of the general session are to cover a broad range of economic issues, including the history of the costs of conservation and the costs of not conserving, successful (and unsuccessful) strategies for funding conservation at the federal, state, and local levels and strategies for educating the consumer of conservation as to the value of this service. From the institutional perspective, presentations could include methods currently used to subsidize conservation budgets and employee positions through Adopt-an-Object programs, deaccessioning objects, and income-generating treatments. Both theoretical and practical issues of training and funding conservators vs. non conservators and technicians might be investigated during this session and could extend to the issues of fees for service rates as they reflect

our training, expertise, and skill level.

To assure that the topics will be explored from many different perspectives, abstracts on these related subtopics are being sought from conservators working in institutions and in private practice, as well as non conservators in allied professions. We anticipate participation from professionals who have held a variety of positions and responsibilities to share their unique perspective on these issues.

"Used or Misused: The Responsible Preservation of Functional Cultural Property Still in Use"

The second topic of the General Session is intended to be a practical and thought-provoking opportunity to hear from colleagues in all of conservation's subdisciplines regarding how the function of an artifact may influence the approach that the conservator takes in conservation treatment. Many artifacts and structures have unique roles in a functional context without which their meaning may be diminished. Subtopics that could be covered include, but are not limited to: What is the responsible or ethical approach to the original function of an artifact? How does the context in which the artifact is exhibited influence its conservation treatment? When is this type of artifact "restored" rather than "conserved"? Has the museum profession reached some kind of consensus or understanding on this issue? How should conservation clients and the general public be educated about these issues? What is considered acceptable damage or "wear and tear"? How are museums, historical societies and private conservators managing these issues? How does a conservator interpret and apply the *Code of Ethics* and *Guidelines for Practice* in these situations? How does a professional conservator interpret, justify or customize the approach pursued in pre-

serving and stabilizing or restoring cultural and historic patrimony that has a contemporary and/or future function? We look forward to learning about how conservators from all specialties have dealt with these issues as well as successful compromises and creative solutions, and circumstances that were perhaps less satisfactory.

Abstracts should summarize either of the two subject matters in a way that permits an evaluation of the paper's quality and significance. The committee will consider: (1) the general interest of the paper and its practical usefulness for the AIC membership; (2) the paper's suitability for oral presentation; (3) the quality of content and significance of results; and (4) the paper's contribution in forming an overall balance to the thematic session. Papers judged more suitable for a specialty group session will be passed to the appropriate group.

Abstracts should be double-spaced and a maximum of two pages. Send them by October 2 to Program Chair, c/o AIC Office, 1717 K St., NW, Ste 301, Washington, D.C. 20006; fax: (202) 452-9328. If you have any questions about the abstracts, please call Ingrid A. Neuman, Program Chair, at [REDACTED]

Poster Session

The Poster Session is the perfect setting for presenting new techniques, technical research, and general interest topics to the attendees. In particular, we encourage new AIC members and students to get involved in this didactic and visual form of the conference. Posters are welcome on any topic and need not be on the conference themes and stated above.

Guidelines for posters are simple. An easel and a 40" x 60" Fome-Cor board for mounting the poster are supplied by AIC. For tabletop demonstrations, one 3 x 6 ft table will be provided along with access to an electrical plug. Computers, video

players, lights, etc., must be provided by the group or individual presenting the display. The AIC office cannot be responsible for coordinating or providing equipment or security.

The Poster Session is reserved for nonprofit organizations and individuals having no intended commercial gain (i.e., you cannot sell your wares at a Poster Session). Individuals or companies wishing to sell a product or service must sign up as an exhibitor through the AIC office.

Abstracts for posters are due on December 15, 1998—the final deadline for inclusion in the *AIC Abstracts*. The abstract must be typewritten, single-spaced, and cannot exceed two pages. Times Roman, 10- or 12-point typeface is preferred. Dot matrix will not be accepted. Use standard 8 1/2 x 11 in. white paper. Include the title, the author(s), and your affiliation, all in caps and boldfaced. Do not fold the abstract—send it flat. Upon receipt, a letter of acknowledgment will be sent to you.

Please contact a Poster Session coordinator as soon as possible to discuss your topic or ideas for a topic. We want to work with you. Send your ideas, abstracts, or questions to Tony Rajer, Poster Session Co-Coordinator, [redacted] Madison, WI 53701; [redacted]; fax: [redacted]; or Helen Mar Parkin, Poster Session Co-Coordinator, [redacted] Milford, OH 45150; [redacted]; fax: [redacted].

The 1999 Program Committee welcomes all ideas, comments, and suggestions at any time from the membership and looks forward to providing a forum for meaningful contacts, ideas, research, philosophy, case studies, and treatments, and for engaging in productive and provocative dialogue in order to learn from the experience of other conservators and related professionals. General questions and comments may be directed to Ingrid Neuman, 1999 General Session Program Chair [redacted] Williamstown, MA 01267; phone and fax [redacted]; [redacted].

New Fellow Profile

KATHLEEN M. GARLAND received an M.A. and Certificate of Advanced Study in Art Conservation from the Department of Conservation at Cooperstown, State University College at Buffalo. She completed internships in sculpture conservation at the Victoria and Albert Museum in London and at the Castle Museum in Norwich, where she focused on archaeological objects.

After her training, Ms. Garland worked for one year for Plowden and Smith, Ltd., a firm of private conservators in London. She also worked for two years as senior sculpture conservator at the National Trust for Great Britain. In this capacity, she completed conservation surveys throughout England and Northern Ireland and treated indoor and outdoor sculpture, polychrome wood, carved chimney pieces, scagliola, wall paintings, and plaster.

For the past 10 years, Kate Garland has been the conservator of objects at the Nelson-Atkins Museum in Kansas City, Missouri, where she established the objects laboratory and supervises a staff of conservation assistants and student interns. She is responsible for a wide variety of conservation activities, including the development of an outdoor sculpture maintenance program for the Kansas City Sculpture Park.

Kate Garland has made many important contributions to the field of conservation. She is an adjunct associate professor at the University of Missouri in Kansas City, where she co-teaches a Graduate Technical Colloquium in the techniques of paintings and sculpture. She is also a lecturer at the University of Kansas. She continues to mentor many conservation professionals and to train preparators and technicians nationally. Ms. Garland has shared her knowledge and expertise through numerous lectures and publications. Most recently, she co-authored a paper on the complex treatment of an oversized Egyptian limestone sculpture dating from

2,500-2,000 B.C. ("The Disassembly and Reassembly of an Egyptian Limestone Sculpture," *Studies in Conservation*, IIC, 1994).

For the past two years, Ms. Garland has served on the AIC Board of Directors as the Specialty/Sub-Group Liaison. Through her active participation in the organization, Kate Garland has demonstrated a strong commitment to the AIC, as well as to her other activities as a valued member of the conservation community.—Lucy Commoner, Membership Committee

Awards

Joint AIC and Heritage Preservation Award

AIC and Heritage Preservation are pleased to announce a new joint award for Outstanding Commitment to the Preservation and Care of Collections. This award will be presented annually to an organization that has been exemplary in the importance and priority it has given to conservation concerns and in the commitment it has shown to the preservation and care of its cultural property.

Anyone may send a letter of nomination. Nominees should meet the following criteria.

1. The nominee should be a not-for-profit organization of any size responsible for cultural property that may include collections, historic sites, and structures.
2. The nominator should provide evidence of the nominee's sustained commitment to the preservation and care of its collections.
3. The nominator should provide evidence that the nominated organization broadens its community's understanding of the goals of conservation and the importance of preserving cultural property.

The nominator can be any individual within or outside the organization. Any organization can act as

its own nominator. Additional letters of support are welcome and visual documentation (i.e., color slides, black and white photographs) is encouraged. All nomination materials, including letters of support, must be postmarked by November 15, 1998, and sent to the AIC office.

Contact: Jeanette Spencer, AIC, 1717 K St., NW, Ste. 301, Washington, DC 20006; (202) 452-9545.

Getty Grant Program Funds Latin American and Caribbean Scholarship Program

The Getty Grant Program of the J. Paul Getty Trust has generously provided funding to the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC) for up to 15 conservators from Latin America and the Caribbean to attend the AIC Annual Meeting in St. Louis, Missouri, June 7-13, 1999. The grant funds are for travel to and from St. Louis and hotel accommodations for conservators from Latin America and the Caribbean. The grants are competitive and an application can be requested from AIC at (202) 452-9545; fax: (202) 452-9328; InfoAIC@aol.com. All applications must be submitted in English. The application deadline is October 15, 1998.

A Selection Review Committee, chaired by Carolyn Rose, will assist in evaluating the applications. Awards will be based not only on financial need but also the applicants conservation experience and a demonstration in writing of the ability to disseminate and share information about conservation and information learned at the annual meeting with colleagues in his or her country. Other members of the committee are James Swope, Claire Munzenrider, Anton Rajer, Janet Ruggles, Connie Stromberg, and Amparo Torres.

Conference Review

"A Look at Varnishes: Historical and Current Methods of Practice," National Gallery of Art, Washington, D.C., April 20-21, 1998

The varnish conference held at the National Gallery in Washington in April was possibly the most useful conference I have attended in recent years. As a practicing and teaching paintings conservator, I am grateful for intense scrutiny and spirited discussion regarding each of the treatment choices we must make, especially when presented by experienced and scholarly practitioners. The conference was dedicated to Robert Feller in recognition for his work with synthetic resins. The following summaries of each presentation were reconstructed from my notes and from information generously supplied to me by John Vitagliano. In addition, excellent, detailed handouts, such as "Italian Varnish Recipes from the 14th to the 17th Centuries" presented by Larry Keith, aided in this report.

The first series of presentations illustrated the historical use of varnishes and their application. Larry Keith's paper described guild views toward varnish as well as recipes and procedures for such mixtures as Vernice liquida, Vernice comune, sandarac plus pine resin oil varnish, mastic oil varnish, benzoin spirit varnish, mastic plus fir balsam spirit varnish, mastic spirit varnish, Venice turpentine spirit varnish, sandarac spirit varnish, and fir balsam spirit varnish.

Leslie Carlyle's useful and pithy paper, "Varnishing Practices in 19th-Century Britain" looked at varnish recipes from 1750 to 1900. The choice and application of a varnish was historically a neglected topic because most artists assumed that varnishes were not a permanent part

of the picture and did not apply the varnish themselves. Important details she covered included a reference for toned varnishes that were based on the attempt to mimic the appearance of degraded Bolognese pictures and various ways to achieve a "golden glow," including the application of oxgall and Spanish licorice. She also touched upon the use of decolorized or bleached shellac and of temporary varnishes including egg white mixed with sugar, brandy (for brushability), and garlic (to keep flies away), as well as mixtures including isinglass, oxgall, or gum tragacanth. Her discussion of alcohol-based spirit varnishes indicated that they were commonly used as more permanent varnishes but that references to gloss or appearance were difficult to find. She also described and illustrated varnishing days at the Royal Academy where paintings were often extensively reworked on these three to five days a year.

In "French Varnishing Practices," Michael Swicklik addressed varnishes from the 18th century to the impressionists, with important details concerning the practices of particular artists. For example, Nicolas Poussin used a temporary varnish of egg white with water and orange juice. Jean-Baptiste Oudry lectured at the Academy in 1748 and generally recommended spirit varnishes, noting that the use of dark grounds could cause a color change in the final painting over time. Swicklik also examined the use of spirit varnishes such as mastic in turpentine in an undercoat or underdrawing with retouches applied on top. As a result paints and varnishes became interlayered. For example, on one Oudry, the original signature is applied over an original mastic layer. Additionally, Jean-Auguste-Dominique Ingres and Jean-León Gerome added varnish to the paint to facilitate creation of smooth surfaces. Adolphe-William Bouguereau used siccatives to retouch varnish and Eugène Delacroix liked a wax-turpentine-oil of lavender varnish mixture that produced a matte finish. Swicklik also commented on the 1858 cleaning controversy at the Louvre which may have influenced

Delacroix's decision that it might be best not to varnish paintings at all, a decision that may have resulted in the impressionists' preference for non-varnished pictures.

Gay Myers presented "A History of Artists' Varnishes in America." Varnishes were generally imported from Britain in the 18th century, including sandarac, alcohol varnishes, and spirits of turpentine varnish, Venice turpentine, elemi, and gums. Myers gave many useful details, including that Robert Feke's paintings were often skinned because of an interactive zone between the paint and the oil-resin varnish. Dammar became common in 1859 and is mentioned in the Dechaux catalog. A manual by Jean-Francois Leonore Merimee was owned by Thomas Cole, Thomas Sully, Neagle, and Peale. Sully used dammar and mastic and mentioned tinted varnishes. Thomas Eakins painted on top of multiple varnish layers. Abbott Thayer, pupil of Gérôme, also interlayered paint with varnish and wrote an essay entitled, "Restoration: The Doom of Art."

Later, René de la Rie spoke on his extensive varnish research (also published elsewhere), and Jill Whitten reported on case studies from the National Gallery of Art. Literature describing synthetic low-molecular-weight resins, varnish research publications, varnish mixtures, and Tinuvin 292 was provided to all participants.

The morning of the second day was dedicated to an excellent series of speakers on a panel who discussed varnishes they had used throughout their careers. Mark Leonard reviewed chronologically the spectrum of varnishes he has used, beginning with poly(vinyl acetate) and Acryloid B-72 and continuing with Winton Retouch Varnish and Winton Picture Varnish, dammar, mastic (with which he has achieved good results), and Arkon or Regalrez. He discussed the strengths and weaknesses of each varnish and issues of saturation and surface.

David Bull reviewed the techniques of his early mentors, including Hans Schubart, a pupil of Helmut Ruhemann. He talked about his early use of dammar and MS2 at the

National Gallery in London and his choice of MS2B while in private partnership with Robert Shepherd. At the National Gallery of Art in Washington he generally now uses MS2A, brushed and then sprayed, occasionally adding wax or dammar when there are saturation problems.

Andrea Rothe considered his varnish experiences in Italy in the 1950s when mastic was used most often. Although he applied mastic thickly in his early years, he later used thinner coats of mastic until he began using a spray of dammar. He also addressed Italian techniques to reduce blanching. His current procedure at the Getty Museum is to brush mastic (7-10% by weight), inpaint, and then spray mastic. He interjected cautionary remarks: different areas of matte and gloss are often intentional and important to three-dimensionality and proper viewing in the dim light of a church; that blues in Italian painting may become black when they are varnished; and that gold should not be varnished.

Frank Zuccari reviewed key factors to consider in the choice of a varnish, including manipulation of refractive index characteristics, choice of solvents, evaporation rate, concentration, spray or brush qualities of the painting itself, color saturation, abrasion, past linings, viewing conditions such as light, angles, wall colors, skylights, height of ceilings, and personal taste, training, and experience. Zuccari recounted his personal chronology of varnishes used, from higher molecular weight resins (PVA, B-72, B-67) to ketones, to dammars and mastic, to Arkon and Regalrez. He found one of the most advantageous uses for low-molecular-weight resins such as Regalrez is application to a degraded varnish because it will reconstitute the existing varnish so that it does not have to be removed.

Dianne Dwyer Modestini listed three key varnish criteria as aging, saturation/handling, and techniques of application. She reviewed her own chronology of varnish use, from B-67 and B-72 to ketone resins with or without wax and a system of ketone and PVA varnishes applied in layers. She believes that Talens Rembrandt varnish is a better ketone resin than

AIC Staff Changes

Jennifer Goff has assumed the position of publications manager, following Deirdre Mullervy's resignation. Jennifer comes to AIC from affiliations with the Federal Bar Association; Environmental Industry Associations; and Independent Project Analysis, Inc. Deirdre is returning to scholarly book publishing as an editor with Princeton University Press.

Winton Varnish. She cited the layering system used by Stephen Pichetto and reviewed changing tastes in surface. Lance Mayer and Gay Myers spoke about their experience with B-67, B-72, PVA, Winton Picture Varnish, Arkon P-90 (resaturating older surfaces as mentioned by Zuccari), Regalrez with Kraton G, and MS2A with Tinuvin. Mayer discussed the replacement of toned varnishes and emphasized the relationship between gloss and matte areas in unvarnished paintings.

General discussion among the audience members and the panelists followed, covering such topics as proper lighting, appropriate order for low- and high-molecular weight interlayering procedures, spray versus brush, removability of ketone resins, and absorption of new materials into original paint films.

Finally, Brad Epley traced the history of synthetic picture varnishes from W. G. Constable in the 1930s to Robert L. Feller's research for the Mellon Institute in the development of picture varnishes. In his paper titled "Synthetic Resin Varnishes: A History of Their Development," Epley detailed the development of Elvacites, Paraloids, "M Varnish," and ketone resins and discussed remedies for brittleness.

The papers presented at this conference provided a valuable historical overview, in addition to technical insight. I hope as many as possible of these papers will be published.—Dr. Joyce Hill Stoner, Professor, Program in Art Conservation, Winterthur Museum.

Upcoming Deadlines

October 2

Deadline for submitting an abstract for the 1999 Annual Meeting General Session (see page 10 for further details)

October 9

Fellow and Professional Associate Applications deadline

October 15

Deadline for submitting an application for the Latin American and Caribbean Scholarship Program (see page 12 for further details)

November 2

Kress Conservation Publication Fellowship application deadline (see page 11 of the July *AIC News* for further information)

November 15

Deadline for nominating an organization for the joint AIC and Heritage Preservation award for Outstanding Commitment to the Preservation and Care of Collections

FUNDING DEADLINES

OCTOBER 1, 1998

National Endowment for the Humanities, Summer Stipends. Tenure must cover two full and uninterrupted months between May 1 and September 30, 1999.

OCTOBER 30, 1998

IMLS Museum Assessment Program (MAP) I. Museum grants of technical assistance for institutional assessment.

DECEMBER 4, 1998

IMLS Conservation Assessment Program (CAP). Provides museum with an alternative source of a general conservation survey.

DECEMBER 21, 1998

The National Center for Preservation Technology and Training Grants Program. Grants for innovative work in research, training, and information management projects on technical issues in historic architecture, archaeology, historic landscapes, objects and materials conservation, and interpretation.

FEBRUARY 26, 1999

IMLS Museum Assessment Program (MAP) III. Grants of technical assistance for a public dimension assessment.

MARCH 12, 1999

IMLS Museum Assessment Program (MAP II). Grants of technical assistance for collections management assessment.

NO DEADLINES

GETTY GRANT PROGRAM: Conservation Training Grants (Training of Mid-career Professional Conservators and Training Programs); Conservation Survey Grants; Conservation Treatment Grant

FOR MORE INFORMATION ON FUNDING:

American Academy in Rome, (212) 751-7200; fax: (212) 751-220

American Association of Museums (AAM), Museum Assessment Programs (MAP), (202) 289-9118.

Council for International Exchange of Scholars, (202) 686-7877

Getty Grant Program (GGP), (310) 440-7320; (310) 440-7703

Heritage Preservation (formerly NIC), (202) 625-1495

Institute of Museum and Library Services (IMLS), (202) 606-8536

Keepers Preservation Education Fund, (703) 548-5477

National Endowment for the Arts (NEA), (202) 682-5442

National Endowment for the Humanities (NEH), Division of Public Programs, (202) 606-8267; Division of Preservation and Access, (202) 606-8570, fax: (202) 606-8639

National Historical Society, (703) 779-8338; fax: (703) 779-8342

National Center for Preservation Technology and Training, (318) 357-6421; www.ncptt@ncptt.nps.gov

Smithsonian Institution, Museum Studies Program (202) 357-3101; fax: (202) 357-3346

William Morris Society, (202) 745-1927; biblio@aol.com

Wolfsonian, (305) 535-2626; fax: (305) 531-2133

Woodrow Wilson International Center for Scholars, (202) 357-2871; wcfellow@si.edu

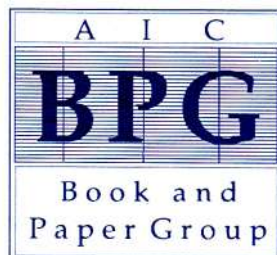
SPECIALTY GROUPS

BOOK AND PAPER

BUDGET: The following is a brief report from our secretary/treasurer, Alison Luxner. At the end of the second financial quarter BPG is again running with a surplus. Our revenue has been higher so far this year than originally budgeted, and our expenses have been lower than anticipated. For example, we had set aside \$12,500 for the *Annual*, based on last year's cost.

This year it was printed and mailed for closer to \$7,500. The budget for the year is written with the goal of maintaining a balance that covers the expenses for the year. After the second quarter, our balance is \$47,000. The estimated expenses for the year are around \$22,000. This leaves us with approximately \$25,000, an ample amount to cover expenses through the year 1999 and have a little left over, even if we have no new revenue.

PUBLICATIONS COMMITTEE: This committee is chaired by Robert Espinosa and includes Kate Maynor, Olivia Primanis, Walter Henry, Jane Klinger and Dianne van der Reyden. During the June AIC meeting in Arlington the committee met to discuss some of its charges for the future, including a revitalization of the *Paper Conservation Catalog*, a new direction for the *Book Conservation Catalog*, and some future changes in the *Book and Paper Annual* and its editorship. These are all important issues and require careful thought and planning. Unfortunately, the time available for the Publications Committee meeting in Arlington was very short, and all members could not be present. At the BPG business meeting, therefore, Robert proposed that a modest amount of money be made available to the Publications Committee for a mid-winter retreat in Washington, D.C. or Maryland in early 1999. Costs would be kept to a minimum by holding the retreat at the home of one of the three committee members who live in the D.C. area. Robert estimated that the total cost of the retreat, which would consist largely of airplane fares, would be in the range of \$1,000 to \$1,200. This motion was approved by a quorum at the business meeting. In my next newsletter column I hope to provide you with more information about the committee's activities and the future changes that the members will be recommending for existing BPG publications.



BOOK AND PAPER ANNUAL: I neglected to formally announce in the July *AIC News* that, after expressing a desire to "retire" as managing editor/compiler of the *Annual* early this year, Robert Espinosa has reconsidered and has graciously agreed to continue in his present position for at least another two years. The BPG board is very

pleased with Robert's decision and looks forward to his leading the major publication of our group into the 21st century. Over the coming months the BPG Publications Committee will begin to formulate a plan whereby a new managing editor/compiler of the *Annual* will be selected ultimately to take over the job that Robert has so successfully performed these many years. As for the next edition of the *BPG Annual*, Robert would like to remind everyone that the deadline for submissions is October 1, 1998. All speakers who presented talks during the BPG session of the recent AIC Annual Meeting are reminded to send their papers to Robert by this deadline. Papers must be submitted on disk as well as in a hard copy format. There is no limit to word length, or number of illustrations, and all original slides will be returned. Please refer to the author's guidelines that are published in the back of the *Annual* for further information.

ST. LOUIS 1999, SECOND CALL FOR PAPERS: October 1 is the deadline for submission of abstracts for the next AIC Annual Meeting. Papers are solicited on a wide range of topics including libraries, archives, art on paper, research, etc. In addition, a portion of the program will be a joint session with the Photographic Materials Specialty Group to address the interdisciplinary conservation issues of albums and scrapbooks. We appreciate this opportunity to plan such a collaborative session with PMG and look forward to hearing from those of you who have been working to solve problems with these mixed materials. Presentations should be 20 minutes, although shorter topics will be considered and "tips" are welcome. Abstracts should be sent to: Nancy Heugh, BPG Program Chair, [redacted] Kansas City, MO 64171; fax: [redacted]. Please call the following if you have suggestions or inquiries about next year's program: Nancy Heugh at [redacted] or Jane Klinger, Assistant Program Chair, at [redacted]. —Abigail Quandt, BPG Chair, Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201; (410) 547-9000 ext. 243; fax: (410) 752-4797; wagcon@erols.com

CONSERVATORS IN PRIVATE PRACTICE

THANKS TO RETIRING CIPP BOARD MEMBERS: I'm sure all CIPP members join me in extending appreciation for all the efforts of our retiring board members. I particularly want to thank Genevieve Baird for all her work, not only as previous chair but as vice-chair and secretary.

Genevieve has donated a great deal of time to CIPP, and the organization will continue to benefit from projects she helped set in motion. The completeness and promptness of Christiana Cunningham-Adams as secretary was vital to maintaining our momentum, and Christine Del Re's work on insurance issues will be the foundation of an upcoming CIPP publication. Thanks also to Jim Swope, retiring director, and continuing board members Peter Mecklenburg, treasurer, and Laurie Booth, director.

REPORT ON 1998 PROGRAM: CIPP offered two programs at the AIC Annual Meeting. A workshop, "Sink or Swim: What You Need to Know Before Responding to a Disaster," was attended by a record 132 participants. The workshop, organized by Nancy Davis with help from Laurie Booth, was actually a series of panels on topics relating to disaster response. Special thanks are extended to Catharine Hawks and Diana Dicus for stepping in to fill last minute panel cancellations. During the business dinner meeting, attended by 52 CIPP members, James Swope, David Goist, and Betsy Palmer Eldridge discussed their firsthand experiences with disaster situations. If you attended either or both of



these programs and have comments, please inform Nancy of your thoughts about format and content.

1999 PROGRAM: The board is developing the program for the 1999 AIC Annual Meeting. One day of the general session will focus on the cost of conservation. This topic is very

well suited to the needs and interests of conservators in private practice, and CIPP plans to offer a workshop on this theme. Some suggestions have included: use of technicians in private practice, methods of estimating treatment time, streamlining the documentation process, and public perception and its effect on how conservators are used. Please contact Helen Alten, Vice Chair, [redacted] St. Paul, MN 55108; [redacted] and let her know which topic you prefer or if there is a different topic you would like to have considered. Also, let her know if you are interested in speaking on any of these or related topics.

OTHER BUSINESS: As the CIPP board begins its new year, we hope to focus on projects that are of the most interest to CIPP members. To this end, a short survey will be sent to all members. If you have not yet received this survey, please look for it in the near future, and be sure to complete and return the questions. Your answers will help guide the development of our specialty group's future projects. Also look for CIPP's home page which will be linked to the AIC web site.—Nancy Davis, CIPP Chair, [redacted] Court, Laurel, MD 20723; [redacted].

OBJECTS

INTRODUCTIONS: The Objects Specialty Group has started this fall with an impressive bang, mostly due to the work of Ingrid Neuman and the heads of all the OSG committees: Emily Kaplan, program chair; Nancy Buschini, treasurer; Ellen Pearlstein, Publications Committee chair; Virginia Greene, *Postprints* Committee chair; Jessica Johnson and Craig Deller, E-mail/Web page Committee chairs; and Hiroko Kariya, Nominating Committee chair.

OSG POSTPRINTS: Most impressive is the 1997 OSG *Postprints* publication. It is a significant contribution to published material for objects conservators. There will not be an OSG *Postprints* for the 1998 conference. Those papers will be submitted to the JAIC for review for inclusion in a special issue relating to emergency preparedness and response.

PUBLICATIONS COMMITTEE: The OSG Publications Committee is interested in receiving feedback on the recently published JAIC issue on fill materials. We are beginning to work on another special issue and are currently soliciting articles on adhesives, consolidants, and



coatings. The following authors and topics have been agreed upon: David Harvey, historic coatings found on metals; Chandra Reedy and Rick Corbitt, developing comprehensive testing protocols for protective coatings on silver objects in museum collections; Paul Storch, consolidation of painted leather; Lynn Brostoff, new research on coatings for outdoor bronzes; Michele Marincola and co-authors,

cyclododecane; Jerry Podany, the effect of reversible isolating layers on the strength and reversibility of structural repairs; Shelly Sass, some applications in architectural conservation. We are discussing the following topics with other authors: consolidation of rock art, a review and evaluation of modern consolidants used for wood at an archaeological site in Turkey, new research on epoxy adhesives, and a review of analytical and sampling techniques recommended for identifying different adhesive, consolidant, and coating compounds. Committee members would like some additional topics to be covered, including adhesives used for ethnographic objects, evaluation of proteinaceous adhesives currently used by conservators, adhesives for the repair of modern synthetic materials, and

Continued on next page

coatings for wooden furniture (natural and synthetic, pros and cons). Please ask people to call, fax, or e-mail committee members with their ideas and suggestions, and with feedback on the fills issue: Ellen Pearlstein, Lisa Bruno, and Won Ng, Brooklyn Museum of Art, 200 Eastern Pkwy., Brooklyn, NY 11238; (718) 638-5000 ext. 276; fax: (718) 638-3731; tbmcon@interport.net; Leslie Ransick, [redacted], New York, NY 10025; [redacted]; fax: [redacted] or Jane Williams, [redacted], San Francisco, CA 94121; phone and fax [redacted]

THE OSG E-MAIL, OSG-L, AND THE WEB PAGE: Jessica and Craig present the following report on OSG in cyberspace. First, we are well on our way to creating our web page. We have the initial home page set up, which can be accessed through the AIC web site, (click on "Conservation Specialties," then, at the "Objects" area on "Materials"). We trust that our new webmaster, Dave Harvey, will build from this humble start. He will be looking for ideas and suggestions on how to improve this work in progress. Remember that web pages are meant to be dynamic, and change is expected and needed. Second, we now have more than 100 OSG members participating in the OSG-L listserve. So far the topics have been diverse and the discussions have been active. Also, WAG members can now join the OSG-L. All they have to do to join is to send the phrase "subscribe OSG-L" in the body text of a e-mail message to: [redacted] Since the lists inception, we have been archiving the postings, which have been available through CoOL. A number of active OSG-L participants have expressed concern that the content of the postings is available to the general public and that the postings could, quite possibly, be misinterpreted or misunderstood.

While the E-mail Task Force's original intention was to make the private OSG-L archives available in order to enable participants to review discussions and sources of materials without constant repostings and to make the postings available for colleagues in other disciplines and countries, it has become clear that OSG-L participants would feel much more comfortable if the archives were accessible by password only. Therefore, we propose creating a system that would make the password easy to remember and available to our colleagues. If you have any comments on this proposal, please notify Craig Deller or Jessica Johnson.

1999 PROGRAM: It is not too early to start thinking about submissions for next year's OSG session at the 1999 AIC Annual Meeting in St. Louis! We plan to include a section on the preservation of natural history collections, which David von Endt has agreed to help organize. All submissions are welcome, from "tips" to full-scale projects. We would especially like to encourage OSG members to use next year's program as an incentive to begin to write up some of those back-burnered projects into which went so much hard work and passion. Please send any submissions to: Emily Kaplan, National Museum of the American Indian, Smithsonian Institution, 3401 Bruckner Blvd., Bronx, NY 10461; fax: (212) 514-3816; Kaplan@ic.si.edu

BUSINESS MEETING MINUTES: Minutes from the business meeting at the 1998 AIC annual meeting are available now on the OSG-L. Copies will be mailed to the OSG membership in the next membership mailing. —Julie A. Reilly, OSG Chair, Ford Conservation Center, 1326 S. 32d St., Omaha, NE 68108; (402) 595-1171; fax: (402) 595-1178; grfcc@radiks.net

PAINTINGS

1998 ANNUAL MEETING: Thanks to all the speakers and everyone who made the PSG session a success! A special thanks to outgoing PSG chair, Ken Bé, for a year of good work. Congratulations to Catherine Rogers, who was elected vice-chair. Still more thanks to Barbara Heller, who agreed to take over as chair of the Guidelines for Practice Commentary Committee, and also to Ria German and Maria Sullivan for three productive years on the committee.

CALL FOR PAPERS: Willing speakers are needed for the PSG session at the AIC Annual Meeting to be held in St. Louis next year. Papers on all topics will be welcomed including those related to the theme of the general session: "The Cost of Conserving Our Cultural Heritage: Can We Afford It?" If you would like to present a paper or know anyone who would, please contact me as soon as possible. Abstracts are due October 1.



POSTPRINTS: By now the 1997 PSG *Postprints* from the annual meeting in San Diego should be in your hands. Vice-chair Catherine Rogers will be compiling the 1998 *Postprints* and will be contacting this year's speakers soon with instructions and guidelines for the publication of their papers. Authors should submit their final drafts to her by October 15: [redacted], Charleston, SC 29401; [redacted].

PAINTING CONSERVATION CATALOG: Barbara Buckley, member of the PSG catalog editorial board, continues her work as compiler of the chapter on Stretcher and Strainers. With help from the editorial board, she has presented a second draft of the chapter. Several topics in the outline still need authors. If you would like to help or contribute in any way, please contact Barbara Buckley at [redacted]. —Robert Procter, PSG Chair, [redacted] Houston, TX 77009; [redacted]

PHOTOGRAPHIC MATERIALS

ARLINGTON MEETING: The *Abstracts* present a good summary of papers presented in Arlington. Several issues were discussed at the business meeting. Debbie Norris reported that the Cased Object chapter and the Exhibition chapter of the PMG *Catalog* should be printed this summer. Lyzanne Ganz is starting to collect information on silver mirroring for a new chapter. Those serving on the Nominating Committee for next year include Lee Ann Daffner, Robin Siegel, Paul Messier, and Debbie Norris. They are ready to receive suggestions for future PMG officers. The membership decided to donate \$1,000 every year to the Stout Fund to support student involvement in the AIC Annual Meeting. In addition, \$1,200 was approved for student stipends to attend the Boston 1999 winter meeting. Interested students should contact the PMG officers. A committee was established to oversee the writing of PMG's lead article in the 1999 *AIC News*. Those on the committee include Robin Siegel, Andrew Robb, and Sarah Wagner.

WEB PAGE: Thanks to Paul Messier, PMG now has a web page. It is still in draft form, but is accessible. Paul is actively seeking contributions. Please call him at [REDACTED] with your ideas and input. The web page is at www.bosartconserv.com/pmg.htm



FIRST CALL FOR PAPERS: At the 1999 AIC Annual Meeting in St. Louis, PMG and the Book and Paper Specialty Group are combining to present a joint session on photograph albums and scrapbooks. Those interested in presenting a paper should send an abstract to Andrew Robb, [REDACTED],

Arlington, VA 22201; [REDACTED]

BOSTON 1999 WINTER MEETING: The meeting is fast approaching. Information can be obtained on the PMG web page. At the PMG business meeting it was decided to invite those attending the Horblitt seminar to be our guests at the PMG meeting. We are hoping to have presentations that will be of interest to non-conservators on the first day of our meeting. Contact Andrew Robb if you would like to make a presentation.—Gary Albright, PMG Chair, Northeast Document Conservation Center, [REDACTED], Andover, MA 01810; [REDACTED]; fax: [REDACTED]

RESEARCH AND TECHNICAL STUDIES

1998 BUSINESS MEETING: The group held its annual business meeting in Arlington and topics addressed will be covered in greater detail in the course of this year. Of immediate importance are topic ideas for the upcoming general session in St. Louis. One day will focus on "The Costs of Conserving our Cultural Heritage: Can We Afford It?" while the second day will cover "Used or Misused: The Responsible Preservation of Functional Cultural Property Still in Use." An example of an appropriate topic would be how do private conservators, a large segment of AIC, engage in either research or technical studies? At the business meeting members also expressed an interest in developing topics in archaeological, ethnographic, and natural history conservation—particularly joint sessions with other professional groups. Please consider the topics carefully and consider presenting a paper for the general session.

1999 ANNUAL MEETING: Testing of materials used in conjunction with collections was discussed quite extensively and received strong support from the membership as a session topic. Proposed by Terry Drayman-Weisser, the idea is very timely considering the number of recent museum building and renovation projects. This session would aim to provide information on the selection of exhibition and storage materials and could include discussions on types and limits of testing, types of pollutants/chemical residues, reduction of volatiles, as well as limits for actual exposure of objects to specific chemi-

cal. The applicability of industrial standards could also be evaluated. We welcome your thoughts on this proposed topic.

WEB SITE: The content of the RATS web site is under development and will include general information on the subgroup, abstracts from the RATS update session, and sponsored paper titles as well as summaries of past RATS activities. Judith Bischoff has downloaded the format and Jeff Maish is developing content. Ideas on the web site should be sent to either the chair [REDACTED] or vice-chair [REDACTED]. We would also like to include interesting (and relevant) links, so send in your ideas.

OTHER BUSINESS: Our thanks to Christopher Maines for agreeing to coordinate the sponsored paper search for the St. Louis meeting and to Dave Harvey and Terry Schaeffer for serving on the Nominating Committee. Deborah Bigelow continues ably as secretary/treasurer for a second year. The NCPTT research priority report will be summarized by Michele Derrick in a future *AIC News*, and Julie Reilly will be seeking to develop the resins properties chart proposal with the cooperation of the Objects Group. This chart will serve as a model for future development of the chart with other Specialty Groups. Our thanks to both of them as well.

Continued on next page

Research and Technical Studies column continued. . .

The RATS pins are now available featuring our favorite scientific rodent—the test rat. Show your support for RATS by wearing the pin at the next AIC meeting! A \$3 donation is suggested.

It has been almost 6 years since the in-vitro inception of RATS and we would like to encourage AIC members to become involved. RATS aims to “focus on the problems and issues of conservation research and technical studies of artifacts, works of art, and natural science collections” and aims to “support those who are involved in research efforts within the conservation field, and to help promote and advance scientific efforts

in conservation.” The group has grown to over 160 members including 40 scientists and we encourage scientists and conservators involved or interested in research to join.—Jeff Maish, RATS Chair, J. Paul Getty Museum, P. O. Box 2112, Santa Monica, Calif. 90407-2112; (310) 459-711 x. 7053; fax: (310) 454-8156; Judith Bischoff, RATS Vice Chair, Harpers Ferry Center, P. O. Box 50, Harpers Ferry, WV 25425; (304) 535-6146.

TEXTILES

NEWS FROM THE ARLINGTON MEETING: The TSG meeting was impressively well attended and successful! The business meeting was held on Friday evening; and the session on Saturday was full of informative papers and good discussions on disaster recovery methods and on other topics and specific treatments. Additionally, there was a sharing session of useful tips and textile resources, along with an important update on the status of the TSG *Catalog*. One-page abstracts of the presentations are available from the AIC office; the TSG *Postprints* will be available in spring 1999. A wonderful applause goes to Susan Heald (outgoing chair) for her energy and commitment to TSG, to all speakers who presented papers, and to all who participated in discussions throughout the meeting. The TSG dinner held Saturday night was well attended, with 50 TSG members, students, friends, and associates.

At the 1998 Business Meeting the treasurer's report encouraged a lively discussion about the TSG's current activities and special projects, the current TSG membership level, and the possible need to raise the dues within two or three years. Near the close of the meeting, several members noted their interest in looking into external funding sources in consultation with the AIC office. The *Directory of Hand Stitches Used in Textile Conservation* continues to be distributed by AIC; a review will be published in a forthcoming issue of *JAIC*. Contact the AIC office to purchase copies. The printed format of the AIC's informational series on textile conservation will be available soon; (funding has been requested) currently the text (entitled “Caring For Your Textiles”) is available electronically at the AIC's web site at <http://palimpsest.stanford.edu/aic/> Fran Mayhew, serving as the TSG archivist, has completed the cataloging of available documents. At the meeting she distributed an index to the archives along with a request to the membership to assist in locating several missing items; please contact her at [REDACTED] for further information. The new TSG *Postprints* editor is Camile Myers-Breeze. All speakers who made



presentations as this year's meeting and speakers from prior meetings may wish to consider the opportunity to submit an article to *JAIC*. Deborah Bede, at [REDACTED], a *JAIC* reviewer, and Susan Heald, at [REDACTED] are available to provide assistance and support to writers throughout the process. The 1998-99 Nominating

Committee members are Vicki Cassman, Susan Heald, and Cara Varnell. The committee will prepare a slate of candidates from the membership for vice-chair and for secretary.

UPDATE ON TSG CATALOG: A well-organized update was given by Kathy Francis, Jane Merritt, Nancy Pollak, and Deborah Trupin. A constructive exchange with the attending TSG members at the meeting encouraged new support for the catalog; several members volunteered to begin drafting new chapters. In June, all members were mailed a copy of the completed Storage chapter in its newly designed format. All members will receive a revised table of contents in the fall. The Dyeing chapter is closer to completion.

AIC'S GUIDELINES FOR PRACTICE: Members interested in reviewing the drafts of the Commentaries to the *Guidelines for Practice*, should contact Kathleen Kiefer, Ethics and Standards Committee liaison for the TSG, as soon as possible; at fax: [REDACTED]

SECOND AND FINAL CALL FOR PAPERS Members are invited and encouraged to submit a one-page abstract (300-400 words) on any textile conservation topic or on a theme related to the AIC's general session topics, “The Costs of Conserving Our Cultural Heritage: Can We Afford It?” and “Used or Misused: The Responsible Preservation of Functional Cultural Property Still in Use” for the June 7-13, 1999, meeting in St. Louis. Submit your abstract no later than October 7, 1998, to T. Rose Holdcraft, TSG chair. Abstracts will be reviewed by the TSG board. Ten- to twenty-minute presentations are being considered along with panel discussions. Possible topics for consideration

Continued on next page

include: public outreach and funding strategies for textile conservation initiatives; applying the *Code of Ethics* and *Guidelines for Practice* when working with artifacts that must remain functional; developing research and technical support for textile conservation projects; ways to locate and contract with technical services; and low-cost methods for analysis and examination. Please contact one of the TSG board members as soon as possible if you have suggestions for the 1999 TSG meeting. The current TSG board members are chair, T. Rose Holdcraft; newly elected vice-chair, Joy Gardiner; trea-

surer, Christine Giuntini, serving a second two-year term; and secretary, Kathleen Kiefer. To submit information for inclusion in this TSG column, contact one of the board members.—T. Rose Holdcraft, TSG Chair, Peabody Museum/Harvard University, 11 Divinity Ave., Cambridge, MA 02138-2019; (617) 495-2487; tholdcr@fas.harvard.edu; fax: (781) 593-4416 or (617) 495-7535.

WOODEN ARTIFACTS

This is my first newsletter column as the chair of the Wooden Artifacts Group. As the outgoing program chair, I would like to thank all of our speakers once again for getting up and sharing such great projects. I also appreciate John Child for helping out as projectionist and Joanne Ruth Harris, for recording the questions from the audience for the speakers.

I hope to be able to use this column to keep everyone informed of as many activities as possible. As the past meeting demonstrated, we are a diverse group with lots of energy. Please let us know if you hear of a conference or publication that might not be advertised in the usual conservation venues.

PUBLISH YOUR WORK: Please seriously consider publishing your paper in the *JAIC* or our *Postprints*. Many members did not attend our meeting, and publication of your work allows it to become a reference for a larger audience. Publishing your paper in the *Postprints* allows the information to be available to a much wider audience than meeting attendees. As of this year, we intend to incorporate discussions that accompanied each presentation as well as answers to questions generated by the audience into the *Postprints*.

1999 ANNUAL MEETING: If you have program ideas for next June in St. Louis, give Melissa Carr, our new program chair, a quick call. Even if you have only a vague idea for a presentation, she would still appreciate hearing from you. Share and contribute!

COVER STORY: We are slated to write the lead article for *AIC News* in January 1999, and the submission deadline is November 15, 1998. This is a chance for front page exposure, and we need ideas. What sort of unusual projects have you been working on that would reflect our specialty and at the same time be of interest to many other people? Possibilities that come to mind are horsedrawn carriage projects or nontraditional gilding applications or maybe the special considerations of furniture in historic houses etc. etc. I hope someone will help out with the lead article and will give me a call.



LISTSERVE: WAG has been graciously invited to be part of the Objects Specialty Group's closed computer listserv called OSG-L. Jessie Johnson at the National Park Service is a co-owner of the list, and she says that to join OSG-L send an e-mail message to: [redacted] Type "subscribe OSG-L" in the text portion of the message. She and her computer will take care of the rest, and she will respond to you with some information. If you want to see the archives of OSG-L, it is at <http://palimpsest.stanford.edu/byform/mailling-lists/osg-l>. There is also an article in the March 1998 *AIC News* about OSG-L.

OTHER ACTIVITIES: As this column informed you not too long ago, Alex Carlisle at Williamstown Art Conservation Center has agreed to organize the review of the next batch of Commentaries for *Guidelines for Practice*. The subjects are: Section 5, Communication; Section 6, Consent; Section 7, Confidentiality; and Section 15, Related Professional Activities. Alex and two others will be meeting in October 1998.

SPECIAL JAIC ISSUE: Chris Thomson at Robert Mussey Associates, and a volunteer yet to be named, are preparing a contribution from WAG for a special issue of *JAIC* devoted to adhesives, consolidants and coatings. This theme issue is being organized by the Objects Specialty Group. Chris is looking for someone to help write about how glues are used or have been used in wooden objects. The deadline for submitting a paper is September 1999. I would love to see a contribution about how hide glues were prepared in the 18th century, how they were "marketed" and distributed, what the chemical composition of original hide glues was, etc. Could this information be used for attribution, authentication, and connoisseurship?

Finally a sincere thank you to Chris Thomson for doing such a good job as both the program chair and the overall chair. We very much appreciated the time and effort that she put into our group. Chris, you have our applause for a job well done!—David Bayne, WAG Chair, Peebles Island Resource Center, Waterford, NY 12188; [redacted]

[redacted] or [redacted]

Worth Noting

Association of Graduate Programs in the Conservation of Cultural Property

Cooperative scheduling of third and fourth year (pre-degree) internships for the State University College at Buffalo, University of Buffalo, University of Delaware/Winterthur Museum, and New York University/Institute of Fine Arts is as follows for intern placement: September–November: initial inquiries from students to potential internship sites; October–December: appointments for interviews scheduled; December 25–February 15: internship candidates interviewed by sites; March 1–April 1: notification of decisions.

The Preservation Map of Europe

The European Commission on Preservation and Access (ECPA) presents "The Preservation Map of Europe," a directory of organizations working in the preservation field within Europe. This map, which includes detailed information about preservation practice in European countries, can be found at EPIC, the Internet site of ECPA: <http://www/knaw.nl/ecpa/ecpatex/map>

The project was funded by the European Commission (DG X), and aims to map preservation policy and practice in Europe with the intent to stimulate the flow of information. The preservation map is a virtual directory of organizations working in the preservation field in Europe containing detailed information such as addresses, E-mail addresses, and telephone numbers of relevant organizations. Besides this factual information,

the map gives a short description of the organization and its preservation policy and activities. The directory also lists important preservation projects and training courses for staff. Over the last year, the ECPA has collected information for the map by sending out questionnaires, general appeals for information and letters with specific questions.

At this moment, information on the majority of countries in Europe is available on the Internet. The map now includes: Norway, Sweden, Denmark, Finland, Estonia, Lithuania, Germany, the Netherlands, the United Kingdom, Ireland, Belgium, Luxembourg, France, Spain, Portugal, Andorra, Italy, Switzerland, Slovenia, Croatia, Albania, Bulgaria, Macedonia, Hungary, and the Czech Republic. Work on the project continues, and missing countries will be included as soon as possible.

For more information, contact European Commission on Preservation and Access (ECPA), Mariska

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Herweijer, P.O. Box 19121, 1000 GC Amsterdam, Netherlands, fax: 31-20-6204941, ECPA@bureau.knaw.nl

Packard Foundation Grants to Establish National Audio-Visual Conservation Center

The David and Lucile Packard Foundation has given the Library of Congress a grant of 10 million to begin development of a state-of-the-art National Audio-Visual Conservation Center on a site near Culpeper, Virginia. The grant includes funds for the Foundation to acquire, on behalf of the Library of Congress and the Architect of the Capitol, the 140,078 sq. ft. building and 41 acres now owned by the Federal Reserve Bank of Richmond. The acquisition was authorized by PL 105-144, which was signed into law by President Bill Clinton on Dec. 15, 1997. The Culpeper property will enable the library to develop a central storage and conservation facility that will accommodate all the Library's audio-visual collections and to design new specialized preservation laboratories for all its audio-visual media. Librarian of Congress, James H. Billington, stated, "The new facility will be known as the National Audio-Visual Conservation Center and will serve not only the storage, preservation and access needs of the Library, but also, we hope, eventually provide similar services to other American nonprofit audio-visual services."

CAA/Heritage Preservation Joint Award for Distinction in Scholarship and Conservation Awarded to W. Thomas Chase

The College Art Association/Heritage Preservation (formerly National Institute for Conservation of Cultural Property) Joint Award for Distinction in Scholarship and Conservation was initiated in 1990 to recognize an out-

standing contribution by one or more persons who, individually or jointly, have enhanced the understanding of art through the application of knowledge and experience in conservation, art history, and art. W. Thomas Chase was recently honored with this award at the annual meeting of the CAA. Chase was commended for his research interests and publications and his reputation as a teacher and scholar.

Preprints of Textile Symposium '97 Available

Fabric of an Exhibition: An Interdisciplinary Approach, preprints published by the Canadian Conservation Institute in association with the North American Textile Conservation Conference, contains an abstract and the full text for each of the 25 papers presented at the symposium. For order forms, contact Canadian Conservation Institute, 1030 Innes Road, Ottawa, Ontario K1A 0M5, Canada; (613) 998-3721; fax (613) 998-4721; cci-icc_publications@pch.gc.ca

Pew Grant to Fund Study on Museums and Intellectual Property

With a \$280,000 grant from the Pew Charitable Trusts, the American Association of Museums, the Getty Information Institute, and the Office of General Counsel at the J. Paul Getty Trust will work together to address current legal and ethical issues surrounding museums' management, ownership, creation, and use of intellectual property, including copyright and trademarks. A primer will be developed for American museums on the issues surrounding intellectual property law. The primer will present real life questions and examples drawn from the museum field, identify the relevant legal and ethical issues, and provide comment from legal experts and museum professionals to inform the discussion, highlight best prac-

AIC NEWS INDEX

Martha Smith has completed a comprehensive index for the earliest half of the *AIC News*. Rebecca Rushfield has recently begun work on indexing of the more current issues of the newsletter. Congratulations to both on such great progress!

tices, and promote ethical decisions.

AAM will coordinate the project and distribute the published information. The Getty Information Institute will establish an advisory committee and oversee the day-to-day work of the project and the development of the primer's content. The Getty Trust's Office of General Counsel will be the general editor. A complimentary copy of the primer will be provided to all 8,200 museums in the United States. Because of the strong need for this resource, the primer will also be available on the World Wide Web.

World Monuments Watch

The World Monuments Fund is soliciting nominations for the World Monuments Watch program's biennial List of 100 Most Endangered Sites.

The nomination package and nomination form are available from World Monuments Fund, 949 Park Ave., New York, NY 10028; (212) 517-9367; fax: (212) 517-9494.

FEMA Seeks Conservation Expertise

The Federal Emergency Management Agency (FEMA) and the National Task Force on Emergency Response are recruiting conservation and preservation professionals for mitigation research and postdisaster assis-

tance teams.

In the event of a major disaster, FEMA can "mission assign" employees from other federal agencies to participate in damage assessment and technical assistance teams. FEMA can also contract with individuals from the private sector to assist with mitigation inspection and evaluation projects. Both federal and private sector recruits will be included in a new database called the Federal Cultural Heritage Roster.

Expertise is needed in a wide range of conservation and historic preservation specialties. Training and/or experience in damage assessment, on-site technical assistance, disaster response and salvage techniques, or disaster recovery practice are preferred. Candidates must be available for temporary field assignments on short notice.

The Federal Cultural Heritage Roster will be managed for FEMA by Greenhorne & O'Mara, Inc., a firm based in Greenbelt, Maryland. G&O currently maintains for the FEMA Mitigation Directorate a national database of engineering experts called the Building Performance Assessment Team (BPAT) Roster.

The National Task Force on Emergency Response, co-sponsor of the project, is a public-private partnership committed to providing coordinated, expert assistance to cultural institutions and the public in times of disaster. The task force is an initiative of FEMA, the Getty Conservation Institute, and Heritage Preservation.

If you are interested in becoming a member of the Federal Cultural Heritage Roster, please request an application packet from Eric Letvin, Greenhorne & O'Mara, Inc., 9001 Edmonston Rd., Greenbelt, MD 20770; (301) 982-2800 ext. 611; fax: (301) 220-2606; eletvin@G-and-O.com

People

ROBERT FELLER has been made an Honorary Fellow of the International Institute for Conservation. He is retired as director of the Center on

the Materials of the Artist and the Conservator in Pittsburgh, where he began his career in 1950. Dr. Feller, who has held many posts in IIC, ICOM, and AIC, is a graduate of Dartmouth College in chemistry who took "almost all the art courses they had." His Ph.D. was in organic chemistry at Rutgers University.

ROBERT LODGE of McKay Lodge Fine Arts Conservation Laboratory, Inc. has completed conservation of Alexander Calder's *Flamingo* at the Federal Center Plaza in Chicago. *Flamingo* was the first outdoor sculpture piece to be commissioned under the Federal Art-In-Architecture Program. Lodge recently supervised conservation of Claes Oldenburg's Bat-column at the Social Security Administration Building plaza in Chicago, also commissioned by the General Services Administration Federal Art-In-Architecture Program.

JENNIFER L. MAAS has been appointed by the Art Conservation Department, Buffalo State College, as visiting assistant professor of conservation science. After receiving her doctorate from Cornell University in inorganic chemistry, Dr. Maas joined the Sherman Fairchild Center for Conservation at the Metropolitan Museum of Art as an A. W. Mellon Foundation Conservation Fellow to study ancient glass technology. More recently she has been investigating the metallurgical origins of early colored opaque glass at Cornell University, a study supported by a Kress Foundation grant to the Metropolitan Museum.

LANCE MAYER and GAY MYERS of the Lyman Allen Art Museum have been named Winterthur Fellows for research in American painting with a focus on early-19th-century techniques and a special emphasis on comparisons between published and unpublished painting manuals.

NANCY PURINTON, National Park Service, Harper's Ferry Center, received a Winterthur Fellowship for "Hand Coloring of 18th-Century American Maps—Techniques and Materials."

Recent Publications

ABC of Bookbinding: A Unique Glossary by Jane Greenfield. This book is an illustrated glossary providing an outline of the physical book and a concise look at the book's development over the centuries. Approximately one thousand binding-related terms are included in the glossary, illustrated with 700 drawings. The book provides succinct definitions and clear outlines of the various periods in the historical development of book structure and style. 200 pages, \$35 plus shipping. Available from Oak Knoll Books, 414 Delaware St., New Castle, DE 19720; (800) 996-2556; fax: (302) 328-7274; oakknoll@oakknoll.com

Francisco de Goya, Juan Martín Díaz, "El Empecinado": Technical Examination and Restauration by Carmen Garrido, José María Cabrera, and María Jesús Iglesias. This booklet presents the results of recent technical examinations and conservation work on Goya's painting. The purpose of the examinations was to research the creative process used by Goya as well as to document the painting's state of preservation. 41 pages. Printed by Aino Gakuin Institute, Japan.

The Conservation of Archaeological Sites in the Mediterranean Region, edited by Marte de la Torre. This volume is the proceedings of an international conference on the conservation of classical sites in the Mediterranean region, organized by the Getty Conservation Institute and the J. Paul Getty Museum. It discusses management issues at three sites: Piazza Armerina in Sicily, Knossos on Crete, and Ephesus in Turkey. Additional chapters discuss such topics as the reconstruction of ancient buildings and ways of presenting and interpreting sites for today's visitors. 176 pages, \$50. Getty Trust Publications, 1200 Getty

Center Dr., Ste. 500, Los Angeles, CA 90049.

Country, Park and City: The Architecture and Life of Calvert Vaux by Francis R. Kowsky. Calvert Vaux was an architect and landscape designer active in New York in the second half of the 19th century. He worked with Frederick Law Olmsted in designing Central Park and spent nearly 40 years defending and refining their vision of the park as a work of art. He also maintained a distinguished architectural practice. 378 pages, \$45. Oxford University Press, 198 Madison Ave., New York, NY 10016.

Watermarks in Rembrandt's Prints by Nancy Ash and Shelley Fletcher with a contribution by Jan Piet Filedt Kok. This book represents an updated and comprehensive effort to gather and catalog information about watermarks in the papers used by Rembrandt. The authors rely on the precise information now available in radiographic images to verify the accuracy of the watermarks and have organized and presented the material in a format that is easily accessible. The chapter by Kok suggests possible avenues for future studies based on the methodology used in this volume. 251 pages. National Gallery of Art, Washington, D.C. 20565.

Picture Paris, Landmarks of a New Generation by the Getty Conservation Institute. This book is the fifth publication in the Getty's International Landmarks initiative designed to mobilize public support for preserving landmarks. It presents a series of photographs and commentaries by nine young Parisian students depicting the daily life of their city and their thoughts on what is worth preserving. 120 pages, \$19.95. Getty Trust Publications, 1200 Getty Center Dr., Ste. 500, Los Angeles, CA 90049.

The New Museum Registration

Methods, edited by Rebecca Buck and Jean Gilmore. For 40 years this book has served as the authoritative text on the registration and management of collections. This fourth edition has been revised to reflect the increased complexity of museums and includes new topics such as computerization, conservation, risk management, administration, and legal and ethical issues. 427 pages, \$40 (AAM members); \$55 (non-members). Available from AAM Bookstore, 1575 Eye St., NW, Ste. 400, Washington, D.C. 20005; (202) 289-9127; fax: (202) 289-6578; bookstore@aam-us.org

Conservation Research 1996/1997 by Barbara H. Berrie, Mary Bustin, Penelope Edmonds, E. Melanie Gifford, Lisha Deming Glinsman, Ann Hoenigswald, Suzanne Quillen Lomax, and Michael Palmer. This book, number 57 in the Studies in the History of Art of the National Gallery of Art, is a report on the research and technical studies pursued by the Conservation Division of the National Gallery. This volume addresses a range of subjects under recent study. Berrie and Lomax discuss the properties of azo pigments. Bustin reports on the frame elements and construction of a trecento altarpiece by Agnolo Gaddi, while Edmonds discusses the conservation of a Renaissance polychrome and gilt terra-cotta relief. Glinsman addresses the x-ray fluorescence analysis of the casting metals used by Matteo de 'Pasti for portrait medals. The painting techniques of Kazimir Malevich and Jan Steen are discussed by Hoenigswald, and Palmer and Gifford, respectively. 160 pages, \$35. Available from University Press of New England, 23 South Main St., Hanover, NH 03755.

Storage Guide for Color Photographic Materials by James M. Reilly. This publication is the result of accelerated-aging data obtained by the Image Permanence Institute in a project sponsored by the University of Rochester Libraries. The project examined the image stability of four

contemporary color photographic materials, each one a best-selling representative of its type. The data obtained was used to create a generic overview of the stability of today's color photographic materials and recommendations on how best to store them. An accompanying wheel can be used to roughly estimate the life expectancy of contemporary color images under a variety of storage conditions. 48 pages. Available from New York State Education Department, 16-C 47 Cultural Education Center, Albany, NY 12230, (518) 474-6971; fax: (518) 486-5254 or the Image Permanence Institute, Rochester Institute of Technology, 70 Lomb Memorial Dr., Rochester, NY 14623; (716) 475-5199; fax: (716) 475-7230—Catherine Sease Head, Conservation and Collections Management, Field Museum

The spring issue of the *Journal of the White House Historical Association* contains an article entitled "The Stonemasons Who Built the White House" by William Seale. The entire issue, in fact, is devoted to stone restoration and conservation issues. A single issue, including shipping and handling, is \$7.95; a yearly subscription is \$12 including shipping and handling. Contact the White House Historical Association, 740 Jackson Pl., NW, Washington, DC 20503; www.whitehousehistory.org

Conferences, Courses, & Seminars

Call for Papers

October 1999, Chicago, IL. "Colour Media: The Art and Science of Conserving Colour on Paper," The Art Institute of Chicago three-day conference in October 1999 that will address an array of colored media including chalk, pastel, watercolor, gouache, tempera, and colored ink applied to paper. Abstracts, with a provisional title, of up to 1,000 words must be submitted by the end of September 1998. Three copies should be sent to Elizabeth Sobczynski at Voirek Conservation, [redacted] Westminster Bridge Rd., London SE1 7QD, UK.

For further details: Elizabeth Sobczynski at the above address, [redacted] fax: [redacted] or Harriet Stratis at the Art Institute of Chicago, Dept. of Prints and Drawings, [redacted] Chicago, IL 60603; [redacted] fax: [redacted]

August 29–September 3, 1999, Lyon, France. The deadline for 1999 Preprints for the International Council of Museums in conjunction with the Committee for Conservation's 12th Triennial Meeting is November 30, 1998. Instructions to authors are available from Working Group Coordinators; http://www.natmus.min.dk/cons/i.com_cc/ and <http://www.jx.com>; James & James Ltd., 35-37 William Rd., London NW1 3ER, UK; fax: 44-171-387-8998; james@jxj.com

March 29–31, 2000, Asheville, NC. "Conservation Combinations," second biennial symposium of the North American Textile Conservation Conference. The conference, chaired by Patricia Ewer and hosted by the Biltmore House textile conservation staff, will be held at Grove Park Inn, an arts and crafts landmark in Asheville.

The symposium will explore collaborations between textile

conservators and other professionals. All submissions should be clearly related to the symposium theme and based on previously unpublished, original scholarship. Abstracts up to 250 words must be submitted to the NATCC steering committee for review by November 1, 1998. Notification of acceptance will be given February 1, 1999. For guidelines, contact: C. McLean/C. Varnell, NATCC Symposium 2000, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036

General

September 23–26, 1998, Santa Monica, CA. "Knowledge Creation–Knowledge Preservation–Knowledge Sharing." Contact Michele Devine, Museum Computer Network, 8720 Georgia Ave., Ste. 501, Silver Spring, MD 20910; (301) 585-4413; mcn@mcn.edu ✓

September 25–28, 1998, Anchorage, AK. "Changes in Latitude, Changes in Attitude," Western Museums Association Annual Conference. Contact Melissa A. Rosengard, WMA Executive Director, P.O. Box 13314, #578, Oakland, CA 94661; (510) 428-1380; www.westmuse.org; director@westmuse.org

September 27–30, 1998, Tulsa, OK. Central Area Corrosion Conference and Exposition, sponsored by NACE International. The technical program will feature corrosion technologies, including cathodic protection, coatings, and internal/chemical treatment. Contact Chairman John Cole at [redacted] fax: [redacted]

September 28–October 2, 1998, Lisbon, Portugal. "Laser Technology in Art Conservation." Contact: Laser Technology Conservation Centre, National Museums and Galleries on Merseyside, Whitechapel, Liverpool L1 6HZ; 44 (0151) 478-4904; fax: (0151) 478-4990; sculpture@nmgm-cc1.demon.co.uk ✓

October 5–7, 1998, Timberline, OR. Western Association for Art Conservation Annual Meeting. The meeting will feature an informal subtheme on "Computers and Conservators," with topics such as databases for surveys

and general documentation, digital imaging, communication, record storage and retrieval, and project management. Contact Chris Stavroudis, WAAC Secretary/Treasurer, 1272 N. Flores St., Los Angeles, CA 90069-2904; (213) 654-8748; fax: (213) 656-3220; cstavrou@ix.netcom.com

October 7, 1998, Providence, RI. "Preserving Diversity Through Photographs," workshop presented at the Rhode Island Historical Society by the Northeast Document Conservation Center in cooperation with the New England Museum Association. The program is centered around documenting ethnically diverse communities through photography and teaching skills for organizing and prolonging the life of photographic collections. Contact Gay Tracy, Northeast Document Conservation Center, [redacted] Andover, MA 01810; [redacted]

October 11–15, 1998, Destin, FL. Eastern Area Corrosion Conference and Exposition, sponsored by NACE International. The conference will include technical presentations and sessions focusing on corrosion control and prevention technologies. The event also includes an exhibition of corrosion product and service exhibits.

Examinations will be offered for those individuals who wish to become NACE certified in corrosion, cathodic protection, chemical treatment, materials selection, or protective coatings. Contact Jim Sapp, Mesa Corrosion Control at [redacted] fax: [redacted]

October 13–23, 1998, Honolulu, HI. Western Area Corrosion Conference, Exhibition and Educational Courses, sponsored by NACE International. Five courses will be offered: Cathodic Protection–Design I, Protective Coatings and Linings, Designing for Corrosion Control, Water Treatment and Corrosion Control, and Cathodic Protection Tester Training and Certification. Conference information and registration forms are at www.eng.hawaii.edu/~nace; or contact Stan Wakumoto, U.S. Army of Engineers, at [redacted] For education course registration contact Dr. Lloyd Hihara at [redacted]

[redacted] 5; fax: [redacted] For exhibitor information, contact Sanford Oda at [redacted]

October 27–29, 1998, Ann Arbor, MI. at the University of Michigan Library "Reformatting for Preservation in a Digital World: To Film or to Scan" presented by the Northeast Document Conservation Center. Emphasis will be divided equally between general principles of reformatting, preservation microfilming, and digital imaging for preservation. The workshop is designed to train project administrators in institutions to plan, implement, and manage reformatting projects. Instruction will focus on decision-making skills. Compliance with national standards and RLG guidelines for preservation microfilming will be emphasized, and the "best practice" for digital projects will be discussed. This is not a technician training program. Contact Susan Wrynn, NEDCC at [redacted] wrynn@nedcc.org for information. To request a flyer and application, contact Gay Tracy at [redacted]; tracy@nedcc.org

October 30–November 1, 1998, New Brunswick, NJ. "Art, Antiquity, and the Law: Preserving Our Global Heritage," at a public conference hosted by Rutgers University. The conference will center around current threats to cultural property, such as armed combat, overdevelopment, and looting. Registration is free; registration deadline is September 20. For information, contact: Henriette Cohen, Global Programs, [redacted] New Brunswick, NJ 08901; [redacted] jetcohen@rci.rutgers.edu/allconf

November 8–10, 1998, Cape May, NJ. Mid-Atlantic Association of Museums 52d Annual Meeting. "Get a New Slant," the event includes professional workshops, tours and MAAM's innovative FutureSearch. Contact Rebecca L. Wilson, Executive Director, MAAM, P.O. Box 817, Newark, DE 19715-0817; (518) 237-8643; fax: (518) 235-4248.

✓ See the July 1998 *AIC News* for more information

➤ See the May 1998 *AIC News* for more information

▲ See the March 1998 *AIC News* for more information

November 10-12, 1998. Gaithersburg, MD. International Preservation Trades Workshop, hosted by Preservation Trades Network. The workshops will bring together the diverse community of tradespeople in an educational and organizational forum. Attendees will have the opportunity to learn from one another via demonstration, roundtable discussion, formal and informal meetings, and general sessions. A separate commercial space will also be available for product-specific information and demonstration. Contact Preservation Trades Network (PTN), P.O. Box 1815, Rockville, MD 20849-1815; (301) 545-0000; fax: (301) 545-0020; <http://www.PYN.org>; or <http://www.IPTW.org>

November 17-18, 1998. Somerset, NJ. Eastern Analytical Symposium 1998 Conservation Science Technical Session on Analysis in Archaeology, Architecture, and Art. The first day's special topic is textile conservation; the second day's papers are in a range of current topics. For detailed information and list of sessions, contact [redacted] eeasin@aol.com or www.eas.org

November 23-25, 1998. Liverpool, England. "Introduction to Laser Cleaning in Conservation" at the Conservation Centre, National Museums and Galleries on Merseyside. Contact NMGML, Whitechapel, Liverpool L1 6HZ, UK; 44-151-478-4904; fax: 44-151-478-4990; sculpture@nmgmcc1.demon.co.uk ✓

December 2-3, 1998. Los Angeles, CA. January 28-30, 1999, Washington, DC. Restoration & Renovation conferences and exhibition. For more information, contact Conference Manager, EGI Exhibitions, 129 Park St., North Reading, MA 01864; (978) 664-6455 ext. 21; fax: (978) 664-5822; show@egixhib.com; <http://www.egixhib.com>

January 11-15, 1999. New York, NY. "The Microscopy of Art and Artifacts." Contact Winline Mei, Conservation Center of the Institute of Fine Arts, New York University, 14 E. 78th St., New York, NY 10021-1745; (212) 772-5848; fax: (212) 772-5851. ✓

February 23-26, 2000. New York, NY. 88th Annual Conference of the College Art Association. This is a change of dates. Contact Mary-Beth Shine, Conference Coordinator, CAA, 275 Seventh Ave., New York, NY 10001; (212) 691-1051 ext. 210; fax: (212) 627-2381; mbshine@collegeart.org

Year-round. Nationwide. The National Preservation Institute (NPI), a nonprofit professional training organization, offers one- to three-day educational seminars focusing on the preservation, interpretation, and protection of historic, archaeological, cultural, and environmental resources. For further information contact Jere Gibber, NPI, P.O. Box 1702, Alexandria, VA 22313; www.npi.org

Architecture

October 1-3, 1998. San Juan, Puerto Rico. "Historic Cities of America," Fifth Technical Meeting on Historic Heritage and Urban Development of the Pan-American Federation of Engineering Societies (UPADI). Contact Maritza Zambrana, Executive Director, Pan-American Federation, at [redacted] fax: [redacted]

October 20-25, 1998. Savannah, GA. 52d National Preservation Conference "The Art and Economics of Preservation," AIC is a cooperating organization for the conference. For additional information, contact National Trust for Historic Preservation at (800) 944-6847; conference@nthp.org

November 5-7, 1998. Williamsburg, VA. Association for Preservation Technology International and AIC Third Symposium on Museums in Historic Buildings. The topic is light and lighting in historic structures that house collections. For more information contact Thomas H. Taylor Jr., Chair of the Steering Committee for the Third APT/AIC Symposium on Museums in Historic Buildings, P.O. Box 3511, Williamsburg, VA 23187; fax: (757) 220-7787; [redacted]

April 23-November 14, 1999. Windsor, Vermont. The Preserva-

tion Institute and Historic Windsor, Inc. and the Division of Architecture and Art, Norwich University, offer a Certificate in Preservation Skills and Technology. For a catalog of the 16th Annual Workshop Series, contact: Historic Windsor, Inc., Main St., P.O. Box 1777, Windsor, VT 05089; (802) 674-6752; fax: (802) 674-6179.

Book and Paper

October 22-25, 1998. Greensboro, NC. Guild of Book Workers 18th Annual Standards of Excellence Seminar in Hand Bookbinding. For application forms and information, contact Monique Lallier, [redacted] Summerfield, NC 27358.

December 7-9, 1998. New Orleans, LA. "School for Scanning: Issues of Preservation and Access for Paper-Based Collections" presented by the Northeast Document Conservation Center at Le Petit Theatre du Vieux Carré. This conference will equip participants to discern the applicability of digital technology in their specific circumstances and make critical decisions regarding management of digital projects. Contact Northeast Document Conservation Center, 100 Brickstone Square, Andover, MA 01810 for information and registration materials.

May 13-16, 1999. Toronto, Ontario, Canada. "Looking at Paper: Evidence and Interpretation." Contact John O'Neill, Looking at Paper, [redacted] E, Toronto M4Y 2N9, Canada; fax: [redacted] or John Slavin at [redacted] ✓

Objects

October 19-23, 1998. Grenoble, France. Wet Organic Archaeological Materials Working Group Seventh International Conference. The conference will cover all aspects of the salvage, analysis, conservation and restoration of waterlogged organic materials. A joint session with the ICOM Lacquer Group will deal with the problem of waterlogged lacquerware. Roundtables are planned in completion of the

papers. For information contact Céline Bonnot, Conference Administrator, ARC-Nucléart-CEA/Grenoble, 17, rue des Martyrs, F-38054 Grenoble cedex 9, France; fax: 33-4-76-88-50-89; nuclear@chartreuse.cea.fr

November 2-5, 1998. Ottawa, Canada. "Archaeological Conservation: Specialized Techniques and Research for Wet Objects," Professional Development Workshop, Canadian Conservation Institute. Registration deadline: October 2 (maximum 20 participants). For further information, contact: Mary-Lou Simac, Conservation and Scientific Services, Canadian Conservation Institute, 1030 Innes Rd., Ottawa, Ontario K1A 0M5, Canada; (613) 998-3721; fax: (613) 998-4721; marylou_simac@pch.gc.ca ▲

November 7-8, 1998. Stony Brook, NY. Conservation of historic horse-drawn vehicles. Contact: Merri Ferrell, Museums at Stony Brook, 1208 Route 25A, Stony Brook, NY 11790-1992; (516) 751-0066; ext. 222. ➤

Photographic Materials

October 16-18, 1998. Syracuse, NY. "Video History: Making Connections." This conference on the development of early video art and community television in New York State and its relationship to contemporary electronic arts practice will be held at Syracuse University. Contact Experimental Television Center at (607) 687-4341; etc@servtech.com

Textiles

September 24-26, 1998. New York, NY. "Creating Textiles: Makers, Methods, Markets." For the Textile Society of America '98 a wide variety of papers will be presented at site seminars around the city as well as at the Fashion Institute of Technology Amphitheater. Five regional presymposium field trips are planned. Registration is limited to 300 participants. Contact TSA at (410) 275-2329; <http://www.interlog.com/~anu/tsahome.htm> or tsa@dol.net November 17, 1998. New Brunswick, NJ. "Material Analy-

sis in the Conservation of Textiles." The Eastern Analytical Symposium will feature textiles, during their annual symposium. For information contact [redacted] 7 [redacted] easinfo@aol.com; www.eas.org

Grants & Internships

Pre-Program Conservation Intern Canterbury Shaker Village

Canterbury Shaker Village, a National Historic Landmark, seeks a Conservation Intern for collections storage reorganization, working under a contract conservator. Duties include: surface cleaning, object rehousing, digital photography, and database documentation.

Dates: October, 1998–May, 1999 (stipend possible for summer, 1999). Housing provided. Requirements: organizational skills, ability to work independently, excellent dexterity. Training and/or experience with collections conservation, storage reorganization, and textiles desired.

By September 25, send resume and letter of interest to: Curator, 288 Shaker Road, Canterbury, NH 03224 (fax: 603-783-9152).

Advanced Residency Program in Photograph Conservation, Rochester, New York Funded by the Andrew W. Mellon Foundation

The George Eastman House and the Image Permanence Institute, will offer advanced-level two-year residencies in photograph conservation beginning September 1999. Funded through a major grant from the Andrew W. Mellon Foundation, the Mellon Advanced Residency will draw upon the rich resources of GEH, IPI, Rochester Institute of Technology and other area institutions, and will provide exceptional opportunities for training at the highest level.

During their two years in Rochester, a combination of lec-

ture and seminar instruction, laboratory experiments, advanced treatment experience, and exposure to research techniques and methodologies is intended to equip Fellows for positions of leadership in the field of photograph conservation. The educational content of the program will have three broad topics:

1. Photograph technology and technical history, to be presented in courses throughout the first year.

2. Conservation treatment, to be taught in supervised practice throughout both years at GEH.

3. Research methods, taught by scientific staff at the Image Permanence Institute during both years.

Each fellow will be required to undertake an independent research project (with either a treatment or a laboratory focus) during the second year.

Admission to the Mellon Advanced Residency in Photograph Conservation will be granted to between five and eight persons for each two-year cycle. Priority will be given to American residents, but others may apply.

The fellowship includes a stipend of \$28,500 per year for living expenses, travel and supplies. Program tuition is \$12,000 per year, but admission for qualified candidates will be on a need blind basis and tuition will be waived when necessary.

Qualifications include a degree from a recognized American graduate program in Art Conservation (or equivalent experience) and a declared and demonstrated commitment to photograph conservation. Third-year conservation students who are committed to a career in photograph conservation will also be considered for admission.

Application must be received by March 1, 1999. Admission notifications will be mailed by May 1, 1999. Applicants for the Mellon Advanced Residency in Photograph Conservation should include a cover letter explaining your interest in the fellowship, curriculum vitae, a concise statement describing your area of research, and three letters of recommendation (academic and professional) sent directly to: Grant B. Romer, Director of Conservation and Museum Studies, George Eastman House

Rochester, NY 14607

Post-Graduate Internship in Textiles Isabella Stewart Gardner Museum

The Isabella Stewart Gardner Museum invites applications for a 10 month, full time Post-Graduate Internship in Textile Conservation, funded by the Getty Grant Program. The internship will begin in Fall 1998. The intern will work with conservation staff to provide ongoing care of the museum's collection of historic fifteenth- to early twentieth-century textiles, including tapestries, embroideries, furnishing fabrics, laces, and whitework. Work will include research, analysis, and comprehensive conservation treatment.

Applicants must be a recent graduate from a recognized Master's level conservation program or have equivalent experience. Requirements are: high level of manual skill, understanding of textile history and structures, computer experience, organizational skills and ability to communicate well in English.

Stipend is \$22,800/10 mo. (equivalent to annual income of \$27,360), with benefits, plus \$2500 travel allowance. Applicants should submit a cover letter, resume, and three letters of recommendation to Joanne Gormley, Human Resources, 2 Palace Road, Boston, MA 02115. The Gardner Museum is an Affirmative Action, Equal Opportunity Employer. Minorities are strongly encouraged to apply.

Graduate Internships 1999-2000

The J. Paul Getty Trust, Los Angeles

The J. Paul Getty Trust is pleased to announce the 1999-2000 program of internships for graduate students. The Getty is a multifaceted, international cultural institution that offers people opportunities to understand, experience, value, and preserve the world's art and cultural heritage. Full-time graduate internships are offered at the J. Paul Getty Museum, the Getty Research Institute for the History of Art and the Humanities, the Getty Conservation Institute, the Getty Information Institute, and

the J. Paul Getty Trust. Each internship is full-time, beginning September 27, 1999, and is for nine months, ending June 2, 2000, or twelve months, ending September 22, 2000. Internships include a stipend (\$13,837 for nine months, \$20,000 for twelve months), health benefits, and an educational travel allowance. The applicant must be currently enrolled in a university program leading to a graduate degree in art history or another field related to the internship, or have completed a relevant graduate degree since June 1997. Applications must be postmarked no later than January 8, 1999.

For information and an application, log on to <www.getty.edu>, e-mail <interns@getty.edu>, fax 310-440-7750, call 310-440-7383, or write to: Getty Graduate Internships, Education Department, The J. Paul Getty Museum, 1200 Getty Center Drive, Suite 1000, Los Angeles, California 90049-1687.

Charles E. Culpeper Advanced Training Fellowship in Painting Conservation, National Gallery of Art

The conservation division of the National Gallery of Art is offering a conservation fellowship supported by the Charles E. Culpeper Foundation. The two-year fellowship in the painting conservation department commences in June 1999 and includes a \$23,000 stipend plus \$3,000 for travel and research. The fellowship will be devoted to conservation treatments at the National Gallery of Art and research related to the collections. The fellow will be expected to produce a publishable paper before the end of the appointment based on their research project. Lectures, symposia, and informal discussions contribute to the fellowship program, in addition to the significant resources of the Gallery, including the library, photographic archives, and the scientific research department.

Candidates will be considered who have graduated from a recognized training program or equivalent training. The applicant should have no more than five years work experience. Candidates should have a proven record of research and writing

ability. Fellowships are awarded without regard to age, sex, race, or nationality of the applicant. Finalists who are not United States citizens must provide proof of their own health care coverage during the period of fellowship. Interested candidates must submit the following material in English: transcripts of both undergraduate and graduate courses of academic study (unofficial copies are acceptable); a curriculum vitae including basic biographical information, current and permanent addresses and telephone numbers; offprints of any publications or lectures; a short statement of the candidate's interest and intent in applying for the fellowship; two supporting letters from professionals familiar with the candidate's work and one letter of personal reference should be sent directly to the address below. Finalists for the fellowship will be invited for an interview.

The above application material should be postmarked no later than 5 February 1999 and sent to: Michael Skalka, Conservation Administrator, National Gallery of Art, Washington, DC 20565. E-mail address for inquiries only: mskalka@cais.com. Formal applications must be mailed. All applicants will be notified by 16 April 1999 of the decision of the selection committee.

Residential Fellowships, Winterthur Museum, Garden & Library

Winterthur Museum, Garden & Library offers 1-6 month residential research fellowships at \$1500 per month, 4-12 month NEH residential fellowships at \$2500 per month, and residential dissertation research fellowships at \$6500 per semester for scholars pursuing topics in American social and cultural history, art history, and material culture. Library collections are diverse and strong through 1925; museum collections include 89,000 pre-1860 artifacts. Applications from conservators are strongly encouraged. Application deadline: January 15, 1999. Contact Director of Fellowship Programs, Office of Advanced Studies, Winterthur Museum, Winterthur, DE, 19735; 302/888-4649; e-mail: pelliott@win-

terthur.org.

Andrew W. Mellon Fellowship in Objects Conservation, The Cleveland Museum of Art

The Cleveland Museum of Art ranks among this nation's most distinguished comprehensive art museums. The museum's Conservation Department, supported by the Andrew W. Mellon Foundation, offers a Fellowship in Objects Conservation. The fellowship will be for one year, with the possibility of renewal.

Application is open to public-spirited graduates of training programs in conservation or conservators with at least five years of equivalent training. The Fellow's work will concentrate on the Museum's permanent collection.

Fellows receive a generous yearly stipend, museum health benefits and an allowance for travel and research needs. Research time is allotted apart from vacation time. The stipend and vacation time increase for second year fellows.

Qualified applicants should send a resume and letter of application with salary requirements to: Human Resources (Mellon), The Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106. No Phone Calls Please. EOE/M/F/D/V

Positions

Furniture/Objects Conservator, The Deller Conservation Group

The Deller Conservation Group, located 45 miles west of Chicago, Illinois, is seeking a highly enthusiastic furniture and/or objects conservator. We specialize in the conservation of historic furniture and objects and the decorative arts. Incorporated in 1982, Deller Conservation enjoys a solid reputation of quality work and high ethical standards. Our clientele includes institutions and private collectors.

Among the abilities required of the successful candidate are:

- Excellent communication skills for the daily interaction with clients, peers and

the Deller Conservation staff.

- Excellent problem solving skills and the ability to work within a schedule.
- The ability to work with students and interns and work with them to learn the necessary basic skills.
- The conservator will work with clients in accessioning objects for treatment, writing condition reports and treatment proposals/reports, and occasionally traveling to participate in collection surveys.
- A highly developed level of professionalism is mandatory.
- Membership in the American Institute for Conservation of Historic and Artistic Works and the willingness to abide by its *Code of Ethics* and *Guidelines for Practice*.

The minimum training requirements include a Masters Degree from a recognized training program, OR, have equivalent apprenticeship training with at least 2-5 years additional experience, including some supervisory experience. Having worked in a private practice is a plus.

Salary is commensurate with experience; however, we are looking for someone who plans on long term employment with the possibility of partnership or executive management. A retirement plan is available and health insurance may become available after a six-month performance review.

To see examples of treatments and more information about Deller Conservation, please visit our website at: www.deller.com.

Interested parties should send a letter of application, C.V., two letters of professional references, and copies of three sample treatment reports, to: Craig Deller, The Deller Conservation Group, Ltd, 2600 Keslinger Road, Geneva, Illinois 60134.

Assistant Paper Conservator, Graphic Conservation Company

The Graphic Conservation Company in Chicago, Illinois is seeking graduates of a recognized conservation training program for a one-year full time position, with the possibility of a

permanent staff position. This private paper conservation lab has provided paper conservation for museums, governmental agencies, corporations and private clients since 1982. The staff includes two Fellows and one Professional Associate of the American Institute for Conservation.

Responsibilities include the examination and treatment of a wide range of works of art on paper. In addition to excellent conservation skills, the position requires excellent written, verbal, and interpersonal skills along with creative thinking and problem solving ability.

Salary is \$21,000/annum plus health insurance.

To apply, qualified candidates should send resume, letter of interest and three professional references to the Graphic Conservation Company, 329 W.18th Street, Suite 701, Chicago, Illinois, 60616.

Assistant Conservator, High Museum of Art Regional Conservation Center

The High Museum of Art Regional Conservation Center is seeking applicants for a permanent full time position in paintings conservation. This position, for the year beginning Fall of 1998, is open to graduates of recognized training programs, or conservators with equivalent experience. Responsibilities include care, documentation, treatment, surveys and some educational programming for the member institutions. A general understanding of the care of museum collections is important. Strong communication skills, flexibility and a sense of humor preferable.

This dynamic and growing regional center serves the diverse collections of its member museums throughout the Southeast, as well as many other prominent institutions and private collections.

Competitive compensation and benefits provided. Letter of application together with resume and three references should be sent to: Mark Lewis, High Museum of Art Regional Conservation Center, 1280 Peachtree St. NE, Atlanta, GA 30309. E-mail: LewMar@woodruff-arts.org. EEO.

Chief Preservation Officer, The Huntington Library

Chief Preservation Officer: Full-time with benefits. Oversees preservation and conservation activities for a major repository of rare books, manuscripts, and other rare and secondary library material. Supervises Conservation and Photographic Services Department. Reports to the Director of the Library. Substantial knowledge and experience in the preservation and conservation of early printed, manuscript and graphic materials as well as issues and concerns dealing with digital imaging and traditional photography.

BA and MLS or MLIS degree from an accredited library school and graduate degree in preservation or conservation, or equivalent training and experience. Excellent organizational, interpersonal and communication skills. The ability to represent the Huntington in cooperative preservation programs with other agencies and institutions. Significant experience administering a preservation program in an academic or research library is preferred. Management experience supervising at least 3 FTE staff.

Letter of application and resume to: The Huntington Library, Personnel Department, 1151 Oxford Road, San Marino, CA 91108.

Paper/Objects/Painting Conservators, Part-time positions, Laboratory for Conservation of Fine Arts

Ideal candidates with MA/MS in art conservation, would possess complete understanding of conservation methodology, highly evolved sense of professionalism, and simultaneously, realistic, business-like approach to work.

LCFA is located 20 minutes by bus from Manhattan.

Apply to: Joanna S. Pietruszewski, 733 Sanford Street, Teaneck, NJ 07666; telephone/fax: (201) 567-4833.

Objects Conservator, Midwest Conservation Services, Inc.

Midwest Conservation Ser-

vices, Inc. is seeking an objects conservator to join a growing private practice located just outside Columbus, Ohio. This is a permanent, full-time position available immediately. Midwest Conservation Services has provided objects conservation and consulting services for museums, governmental agencies, corporations, and private clients throughout the region since 1990. Over 80% of our business involves work for museums or governmental agencies.

Applicants should hold a graduate degree in conservation (or the equivalent) and preferably 2-3 years of additional experience. Conservators with experience treating outdoor sculpture are particularly encouraged to apply. The salary range is competitive and commensurate with experience. Benefits are also available.

Midwest Conservation Services is located in a purpose-built, fully equipped facility in a pleasant rural setting conveniently located immediately Northwest of Columbus, Ohio.

Please forward a resume and at least three references to: Laurie Booth, President/Objects Conservator, Midwest Conservation Services, Inc., 12580 Jerome Rd., Plain City, OH, 43064. Phone: (614) 873-4880. E-mail: MWestCons@aol.com. EOE.

Senior Conservator, Missouri State Archives

General responsibilities: supervising a staff of three conservators, the Senior Conservator is responsible for the planning and implementation of conservation services for the State of Missouri. This involves a wide range of duties including supervision of personnel; hands-on treatment of paper based materials; preparing and presenting public education programs; and answering inquiries from the State Archives, state agencies, local governments, and citizens. The Senior Conservator performs on-site consultations; writes articles for outreach publication; continues staff education; selects technical advice for the agency Web site; and provides long term planning for the State Archives.

Skills: Candidate must present and discuss a portfolio of past treatments during the interview. Must have computer skills. Mini-

mum qualifications; must have a graduate degree from a recognized conservation program or five years experience specializing in the treatment of paper based materials, including solvent work. Two years experience in a supervisory capacity is preferred as well as some experience in photo conservation and disaster planning. As occasional overnight travel is required, candidate must have a valid driver's license. Successful candidate will have excellent communication and interpersonal skills with co-workers and public patrons.

Annual salary: \$36,888 with state benefits.

Application materials (resumes, completed applications) may be mailed to: Margaret Hofmann, Office of the Secretary of State, P.O. Box 778, Jefferson City, MO 65102.

Objects Conservator, National Gallery of Art

The National Gallery seeks a conservator for the Object Conservation Department. Responsibilities include technical examinations for the systematic catalogue, examinations for exhibition and loan purposes, treatment of objects in the permanent collection, operation of x-ray equipment, digital image processing (capture and manipulation), and research related to works of art from/related to the collection.

Candidates must have a master's degree in art conservation/art history with a minimum of three years experience in the field.

Compensation is GS 9 or 11 depending on experience. (GS-9 starting salary \$32,457, GS-11 starting salary \$39,270) The term appointment, to be awarded for a 54 week period, will begin in November 1998.

Applicants are invited to submit a cover letter, resume and three letters of recommendation with daytime telephone numbers to Michael Skalka, Conservation Administrator, National Gallery of Art, Washington, D.C. 20565. E-mail address for inquiries only: mska@cais.com. Formal applications must be mailed.

Conservators, The National Museum of the American Indian

The National Museum of the American Indian, Smithsonian

Institution, anticipates hiring four conservators to work with the move of its collection from the Bronx, New York to a new collections and research facility in the Washington DC area. The positions will be in the Bronx, beginning in late Fall 1998. Plans include three move conservators responsible for stabilizing objects in preparation for the move. A fourth supervisory conservator will act as the liaison to NMAI's conservation department and provide programmatic oversight. Interested parties should send an e-mail to: nmai-conserv.kaminitz@ic.si.edu or send a cover letter and resume to: Marian Kaminitz, Head of Conservation, NMAI, 3401 Bruckner Blvd, Bronx, NY 10461. The Smithsonian Institution is an Equal Opportunity Employer.

Paper Conservator, West Lake Conservators Ltd.

West Lake Conservators, a 23-year-old private practice, known for specializing in paintings and frames, seeks a paper conservator to join the staff of 6. Applicant must be capable of working independently on a broad range of paper-based fine art, posters, archival materials and artifacts. Our recently established paper lab extends our preservation services to an established clientele of small to mid-sized museums, historic societies, and private clients.

Candidates must have a graduate level degree in conservation or equivalent knowledge and abilities. Flexible hours and salary commensurate with experience. Located in the scenic Finger Lakes region of central New York state, Skaneateles is a charming historic town offering an ideal family environment. Send letter of interest, resume and three professional references, to Susan Blakney, West Lake Conservators, Skaneateles, NY 13152.

Visit our web page <http://www.skaneateles.com/westlakeconservators/>

Conservator of Works on Paper, Tate Gallery, London, UK

This is an exciting opportunity for a talented individual to assist in the examination, documentation, and treatment of works of art on

paper at the Tate Gallery.

Based at the Tate Gallery in London, you will also provide conservation services for the gallery at St. Ives. You will assist in the preparation of Turner watercolors for the program of exhibitions for the Tate Gallery at Millbank and of modern works on paper for the new Tate Gallery of Modern Art at Bankside.

Confident in your skills and ability, you will work both as part of a team and independently without supervision. You will contribute to the development and maintenance of Paper Conservation facilities through research and the development of new procedures.

The successful applicant will have a recognized qualification in the conservation of works of art on paper and a minimum of five years full-time practical conservation experience. You will have a flexible approach to work and the ability to work to deadlines. Experience of museum conservation, knowledge of art history and computer literacy will be advantageous.

If you would more information and application form, please send a self addressed envelope to Michelle Laroche, Personnel Officer, Tate Gallery, Millbank, London SW1P 4RG, or telephone 4

The closing date for the return of completed application forms is 23 October 1998. Salary: 18,300 Pounds per annum.

The Tate Gallery is committed to equal opportunities.

Classifieds

Proposals Sought for 5-Year Professional Conservation Services Contract by the Pennsylvania Historical and Museum Commission

The Pennsylvania Historical and Museum Commission (PHMC) is seeking proposals for a 5-year "indefinite quantities contract" for a wide range of conservation services to augment the existing programs of the Commonwealth Conservation Center on an as-needed basis. We are looking for a conservator or a conservation center to assemble a consortium of professionals to provide services at PHMC historic

sites and museums throughout Pennsylvania. The successful proposal will provide services in the following categories: all disciplines of conservation examination and treatment; design and fabrication of specialized mounts and environmentally regulated cases for exhibition; design of museum artifact storage facilities; design and fabrication of specialized shipping and/or storage containers for collections; transport of museum collections; surveys and long-range conservation planning; emergency preparedness planning and disaster relief services; analytical analysis; environmental and lighting systems analysis for museums and historic buildings; and conservation training.

A non-mandatory preproposal meeting will be held on September 30, 1998 at 1:00 p.m. at the Commonwealth Conservation Center, 3rd Floor Conference Room, Publications Building, 908 Market Street, Harrisburg, PA 17101. Proposals are due Wednesday, November 4, 1998 at 3:00 p.m. The duration of this 5 year contract is July 1, 1999 to June 30, 2004.

For a copy of the RFP: call (717) 787-2292, fax a request to (717) 787-9117, or write to the Commonwealth Conservation Center at the above address. All inquiries should be directed to John Hartmann.

Suppliers Corner

CONSERVATOR'S EMPORIUM is pleased to announce our new catalog now available on the Internet web site. We have completed additions to the catalogue as of August 15th and will update it every month with any new product lines available. We have recently added to our product line, due to demand, such items as fluid petroleum coke, microspheres, Liester Hot Air Guns and Chintex. We are working on papers imported from Japan and Gold Colors from Germany at present. Our new web site is www.consemp.com. Orders can now be E-mailed. Conservator's Emporium, 100 Standing Rock Circle, Reno, Nevada 89511; 702-852-0404; fax: 702-852-3737.

COLORED 100% KOZO PAPER now available for conservation use from HIROMI PAPER INTERNATIONAL, Inc. We finally located a supplier for this fine quality paper. This paper, which has been used in Japanese conservation for decades, is now available in the United States for the first time. 10 Colors in stock. 25x38", 11g per/sht. Introductory Price: \$10.25 per sheet. Swatches available - \$5.00. Hiromi Paper International, Inc., 2525 Michigan Avenue, Unit #G-9, Santa Monica, California 90404; Tel: (310) 998-0098; Fax: (310) 998-0028; e-mail: hiromipaper@earthlink.net.

LIGHT TAN PRESERVATION QUALITY CORRUGATED BOARD NOW AVAILABLE FROM METAL EDGE, INC. - This attractive board is made from acid-free & lignin-free high alpha cellulose material with a strong "B" flute corrugation. The pH is 8.5 (+/- .5) with a 3% calcium carbonate buffer. Board passes the ANSI IT9.2 Photo Activity Test and is available in seven standard sizes or your own custom size. This is the same material used in the exclusive Metal Edge triple walled Record Storage Boxes. For further information or a free copy of the catalog, please call #1-800-862-2228 or fax #1-888-822-6937.

MICRO-TIP™ MINIATURE SWABS

Solstice Corporation is proud to offer a product line of Micro-Tip™ precision made cotton tipped and bare wooden applicators. These miniature applicators are ideal for cleaning and restoration work. Various tip shapes are available including oval, fan, and exceptionally fine points of tightly wound premium cotton. Lengths range from 3 to 6 inches. Shafts are hardwood or paper. Please call for brochure and samples. Solstice Corporation, 1-800-874-7922.

1998 Annual Meeting Abstracts Available!!

If you couldn't make it to this year's AIC Annual Meeting, you can still get a sense of all the exciting research that's taking place in conservation by getting a copy of the *1998 AIC Annual Meeting Abstracts*. Only \$10 for AIC members and \$15 for non-members. Shipping and handling for U.S. orders is \$3 for the first book and \$1 for each additional book.

Orders from Canada and Mexico should add \$5 for the first book and \$2 for each additional book. All other countries should add \$10 for the first book and \$3 each additional book.

Orders require prepayment prior to shipping. *All foreign orders must be paid in U.S. dollars and drawn on a U.S. bank.* AIC does not accept credit card payments. Send check or money order payable to AIC to:

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AIC BOOKSHELF



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TITLE	PRICE	QUANTITY	TOTAL
1998 AIC Abstracts	AIC Member \$10 /Nonmember \$15		
1997 AIC Abstracts	AIC Member \$10 /Nonmember \$15		

New Specialty Group Publications

Book and Paper Group Annual 16th Edition	AIC Member \$20/Nonmember \$30		
Objects Group 1997 Postprints	AIC Member \$15/Nonmember \$20		
Paintings Group 1997 Postprints	AIC Member \$12/Nonmember \$24		
Textile Group 1997 Postprints	AIC Member \$15/Nonmember \$20		
Wooden Artifacts 1997 Postprints	\$14.50		

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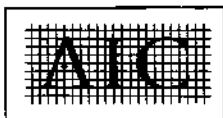
On February 10, 1999, Lawrence J. Majewski will celebrate his 80th birthday. On Monday, March 15, 1999, his students, colleagues, and friends will celebrate that occasion with the publication of a festschrift volume, a symposium, and a luncheon in his honor. Please save the date. Formal invitations will be sent in 1999.

We ask that Larry's colleagues and friends send us anecdotes or reminiscences of his life or work. We hope to compile them in a second volume.

Please send material by October 1 to Rebecca Anne Rushfield, [REDACTED], [REDACTED], Flushing, NY 11367.—Rebecca Anne Rushfield and Mary W. Ballard

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AIC NEWS

November 1998

Volume 23, Number 6

News from the Architecture Conservation Specialty Group

Foundations for Sound Decisions: Communications between Architectural and Collections Conservators The New Orleans Charter for the Joint Preservation of Historic Structures and Artifacts is the product of a collaborative effort of museum professionals led by conservators to resolve

the often conflicting conservation requirements of historic structures and artifacts housed in them. The 1991 charter represents the first coordinated effort to close a breach between conservators who treat collections and those who work on buildings. Even today, few publications from either profession acknowledge the contributions of the other. Collections conservators are inclined to forget that a building may itself be part of a collection and that its preservation must be a factor in environmental planning, while architectural professionals tend to leave conservators off lists of project personnel when making their recommendations. The charter acknowledges that artifacts and historic structures often have different conservation requirements and establishes a framework for conservation decisions without putting either at risk.

The charter is a product of two symposiums organized by the American Institute for Conservation (AIC) and the Association for Preservation Technology (APT). The first symposium took place in the fall of 1990 in Montreal, and its organization was one

of the first tasks of the newly formed Architecture Specialty Group. This conference focused on environmental issues. During the conference, a draft set of preservation principles was prepared by the APT/AIC Symposium Steering Committee. This committee consisted of AIC president, Paul Himmelstein; APT president, Herb Stovel; Tom Taylor, chair and founding member of the Architecture Specialty Group; and the symposium program

chair, Susan Bronson. The draft was improved upon and endorsed by the participants during the final hours of the symposium.

Encouraged by the enthusiastic response from the participants and the need to address other issues confronting museums in historic buildings, the Steering Committee organized a second symposium in New Orleans the following year. Although environmental issues continued to dominate the presentations and discussions, other issues were introduced and it became clear that the original set of principles needed to be broadened. In a late-night meeting, the document was rewritten and presented to the participants on the final day of the symposium. After perfecting the document, the group unanimously approved it and gave it its name. The Board of Directors of both AIC and APT immediately endorsed the charter.

Since 1991, the Steering Committee edited papers for the *APT Bulletin* and translated the charter into

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AIC News (ISSN 0887-705X) is published bimonthly by the American Institute for Conservation of Historic and Artistic Works, 1717 K Street, NW, Ste. 301, Washington, DC 20006, (202) 452-9545, fax: (202) 452-9328; Infoaic@aol.com; web site: <http://palimpsest.stanford.edu/aic>

Second-class postage paid at Washington, DC. Postmaster: Send address changes to AIC News, 1717 K Street, NW, Suite 301, Washington, DC 20006.

AIC News is mailed to members for \$18 per year as a portion of annual membership dues.

Opinions expressed in the AIC News are those of the contributors and not official statements of the AIC. Responsibility for the materials/methods described herein rests solely with the contributors. Copy must be typed double-spaced and sent to the AIC office; the next deadline is November 30, 1998. We reserve the right to edit for brevity and clarity.

The 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 Grants and Internships, Position Available, and Classified Ads is: \$.85 per word for members and \$2 per word for nonmembers; the minimum charge is \$50.

The cost of advertising in Supplier's Corner is \$100 for 100 words. The cost of display ads is: 1/6 page \$185; 1/3 page \$320; 1/2 page \$395; 2/3 page \$450; one full page \$625. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

AIC News staff: Lisa Goldberg, Editor. Elizabeth F. "Penny" Jones, Managing Editor. Jennifer A. Goff, Production Editor. Jeanette Spencer, Marketing Manager. Sarah Stout, Communications Assistant. Ann Hofstra Grogg, Copy Editor.

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Executive Director's Report

Elizabeth F. "Penny" Jones

Culture in Sustainable Development

The World Bank and UNESCO sponsored a conference in Washington, D.C., at the end of September entitled "Culture in Sustainable Development," which I attended. Several hundred people from around the globe representing nonprofit organiza-

tions and economic institutions were in attendance. The conference addressed the economic opportunities and requirements to mainstream investments in cultural heritage and the living arts. Mr. James Wolfensohn, president of the World Bank, commented that "We must respect the rootedness of people in their own social context. We must protect the heritage of the past. But we must also foster and promote living culture in all its many forms. As recent economic analyses have consistently shown, this also makes sound business sense. From tourism to restoration, investments in cultural heritage and related industries promote labor-intensive economic activities that generate wealth and income."

Other speakers represented a diverse range of activities. They included James Billington of the U.S. Library of Congress; Elie Wiesel, Nobel Laureate; Lord Rothchild of RIT Capital Partners, plc; Francesco Frangialli of the World Tourist Organization; Mahnaz Afhami of Sister Is Global Institute; Ali Mazrui of the Institute of Global Cultural Studies; and many other speakers from around the world. The results of the conference should be a better understanding of the roles and relationships among organizations and sectors regarding culture, cultural her-

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itage, and sustainable development; an expansion of the development of formal and informal networks for partnerships; a broader awareness of examples of best practice and innovative processes; and an improved recognition of ways to assist development practitioners in considering culture and cultural heritage. Many conservators were in attendance, and these AIC members had an opportunity to interact on issues of a global nature.

Planned Giving Opportunities

As the board and staff prepare the FY 1999 budget for AIC and FAIC, my thoughts turn toward other possibilities to increase longterm funding for FAIC. One of the areas available is planned giving. Most of you have probably been approached by your church or university to consider a planned gift. According to a 1993 study by Robert Avery and Michael Rendell at Cornell, an estimated \$10.3 trillion will change hands over the next 25 years and although the American population is growing at only 2 percent per year, the number of families with an annual household income of more than \$100,000 is increasing at the rate of 10 percent per year.

Planned giving is making a predetermined gift to an institution or organization in your will. It can have significant tax implications for your estate, and it is a tremendous boost to the organization or institution that is the beneficiary. FAIC is the perfect vehicle to consider for your philanthropic donations, now or in the future. FAIC can set up a specific program for funding that is similar to established programs. The George Stout Fund, for example, provides funding for students to attend the AIC Annual Meeting. Or the donation can go into the FAIC general account, giving the FAIC board discretion over allocating the funds. If you want to consider setting up a donation to FAIC in your will, please consult the attorney who drew up your will or call the office for more information. Donations to FAIC can have a lasting effect on conservation.

FAIC Donations

By now you should have received your membership renewal information which includes a letter from AIC/FAIC treasurer, Nancy Schrock. Her letter suggests that AIC members consider donating a tax-deductible gift to FAIC before the end of the year. Last year 7.8 percent of AIC members made a gift to FAIC, and this year the goal is 10 percent. Help us achieve that goal! FAIC gives back to AIC members in many ways, and all members who donate are recognized in *AIC News*. Any amount will make a difference; please participate.

United Way

FAIC was accepted as part of the United Way Campaign of the National Capital Area this year. This participation will put the FAIC name before many people who have not known about FAIC. It will also give AIC members in the Washington, D.C., area the opportunity to contribute to FAIC through United Way. If you have questions about United Way donations, please call the office. The FAIC campaign designation is 8913.



United Way
of the National
Capital Area
Campaign Participant

New AIC/FAIC Office

AIC/FAIC will be moving its offices early next year. We will stay in the same building but will be located on a different floor. This move will give us a more efficient use of space, improve office layout, and make room for an intern. Our new suite number will be #200. If you are going to be in Washington in January for any reason, I hope you will plan to stop by for a visit to see our new space and meet the staff members, including Jennifer Goff, AIC's new publications manager. ♦

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ASID

Foundations for Sound Decisions

continued from page 1

French and Spanish. The charter was then rapidly accepted by professional organizations in the United States and Canada (Copies of the French and Spanish versions are printed in "APT/AIC New Orleans Charter for the Joint Preservation of Historic Structures and Artifacts." *APT Bulletin*, Vol. 27, no. 3, June 1996: 57-60.) It was subsequently adopted by the National Council of State Historic Preservation Officers (NCSHPO) at its annual meeting in Washington, D.C., in March 1992; the American Institute of Architects (AIA) Committee on Historic Resources at its spring meeting in April 1993; and

the Board of Directors of the American Association of Museums (AAM) in December 1993. The charter is gradually being disseminated internationally and is currently used by an increasing number of museums throughout the world.

Preservation professionals who use the charter have found it to be an extremely useful tool for garnering the support of museum trustees and administrators in ensuring that specialized conservation professionals are present when addressing the needs of collections and historic structures. The far-reaching effects of this charter can be demonstrated by the Colonial Williamsburg Foundation, which has incorporated all of the charter's principles into its management practices for its collections. This approach is essential given the size of the collections and the diversity of programs (600 structures in the architectural

collection and more than 57,000 pieces in the fine, decorative, mechanical, and folk arts collections—many of which are displayed in 225 period rooms, visited by approximately 1 million visitors per year). To ensure multidisciplinary collaboration, the foundation holds monthly meetings for all who work with, or around, the collections. Each specific project is guided by a committee of curators and conservation professionals who work with the project personnel. Additionally, committee members deliver project progress reports at the monthly meetings in an effort to ensure that good communications are maintained and to involve all who have potential to contribute to the various aspects of the care of collections and the preservation of historic structures.

In 1996, the APT/AIC Symposium Steering Committee decided that

APT/AIC New Orleans Charter for the Joint Preservation of Historic Structures and Artifacts

Arising from a concern for the coexistence of historic structures and the artifacts within them; Recognizing our responsibility as stewards to provide the highest levels of care for the structures and other artifacts placed in our care; Recognizing that many significant structures are used to house, display, and interpret artifacts; Recognizing that historic structures and the contents placed within them deserve equal consideration in planning for their care; Recognizing that technologies and approaches will continue to change; and Recognizing that those involved in preservation are part of a continuum, and are neither the first nor the last to affect the preservation of historic structures and artifacts: We, therefore, adopt these principles as governing the preservation of historic structures and the artifacts housed in them:

1. Institutions' statements of mission should recognize the need to preserve the unique character of both the historic structure and artifacts.
2. The preservation needs of the historic structure and of the artifacts should be defined only after study adequate to serve as the foundation for the preservation of both.
3. Requisite levels of care should be established through the interdisciplinary collaboration of all qualified professionals with potential to contribute.
4. Appropriate preservation must reflect application of recognized preservation practices, including assessment of risk before and after intervention, and the expectation of future intervention.
5. Measures which promote the preservation of either historic structure or the artifacts, at the expense of the other, should not be considered.
6. Regarding public use, the right of future generations to access and enjoyment must outweigh immediate needs.
7. Appropriate preservation strategies should be guided by the specific needs and characteristics of the historic structure and artifacts.
8. Appropriate documentation of all stages of a project is essential, and should be readily accessible and preserved for the future.
9. The most appropriate action in a particular case is one which attains the desired goal with the least intervention to the historic structure and the artifacts.
10. Proposed preservation strategies should be appropriate to the ability of the institution to implement and maintain them.

future symposiums should concentrate on the application of the charter to specific problems that are common to museums in historic buildings. Each symposium is expected to assemble a document that explains how the charter's principles can be applied to the topic in an effort to help foster multidisciplinary solutions to preservation problems.

The next, and third symposium, to be held in Williamsburg, Virginia, on November 5-7, will focus on light and lighting in historic structures that house collections. This environmental topic was chosen because it plays two different roles in the exhibition of cultural property. Light is necessary for exhibition and can play a positive role in the interpretation of cultural property, but its deleterious effects on artifacts are well known among conservation professionals. For historic structures, there are a myriad of issues with regard to the function of light in the illumination of furnishings and the building itself.

In any structure or situation, appropriate light design and equipment choice must include an understanding of the role that light originally played. Examples include the need for daylight to allow close visual tasks before the invention of suitable artificial light sources, the philosophical role of light in religious structures, and the changing role of lighting fixtures as new light sources were employed. The Williamsburg symposium will bring together experts in the conservation of cultural property with professionals from allied fields to discuss the role of light in the exhibition of cultural property within historic structures. Although the conservation profession has addressed issues of exhibition lighting, there has been very little discussion of the specific needs of historic structures or their history of light and lighting. The New Orleans Charter addresses several fundamental concerns for choosing appropriate lighting for cultural property housed in historic structures. This conference should establish some guidelines to inform participants of some new solutions.

Future symposiums will expand upon the charter and will help guide

museum organizations toward a multidisciplinary approach to resolving preservation problems. If the New Orleans Charter is to be used appropriately, all potential participants in historic preservation projects need to understand their roles and be aware of the most sophisticated work in their fields. To that end, historic preservation and conservation professionals must publish more, both in technical journals and in more popular literature, and existing literature must be made widely available. Professional organizations must assist custodians of cultural property in finding qualified professionals for their projects. The information that we, as professionals, have worked so hard to develop must be made available to a wider group so that it can be used to the benefit of our common cultural heritage.

The Steering Committee currently consists of the following individuals: Susan Bronson, Architect, Montreal, Canada; John A. Fidler, Architect, Head of Architectural Conservation, English Heritage, London, England; Paul R. Himmelstein, Conservator, Appelbaum & Himmelstein, New York, New York; Brian Laurie-Beaumont, Preventive Conservation Services, Canadian Conservation Institute, Manotick, Canada; Sharon Park, Architect, Heritage Preservation Services, National Park Service, Washington D.C.; Baird Smith, Architect, Quinn Evans, Architects, Washington D.C.; Herb Stovel, Architect, ICCROM, Rome, Italy; and Thomas H. Taylor Jr. (chair), Architectural Conservator, The Colonial Williamsburg Foundation, Williamsburg, Virginia ♦

—Thomas H. Taylor Jr., *Architectural Conservator, The Colonial Williamsburg Foundation, Williamsburg, VA; fax: (757) 220-7787; ttaylor@widomaker.com*

In Memoriam

Anthony Moretti

Anthony Henry Moretti, 53, of Williamstown, Massachusetts, passed away suddenly in his home Sunday, August 23, after suffering a heart attack. Tony worked at the Williamstown Art Conservation Center as a technician in the Paintings Department from 1984 to 1993. For the last few years, Tony worked with conservator Thom Gentle and continued his creative work as a painter and sculptor. He will be remembered by all his colleagues and friends for his kindness and sense of humor. No one could turn out a pun faster than Tony Moretti.

Tony was born in Sacramento, California, son of Rama Broyler Moretti and the late Henry L. Moretti. He was a graduate of the California College of Arts and Crafts in Oakland, California, and earned a Master of Fine Arts degree from California Institute of the Arts in Los Angeles. He also studied independently in Florence, Italy. As an artist, Mr. Moretti was the recipient of several Massachusetts Arts Lottery grants, and his work was featured in solo exhibitions in Berkshire County. His work was also included in group exhibitions in Massachusetts, Vermont, Kentucky, Indiana, New York, and California. Many friends and collectors in Williamstown and elsewhere own paintings, sculpture, or painted furniture created by Tony.

Tony is survived by his mother in Sacramento. A memorial service was held at the Williamstown Congregational Church on September 26 and a cataloged exhibition of his work is being organized by several friends. Memorial donations in Tony's name to the Williamstown Youth Center will be used to fund the center's Art Program, in which Tony volunteered his time as a teacher. Donations may be made through the George M. Hopkins Funeral Home at [REDACTED] Williamstown, MA 01267. Tony Moretti will be missed by his many friends and colleagues. ♦

—Sandy Webber, *Conservator of Paintings, Williamstown Art Conservation Center*

ANNUAL MEETING NEWS

1999 General Session Program

As of October, abstract submissions have been received from institutional, private, and regional center members for the one-day General Session, which will focus on the "Costs of Conservation: Can We Afford It?" This program promises to present diverse perspectives on a subject that is so pivotal to our membership. Although most of the abstracts received to date have been from our national audience, a few submissions have been received from our international membership! In addition, a half day will be dedicated to the topic, "Used or Misused: The Responsible Preservation of Functional Cultural Property Still in Use" but will include other general topics germane to our entire profession as well. More details will be revealed in upcoming newsletters!

Workshops

The program committee is excited to report that it has been diligently developing a myriad of workshops that will hope to appeal to the widest cross-section of the AIC membership; several half-day and one-day workshops on both theoretical and practical subjects will be offered at the beginning and the end of the conference week to accommodate participation from the largest number of participants. Some of these workshops will relate to this year's topics while others will concentrate on other issues pertinent to our entire profession. The final roster of workshops will be divulged in *AIC News* in early 1999.

Meet Me in St. Louis

The Gateway Arch on the banks of the Mississippi is the most well known symbol of St. Louis and the city's role as the "Gateway to the West." But there's much more than the gleaming arch to discover in St. Louis, and the Local Arrangements Committee is planning a variety of tours designed to showcase some of the most notable attractions in the St. Louis area—as

well as several little-known treasures.

The rich heritage of the city of St. Louis extends back to the early 18th century and its origins as a French fur trading post near the confluence of the Missouri and Mississippi Rivers. But just 10 miles east of St. Louis, you can discover the most sophisticated prehistoric native civilization site north of Mexico—Cahokia Mounds. A tour is being planned to visit the Cahokia Mounds Historic Site, one of just 18 designated World Heritage Sites in the United States.

Also planned is a day-long tour to the historic town of St. Genevieve, located 60 miles south of St. Louis on the Mississippi River. Established in 1725 by French settlers, St. Genevieve is Missouri's oldest community, and contains the greatest concentration of restored French Colonial buildings in North America. A day-long tour is being planned to this National Historic Landmark.

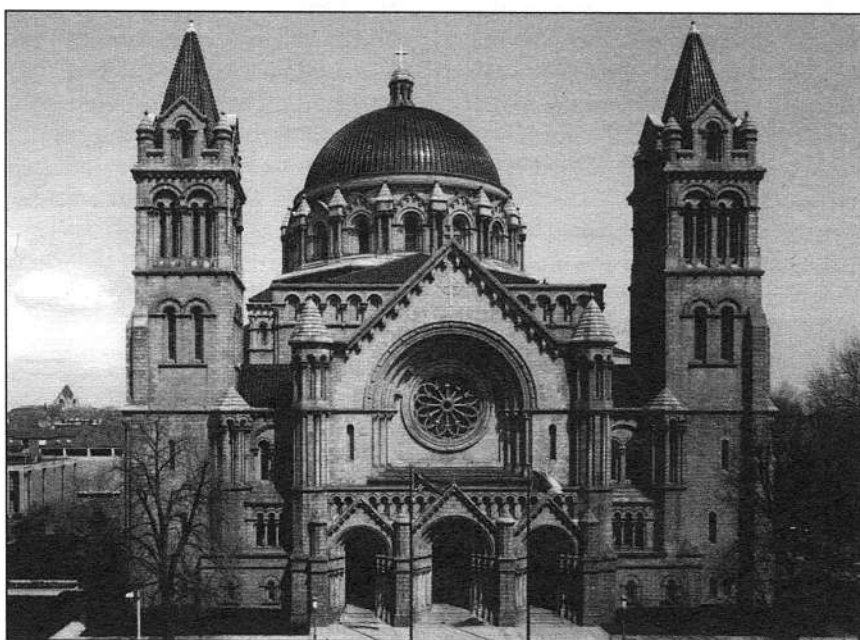
Within the city of St. Louis, additional tours are being planned that will focus on the city's rich architectural heritage, an impressive collection of mosaic art, and major works of outdoor sculpture. Discover buildings designed by the legendary turn-of-the-century architect Louis Sullivan on a walking tour of downtown St. Louis, as

well as those by contemporary architectural firms such as HOK. Visit Union Station, once the world's largest and busiest railroad terminal, now restored and converted into one of the city's most popular shopping and dining destinations. In the Cathedral Basilica of Saint Louis (pictured below), you'll see the largest collection of mosaic art in the Western Hemisphere. Another planned tour will showcase major works of outdoor sculpture by artists such as Carl Milles, Henry Moore, and Richard Serra, with a focus on 60 contemporary works exhibited at the renowned 116-acre Laumeier Sculpture Park.

The Saint Louis Art Museum and the nearby Missouri Historical Society look forward to opening their conservation laboratories and collections to conference attendees.

The Saint Louis Art Museum will host our opening reception. It is located in the heart of Forest Park, one of the largest city parks in the nation and site of the famed 1904 World's Fair. The Beaux Arts-style Art Museum building was designed by Cass Gilbert and originally served as the World's Fair Palace of Fine Arts. ♦

—Zoe Perkins, 1999 Program Committee and Local Arrangements Chair



Cathedral Basilica of Saint Louis

Photo courtesy of John Wm Nagel ©1995

JAIC News

Changes on the Board

We have had some recent major changes in the editorial board. One of our longtime associate editors, Robert Espinosa, has resigned to pursue other professional activities. We thank Robert for his years of extraordinary service to *JAIC*. I am very pleased to announce that Ted Stanley of the Preservation Office of the Firestone Library at Princeton University has agreed to take Robert's place. Ted will join Associate Editor Walter Henry in handling papers that focus on book and paper conservation issues. Ted brings publication experience in addition to his many years as a conservation professional, and he will be an important asset to *JAIC*. Michael Podmaniczky, associate editor for wooden artifacts, has also had to resign because of other professional duties. We are sorry to see him go, but we are pleased that Christine Thomson, of Robert Mussey Associates in Boston, has agreed to assume that associate editor position. Christine has experience in helping to produce the postprints of the Wooden Artifacts Group along with extensive knowledge and expertise in her specialty. She is a welcome addition to the *JAIC* editorial board.

Translation Transitions

We have restructured our procedures for French and Spanish translation of abstracts to make them more efficient. Amparo R. de Torres has been made a member of the editorial board in the position of Spanish translation editor, as has Carole Dignard, who will be the French translation editor. These two editors will coordinate all steps of the translation process and will work directly with the translators. They will also check the final galley proofs for all abstracts to ensure that errors in hyphenations and accents are avoided.

We are very grateful for our talented and dedicated translators. French translators are Bruno Pouliot, Kelly Kamborian, and Sylvie Penichon. Spanish translators are Vera

De la Cruz Baltazar, Silvia Adriana Centeno, Maria Esteve, Maria Auxiliadora Fraino, Yasmeen Khan, Marta Silvia Maier, Ramon Sanchez, and Hilda Abreu Utermohlen. We are still in need of additional French translators; please contact me if you are interested or if you know of a colleague who might be interested.

Staff and Schedule Updates

I extend a warm welcome to Jennifer Goff as our new production editor. Jennifer is highly organized and is in the process of helping to improve our procedures so that we can more efficiently and quickly handle the manuscripts submitted to the journal. We are extremely pleased that she has joined the staff of *AIC*.

Staff turnover during the past year has produced some delays in the production schedule of the journal. The summer issue will be distributed rather late this year, and the fall/winter issue will be slightly late. However, with Jennifer's expertise, we should be back on schedule for the spring 1999 issue.

Submissions Surging

I am quite happy to report that submissions to *JAIC* have greatly increased recently. Instead of receiving 4-6 submissions per review cycle, as was typical in the recent past, submissions have increased to 18-20 per review cycle. Thank you to all authors! As a result, we will be able to increase the number of papers published in each issue. Although the summer issue has only four papers, nine will appear in the fall/winter issue, and we expect to have eight or nine in the spring issue as well. The upcoming special issue, which was derived from the last annual meeting, should be even larger due to a wonderful response in paper submissions from annual meeting presenters. ♦

—Chandra L. Reedy, Editor-in-Chief,
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University of Delaware, Newark, DE
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Regional Guild News

BAACG

The Bay Area Art Conservation Guild (BAACG) will hold general meetings on the first Saturday of every month at the San Francisco State University Museum Studies Program offices (Humanities Building, Room 503). The November 7 meeting will feature conservation-related videos. On November 21, a tour of the de

Saisset Museum, Santa Clara University, is scheduled. The December 5 meeting topic will be furniture and wood conservation. The February 6 meeting topic will focus on starting off right: commanding the fees you deserve. Other tours, field trips, and springtime meetings are in the planning stages and will be announced as they are finalized. The other 1998-99 officers and board members are: Niccolo Caldararo, vice president; Susana Zubiate, treasurer; Lissa Cooley, recording secretary; and members Mark Harpainter, Denise Krieger Migdail, Morton Qwist, and Paul Wells. Membership secretary is Carrie

Ann Calay. The \$15.00/year dues should be sent to Carrie Ann. Checks should be made out to BAACG at 530 Hampshire St., Unit 300, San Francisco, CA 94110-1417.

—Margaret Geiss-Mooney, BAACG president, ([REDACTED])

WCG

After the success of the "Burn, Baby, Burn" Workshop at the 1998 Annual AIC meetings, the Washington Conservation Guild organized a second workshop so that a larger number of conservators could participate.

With the help of the staff at the Building and Fire Research Laboratory at the National Institute of Standards and Technology (LIST), Diana Alper-Roley created a mock-conservation laboratory and storage room for the purposes of disaster demonstration. Professional fire fighters ignited, then extinguished the fire as workshop participants looked on. The conservators were also given the opportunity to extinguish small fires with a variety of suppressants and delivery equipment throughout the day.

While everything cooled, NIST Chemical Engineer Nelson Bryner gave a lecture on the nature of fire, the history of suppression and how to select from the vast array of contemporary fire suppression agents. Many participating conservators were not aware that cultural property could be exposed to compounds like animal proteins and caustic sodas through normal fire fighting protocols. They quickly realized that salvage of artifacts could be complicated or futile as a result.

Several hours after the fire was extinguished, the site was declared safe to enter; everything had cooled and the air had been evacuated to clear all potentially hazardous fumes. The participants spent the remainder of the day assessing the damage and salvaging whatever was not completely destroyed in the blaze. Some interesting observations

Master's Programs in Museum Studies and Retail Art at FIT

FIT, a college of the State University of New York, offers three master's degree programs leading to careers in the art world: Gallery and Retail Art Administration, Museum Studies: Costume and Textiles, and Museum Studies: Applied Arts.

Gallery and Retail Art Administration provides the advanced skills and knowledge required in commercial art galleries, auction houses, and corporate and public art administration. Explorations in art history and critical theory are supplemented by courses in business, marketing, exhibit design, and art law.

Both Museum Studies programs are interdisciplinary, offering a choice between costume and textile studies or the applied (i.e., decorative) arts. In the costume and textiles program, students have the further option of pursuing either a curatorial or a conservation emphasis. All students take courses in a wide range of subjects, including technical analysis, art history, collections management, exhibit planning, and museum interpretation.

All three programs encourage hands-on training and require an internship that provides real work experience in museums, historic houses, art galleries, or auction houses.

All three programs also require a thesis project; at FIT, theses can take the form of traditional scholarly research papers, conservation reports, exhibition proposals, or business plans.

Because of FIT's location, its students can take advantage of the cultural richness of New York City—its museums, galleries, libraries, and conservation laboratories. The graduate faculty includes working professionals in all these areas, as well as art historians. Students in the programs are drawn from all fifty states and many countries abroad.

The tuition for full-time students is an affordable \$4400 per academic year for qualified New York State residents, and \$9200 per academic year for non-residents. Limited tuition assistance is available. FIT is an equal opportunity institution and encourages minority applicants.

For further information please call or write:
Office of Graduate Studies, Room E315
Fashion Institute of Technology
Seventh Avenue at 27 Street
New York City 10001-5992
(212) 217-5714
(212) 217-5156 Fax

Name			
Address			
City	State	Zip	

were made that will undoubtedly lead to further study. For example, conservators were disappointed to see how common storage supplies reacted in the fire, and the comparative vulnerability of different artifacts was also a revelation.

The mock-up was designed to resemble a historical society collection so that each of the participants would have at least several objects to relate to and recover. Artifacts of all media were gathered by donation or purchased for the workshop. Institutions appeared happy to send in deaccessioned museum artifacts for this good cause. Preservation supply vendors donated both materials used in salvage and props to make the set look real. Class participants also brought artifacts that they had a particular interest in observing during the burn.

WCG is hoping to sponsor another "Burn, Baby, Burn" workshop, dates as yet undetermined. As before, it would be held at the National Institute of Standards and Technology Building and Fire Research Laboratory in Gaithersburg, Maryland. For further information, please contact Linda Edquist at [REDACTED] ♦

—Diana Alper-Roley

New Fellows Profiles

Jessica S. Johnson is the conservator for the National Park Service's Museum Management Program in Washington, D.C. Prior to assuming this administrative position, she had been a practicing conservator specializing in archaeological and ethnographic objects, at the Texas Memorial Museum, University of Texas at Austin.

Jessica has had extensive archaeological field experience, serving as conservator for excavations in Turkey, Syria, Italy, and Cyprus. She has served as head conservator of the Objects Conservation Program for the Gordion Project, Turkey, since 1992. She received undergraduate and grad-

uate degrees in Anthropology, and in 1990 earned a BSC degree in Archaeological Conservation from the Institute of Archaeology, University College, London, England.

Jessica has been active in the conservation community both regionally and nationally, serving as an IMS-CP field reviewer and an organizer for the AIC 1996 Annual Meeting presession, "Preservation of Collections: Assessment, Evaluation and Mitigation Strategies." She is listowner (with Walter Henry and Emily Kaplan) of the Internet listserv for the Object Specialty Group of AIC. She is also on the Objects Specialty Group Internet Committee. Her presentations have reached both archaeological and conservation groups, and she has written for scholarly publications including *Journal of Archaeological Science*, *JAIC*, and *Curator*. Her outreach to the general public has included lectures on archaeological conservation as well as more general topics of caring for collections in the home. She has taught at the university level and has supervised preprogram, program, and postgraduate interns. Her sponsors recognize Jessica as a dedicated and enthusiastic conservator who has made a substantial contribution to the field through her outreach activities. She is especially recognized for her success in bridging the fields of archaeology and conservation. ♦

—Nancy R. Pollak

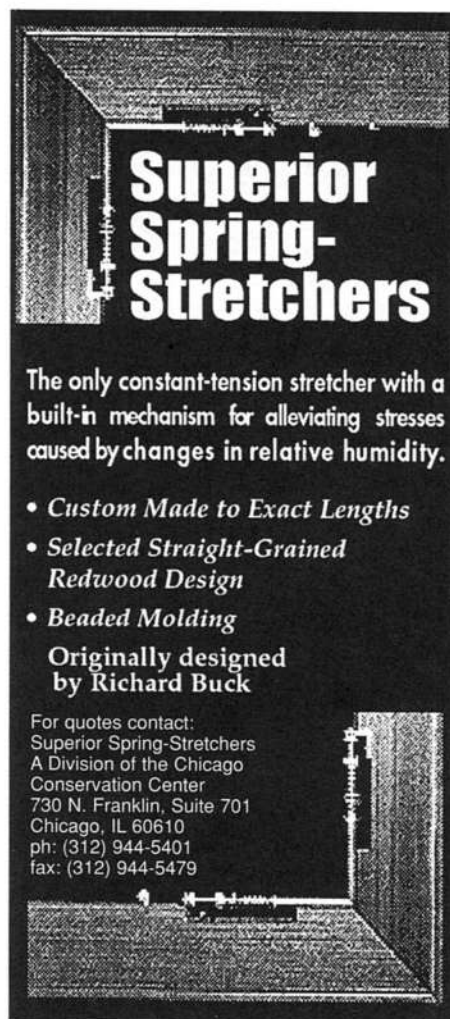
Jerry Podany has been head of Antiquities Conservation at the J. Paul Getty Museum since 1986. As department head, he oversees the treatments in the laboratory and the installation of exhibits in the gallery. In addition to his work at the Getty Museum, he worked as project conservator for monumental stone sculptures at both the Santa Barbara Museum of Art in 1985-86 and at the Seattle Art Museum in 1991. His archaeological fieldwork includes positions as the site conservator at the Agora Excavations in Athens and as the field conservator for the Laetoli Hominid Trackway in Tanzania from 1993-95.

Jerry received a Certificate with Distinction in Archaeological Con-

servation in 1982 from the Institute of Archaeology at the University of London. He has published more than 25 articles on topics ranging from the scientific analysis of artwork to the protection of art from earthquake damage. Since 1983, he has lectured in the Museum Studies Program at the University of Southern California. He has also lectured on mosaic conservation at Columbia University since 1985. His department regularly supervises graduate conservation interns.

Jerry has been active within AIC, serving on the Board of AIC as director, committee liaison, since 1997, and as the chair of the Education and Training Committee from 1995-1997. Jerry is also a member of IIC and the Western Association of Art Conservators. ♦

—Linda Merk-Gould



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AIC News

AIC 2000

The general session for AIC 2000 in Philadelphia will be devoted largely to issues pertaining to the preservation of electronic art and cultural material. In addition, talks will focus on applying new technologies to conservation practice and the impact technology will have on the role of conservators and cultural institutions. The plans for this meeting are still in an early stage of development. All members of AIC are encouraged to participate by working on the Program Committee or by suggesting ideas for a topic, speaker or workshop. A matter of immediate concern is the formation of the Program Committee. If you would like to serve on this committee, please contact Paul Messier at Boston Art Conservation, 60 Oak Square Ave., Boston, MA 02135; (617) 782-7110; fax: (617) 782-7414; pmessier@bosartconserv.com

Awards Committee

The AIC Awards Committee seeks to replace one member whose term is expiring. The committee is responsible for reviewing nominations to the various AIC award categories and making recommendations to the AIC Board. Candidates may be either Fellows or Professional Associates. Please submit a letter of interest to: Jerry Podany, Committee Liaison, c/o AIC 1717 K St., N.W., Suite 30, Washington, D.C., by December 1.

Call for French Translators

JAIC is seeking qualified individuals who are interested in volunteering as French translators for the abstracts in the journal. If interested, e-mail Jennifer Goff, AIC publications manager, at [REDACTED]

FUNDING DEADLINES

DECEMBER 4, 1998

IMLS Conservation Assessment Program (CAP). Provides museums with an alternative source of a general conservation survey.

DECEMBER 21, 1998

The National Center for Preservation Technology and Training Grants Program. Grants for innovative work in research, training, and information management projects on technical issues in historic architecture, archaeology, historic landscapes, objects and materials conservation, and interpretation.

FEBRUARY 26, 1999

IMLS Museum Assessment Program (MAP) III. Grants of technical assistance for a public dimension assessment.

MARCH 12, 1999

IMLS Museum Assessment Program (MAP II). Grants of technical assistance for collections management assessment.

NO DEADLINES

GETTY GRANT PROGRAM: Conservation Training Grants (Training of Mid-career Professional Conservators and Training Programs); Conservation Survey Grants; Conservation Treatment Grant

FOR MORE INFORMATION ON FUNDING:

American Academy in Rome, (212) 751-7200; fax: (212) 751-220

American Association of Museums (AAM), Museum Assessment Programs (MAP), (202) 289-9118.

Council for International Exchange of Scholars, (202) 686-7877

Getty Grant Program (GGP), (310) 440-7320; (310) 440-7703

Heritage Preservation (formerly NIC), (202) 625-1495

Institute of Museum and Library Services (IMLS), (202) 606-8536

Keepers Preservation Education Fund (Grants in Architecture), 5 West Luray, Alexandria, VA 22301

National Endowment for the Arts (NEA), (202) 682-5442

National Endowment for the Humanities (NEH), Division of Public Programs, (202) 606-8267; Division of Preservation and Access, (202) 606-8570, fax: (202) 606-8639

National Historical Society, (703) 779-8338; fax: (703) 779-8342

National Center for Preservation Technology and Training, (318) 357-6421; www.ncptt@ncptt.nps.gov

Smithsonian Institution, Museum Studies Program (202) 357-3101; fax: (202) 357-3346

William Morris Society, (202) 745-1927; biblio@aol.com

Wolfsonian, (305) 535-2626; fax: (305) 531-2133

Woodrow Wilson International Center for Scholars, (202) 357-2871; wcfellow@sivm.si.edu

Report of the Conservation Archives Placement Liaison

Archives were a major topic of discussion at the January 24 meeting of the Internal Advisory Group, in response to an excellent memorandum, which was prepared by Hilary Kaplan. It focused on the need for a records retention policy for the administrative records of AIC and for the creation of permanent archives for records of enduring value. The departure of Sarah Rosenberg and the arrival of new administrative staff in the central office, coupled with the increased volume and complexity of the records (both paper and computer files), make these needs even more pressing.

Because of my election to the position of AIC treasurer, I will be resigning from the appointed position of conservation archives placement liaison. As the AIC Board considers a new appointment, I hope it will also consider expanding the charge to include the AIC archives. The logical candidate should be a member of the Archives Interest Group.

At the IAG meeting in June, I presented a draft of a brochure on how conservators in private practice can deal with their records. I will be pleased to work with the next conservation archives placement liaison and the AIC staff on editing this draft for publication.

I hope that the new focus on creating an AIC archives, together with the publication of a brochure, will inspire a renewed interest in the history of our organization and our field.

—Nancy Carlson Schrock

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(Note: Individual tapes are also available. See the July 1998 issue of AIC News for more information.)

SPECIALTY GROUPS

ARCHITECTURE

1998 ANNUAL MEETING:

My apologies for the missing column in the last *AIC News*. There was a slight miscommunication in the ASG and the column was not included. One important item in the missing column was the announcement that Joe Oppermann was elected program chair of the Architectural Specialty Group. Congratulations, Joe!

A number of important items were discussed at the 1998 AIC Annual Meeting in Alexandria, Virginia. The minutes of this meeting should arrive before you receive this newsletter. If you have not received the minutes, please contact me at the e-mail address at the bottom of this column.

COMMENTARIES: Claudia Kavenagh has volunteered to continue to preside over the commentaries committee. Claudia noted that she gets approximately 14 people to respond to each set of draft Commentaries. The Commentaries are important. They help define who we are and how we practice architectural conservation. Because of the high cost of postage and the small number of interested people in commenting, the draft Commentaries will be sent out only to those who request them for review. The Commentaries under review are 1, 5, 6, 7, 10, 12, 13, 14, and 15. Please contact Claudia if you are interested. She can be reached at [REDACTED]

TECHNICAL INFORMATION: Many of us in the ASG are involved in paint removal from historic wood elements. Some of the chemical paint strippers are very problematic when applied to wood. Mechanical paint



removal can cause lead dust and lead fumes. ASG member David Wessel has found some small sanders to which a HEPA vacuum can be attached for the removal of lead-based coatings. The product is a Desco Mini Sander and Grinder System and it allows him to remove paint mechanically while meeting California's environmental regulations. If you need more information, please contact

David through his e-mail address: [REDACTED]

I also wanted to warn the membership that alkaline formula paint strippers used on absorbent brick will probably cause all new applications of paint to fail. I am working on two projects in which two different products were used but the paint layers began to fail within two or three months of application of the new paint finish. The contractor for one building, a historic house museum, followed instructions to the letter. The building was carefully neutralized and then left for one year to ensure the stripper was well removed. Still, the paint failed within three months of application. This museum neutralized and repainted the brick again four years ago; the paint has failed a second time.

Anyone wishing to comment on the contents of this column or to contribute to future columns can contact me—Mary Jablonski at [REDACTED]
—Mary Jablonski, Secretary/Treasurer; [REDACTED]; fax: [REDACTED]

NOTICE

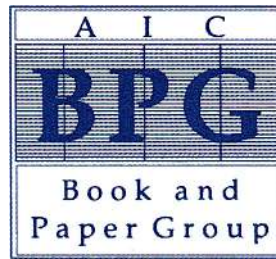
The next deadline for submitting Professional Associate and Fellow status applications is **January 8, 1999**. Please note that only the most recent version of the PA application will be accepted beginning with this review cycle. This new version may be obtained by contacting the AIC office and is also available on the AIC web site (<http://palimpsest.stanford.edu/aic>).

BOOK AND PAPER

BPG WORK ON COMMENTARIES: Earlier this summer, the BPG was approached by Paul Himmelstein, chair of the AIC Ethics and Standards Committee, to review two sets of Commentaries on the *Guidelines for Practice* that had been prepared by CIPP and PMG. Several of us read through the drafts and wrote comments and suggestions for the nine commentaries that are under development. I would like to thank Nancy Purinton, BPG assistant chair, and Elizabeth Morse and her students at the Campbell Center, for participating in this worthwhile effort.

MEETING OF PUBLICATIONS COMMITTEE: The midyear meeting of the BPG Publications Committee is now scheduled to take place in late January 1999. As half of the members live in the Washington, D.C., area the meeting will be held there, over the course of one or two days. The goal of this meeting is to address many of the issues relating to various BPG publications and to make a long-range plan for the use of some of our excess funds to support work on the Paper Conservation Catalog, the Book Conservation Catalog, the Book and Paper Annual, and other projects of interest to the group. There are many among us who have strong feelings about our various publications and about how BPG money should be allocated to support their future development. Now is the time to let your views be known to the Publications Committee, so that members are sure to represent the collective interest of the membership during their upcoming meeting. Within the next two months, please contact Robert Espinosa at [redacted] or any other member of the committee (Kate Maynor, Olivia Primanis, Diane van der Reyden, Walter Henry, and Jane Klinger) with your comments and suggestions. Robert will prepare a report summarizing the work of the committee, which will be distributed to the membership prior to the annual meeting in St. Louis.

1999 AIC ANNUAL MEETING: Nancy Heugh reports that planning for the BPG program in St. Louis is well under way. A number of excellent abstracts have been received and are being reviewed by the program chair and assistant program chair. We are working closely with Andrew Robb, PMG program chair, to coordinate the first day of papers relating to photograph albums and scrapbooks. BPG will continue for a second day with general papers and a Tips session, depending on the number of quality submissions. Many members have expressed concern about the scheduling of concurrent sessions on topics of interest to BPG members. We will do our best to avoid obvious conflicts. This year's conflicts



may be minimized because of the combined BPG/PMG program. In addition, the Library Collections Care Discussion Group will be taking a year off so that its organizers, Randy Silverman and Maria Grandinette, can have a well-deserved break and devote time to other worthwhile pursuits. If you have a paper or a tip to present at next year's meeting and you missed the published deadline

for abstracts, please contact Nancy Heugh, BPG program chair at [redacted]; fax: [redacted]; [redacted], as last-minute submissions may be considered.

OTHER CONFERENCES OF INTEREST: There are two very exciting conferences scheduled for 1999 that should be of great interest to BPG members. One, "Looking at Paper: Evidence and Interpretation," will take place in Toronto, May 13-16. At the request of the conference organizers, BPG members voted at the 1997 San Diego meeting to contribute \$1,000 toward this symposium; financial support is also being provided by the Canadian Association for Conservation of Cultural Property and the Institute of Paper Conservation.

A three-day conference, October 6-8, 1999, called "Colored Media: The Art and Science of Conserving Color on Paper" will be held at the Art Institute of Chicago. The conference will cover an array of topics relating to the conservation of pastel, chalk, watercolor, gouache and ink on paper. The conference organizers, Elizabeth Sobczynski and Harriet Stratis, are planning many exciting events including rotating exhibitions of works of art that relate to the papers presented each day. The papers will be published as postprints, with color illustrations, shortly after the end of the conference. For more information about both conferences, please see the Conferences, Courses, and Seminars section on pages 22 and 23 of this newsletter.

—Abigail Quandt, BPG Chair, The Walters Art Gallery, 600 North Charles St., Baltimore, MD, 21201; (410) 547-9000 ext. 243; fax: (410) 752-4797; wagcon@erols.com

CONSERVATORS IN PRIVATE PRACTICE

GENERAL CALL TO SERVICE:

The CIPP Board is composed of eight individuals acting in a volunteer capacity. While we are enthusiastic about our roles, we also have private practices of our own. Membership involvement is the key to making CIPP an even more vital organization. As a way to encourage activity and accomplish useful projects, we are creating a number of committees. Each committee will include a board member with others drawn from the general membership. PLEASE contribute to CIPP by volunteering for a committee or by at least calling Nancy Davis to express your views. Committees currently forming are: Membership Services; Education and Opportunities; Ethics and Business Practices; and Publications.

MEMBERSHIP SERVICES COMMITTEE: We are focusing on better communication among private conservators. Work progresses on CIPP's presence on the AIC web page. The 1999 AIC Directory includes listings by specialty and subgroups. These listings will allow CIPP members to identify others within our group and should foster more informal dialogue among private conservators practicing in the same region or specialty. As a way to communicate with new members, the AIC office will be including CIPP information in packets sent to all new CIPP members. If you would like to be on the committee or have ideas, contact Alexandra O'Donnell at [REDACTED] [REDACTED]

EDUCATION COMMITTEE: We are developing a full-day workshop for the St. Louis AIC Annual Meeting. The workshop, which is focused on the perception of conservators, will explore how the conservation profession is viewed by the public, by collection-based institutions, and by our own conservation community. As always, the content will focus on the unique situation of private practice. Tentative session titles are "Current Perceptions of Conservation—Expanding Our Client Base," "Challenges of Providing Conservation Services," and "Solutions for Limited Time and Money." If you want to discuss content, or would like to propose a presentation, please contact Helen Alten. Also, instead of a formal presentation, the board has decided to sponsor a less formal get-to-know-each-other session during our annual dinner and business meeting. Helen would welcome ideas on successful ways to generate conversation. She has relocated so the information in the 1998 AIC Directory is outdated. Please make a note of Helen's new contact information: [REDACTED] [REDACTED]

CHAIR'S COMMENTS: Networking is very important for those of us in private practice. I urge CIPP members to get involved—not only with CIPP but with AIC and



the wider collections community. Attending the annual meetings of regional museum organizations and national organizations such as American Association of Museums, American Association for State and Local History, and Society of American Archivists is an excellent conduit for increasing awareness of conservation in general and your own services in particular. In addition to attending the meetings,

most of these organizations will allow a conservator in private practice to propose a workshop or lecture presentation. A listing of the regional museum organizations is available in the Official Museum Directory or through Nancy Davis.

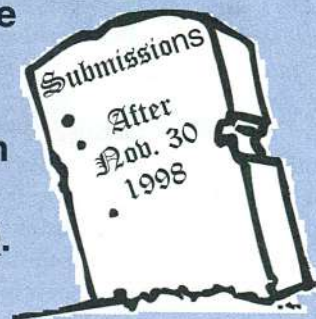
The board hopes to pool our meager resources through the use of expanded committees and long-range planning. The important first step toward planning is the membership survey. The survey was produced with a lot of thought by the board and has been reviewed by a survey specialist for effectiveness. CIPP will be a useful organization for you only if you put in some effort. Please respond to the survey in a timely manner so your voice can be counted.

The board is also reviewing past publications in an effort to plan future formats. Look for the publication of our 1998 CIPP workshop, "Sink or Swim: What You Need to Know before Responding to a Disaster by the New Year."

—Nancy Davis, CIPP Chair. [REDACTED] Laurel, MD 20723; [REDACTED] [REDACTED]

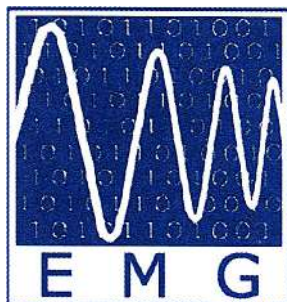
AIC News Deadlines

Because the timeliness of *AIC News* is so important, we can no longer accept late submissions. Therefore, it is critical that all articles for the January 1999 issue of *AIC News* arrive on or before **November 30.**



ELECTRONIC MEDIA

THE MISSION: The mission of the Electronic Media Group (EMG) is two fold: (1) to preserve electronic art, electronic-based cultural materials, and tools of creation; and (2) to provide a means for conservators and related professionals to develop and maintain knowledge of relevant new media and emerging technologies. The meetings held in Arlington and San Diego best illustrate EMG subject matter. Past topics have included the preservation of video art, the creation and maintenance of digital archives, the development of a Universal Preservation Format, digital imaging for preservation and access (including applicable hardware and software), preservation of digital media within the context of rapid cycles of hardware and software obsolescence and the documentation and conservation of electronic playback hardware. Abstracts



for the 1997 and 1998 sessions are available online at the EMG web site temporarily housed at <http://bosartconserv.com/emg/>. The site also contains other materials of possible interest, including a comprehensive e-media resources page, compiled by Walter Henry.

JOIN: Over the next few months, the primary tasks for the group will be drawing up interim rules of order and developing a slate

of speakers for St. Louis. The AIC membership will be invited to join the group by responding to AIC's membership mailing. Please contact me for details on the group or to suggest ideas for speakers and topics.

—Paul Messier, Interim EMG Chair, Boston Art Conservation, 60 Oak Square Ave., Boston, MA 02135; (617) 782-7110; fax: (617) 782-7414; pmessier@bosartconserv.com

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PAINTING

1998 ANNUAL MEETING IN

ST. LOUIS: For most of us (except us folks in Texas where it is now October 1st and the temperatures are still hitting the mid-90s every day) summer is over and it's time to start thinking about next summer's annual meeting. The deadline for abstracts was October 1. Several of you have submitted very good abstracts on an interesting range of topics but we still need more. We want the PSG session to be gregarious and of interest to all of our members.

WORKSHOPS: Karen Pavelka, of the Planning Committee Task Force for next year's meeting, recently contacted me for input on topics for pre and postmeeting workshops or seminars. I mentioned writing and/or reviewing grants as subjects that might fit well with the theme of the general session. The topic of workshops was brought up during last year's PSG business meeting, and many of us lamented that we could not always take off the time necessary to attend both the workshops and the rest of the meeting. Also discussed at last year's meeting was the possibility of the PSG's hosting a workshop independent of the Annual Meeting. Many topics were suggested. One topic was techniques used to avoid lining paintings. Recently I met an expert in the reweaving of tears in canvases, Professor Winfried Heiber, who teaches painting conservation in Dresden, Germany. He has demonstrated his techniques at similar workshops in Germany and other European countries. Perhaps we could have him teach a seminar in his techniques as he has done in Germany and other European countries.

PAINTING CONSERVATION CATALOG: As previously mentioned in this column, Barbara Buckley has been hard at work compiling the second chapter on Stretchers and Strainers. There are still some topics she needs authors for. These include attaching original stretchers or strainers to new stretchers or solid supports; applying coatings and/or sealants to stretchers/strainers; the use of springs or "constant tension" stretchers; and the use of "individual bar control" stretchers. Please contribute to this important work. Contact Barbara at [REDACTED].

VARNISHES AND SURFACE COATINGS CORRECTIONS: There are typographical errors in the chapter on Varnishes and Surface Coatings chapter that need to be corrected. We haven't decided what form our formal revisions might take. Please notify the board of other mistakes that you notice so we can continue to provide revisions. We have heard from a scientific colleague who disagreed with some of the information presented and believed that some of the scientific explanations in the chapter were simplified to the point of inadequacy. The scientific sections were very difficult because it was hard to get input from scientists. Also authors were challenged to



select the few most salient sentences from the existing body of published scientific work. We hope that the bibliographies will direct conservators to these published resources on these topics, and the board welcomes comments on this issue.

We hope to disseminate a list of items that require corrections.

However, the Painting Conservation Catalog Editorial Board feels that it is crucial to publish the following clarification prior to the distribution of a list of Errata.

Page 265, 12th line from the end, should be:

Berger describes a technique for the restoration of paintings on metal. After cleaning, he first coats the losses (bare metal) in the painting with a solution of microcrystalline wax in UVS Retouch Varnish. (Glue/esso does not stick to metal, while vinylacetate corrodes it.) After this dries, the losses are covered with a PVA varnish isolating layer, mixed with matching pigments; then the painting is sprayed overall with a thin coat of PVA Isolating Varnish. It is then recoated with a thin layer of UVS Retouch Varnish and the losses are then retouched with PVA.

—Submitted by Sarah Fisher, National Gallery of Art, Varnish Chapter Project Director

TECHNICAL NOTE: Those of us who had Dan Kushel as a professor may remember his recommendation of adding a small amount water to form a clear solution of PVA in ethanol. Heating or constant agitation can also help form a true solution. Steven Prins showed me a long time ago that Everclear (190 proof grain alcohol) is a good choice when inpainting with PVA, as it is not denatured with toxic solvents. Anhydrous (absolute) ethanol, on the other hand, is a poor solvent for PVA.

Finally, if you have any comments on any of these topics, or if there are any issues or topics you would like to see addressed in this column in the future, please do not hesitate to contact me.

—Robert Proctor, PSG Chair, [REDACTED], Houston, TX 77009; [REDACTED]

INVENTORY CLEARANCE

Need a back issue of JAIC?

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Refer to the summer issue of JAIC to obtain an order form and available-issue information.**

(*Plus applicable postage. **Note: Prices on the order form in JAIC do not reflect inventory clearance prices. All back issues are currently \$5.)

PHOTOGRAPHIC MATERIALS

ST. LOUIS 1999, SECOND CALL FOR PAPERS: If you are interested in presenting a paper at the AIC Annual Meeting on photograph albums or some other photograph-related topic, send an abstract to Andrew Robb, [REDACTED] Arlington, VA 22201; [REDACTED]



just about any form of erasing. PEC-12 dissolved certain components in Polaroid photographs and Kodachrome slides. Solvent cleaning caused the most trouble, often resulting in bleeding of dyes or removal of protective coatings.

The gelatin emulsion on certain photographs can be very sensitive to moisture. To minimize distortion of these materials during mending

BOSTON 1999 WINTER MEETING: Shortly after Christmas members will receive registration information in the mail. Andrew Robb still has room for a few talks and tips. Contact him at the address above. For up-to-date information on the meeting, check the PMG web page at www.bosartconserv.com/pmg.htm

NOMINATIONS FOR PMG OFFICERS: Any nominations should be submitted as soon as possible to Debbie Hess Norris, [REDACTED]

KENT WORKSHOP: Twenty-four conservators met at José Orraca's studio on September 24–26 to discuss current treatment problems. Under the direction of Connie McCabe, Paul Messier, and Nancy Reinhold, participants were divided into groups to address four issues: photo buttons, coatings, cleaning contemporary color photographs, and hinging water-sensitive photographs.

The photo buttons being discussed date from the 1890s and later. These objects consist of a photograph laminated to a celluloid sheet, which is pressed into a two-part button shell using a simple machine. As they age, the celluloid yellows and becomes brittle. With changes in temperature and humidity, the buttons can crack. These cracks have been mended locally working from the front, with Japanese paper and a variety of adhesives (wheat starch paste/PVA emulsion, Lascaux 498–20X, and others). Also, the buttons can be disassembled allowing mends to be made from the reverse. Disassembly and reassembly involve humidification of the button and mechanical manipulation of the metal parts. In both cases, cracks in the celluloid surface are difficult to improve visually.

After a discussion of historical coatings, coatings used by conservators, and coating problems, participants experimented with the application of a variety of coatings on photographs. These included albumen, funori, gelatin, methyl cellulose, stand oil, Acryloid B-72, and various waxes. The newly introduced favorite was a 100 percent caruba car wax named Manhattan Gold. Although discovered in Japan, it is manufactured by Shinemaster on Long Island, New York.

Many conservators are uncomfortable treating color photographs. Fingerprints and surface dirt are just two of the problems often encountered. At the workshop, various color processes were cleaned with erasers, PEC-12, water, and solvents. In general, water did not appear to harm color photographs, but all seemed to be easily abraded by

or hinging, several different adhesives were examined. These included wheat starch paste dried with desiccated blotters; Klucel GF (16 percent solution) applied wet without drying and reactivation; Lascaux acrylic adhesives 360HV, 498HV, 498–20X brushed out, dried and reactivated with heat or solvents; and Acryloid B-72 applied wet (40 percent w/v in acetone) or by airbrush (10 percent w/v in acetone). Except for Lascaux 360HV, which was difficult to handle because of its tack, all of the adhesives had good working qualities and formed strong bonds. The two preferred hinging adhesives appeared to be wheat starch paste dried with desiccated blotters and Klucel GF.

For many, the highlight of the workshop was Marion Hunter's presentation of his research into shellac drymount tissue. His explanation of the chemistry of shellac and its aging characteristics had several practical applications. Foremost was his caution that removal of shellac drymount tissue with alcohols may produce a pink stain in the photograph. This stain is probably a lac dye or lake pigment resulting from certain components in shellac reacting with alkali or various chemicals in the photograph.

—Gary Albright, PMG Chair, Northeast Document Conservation Center, 100 Brickstone Square, Andover, MA 01810; (978) 470-1010; fax: (978) 475-6021; garya@nedcc.org

Correction: 1999 AIC Directory

APS, Inc., a conservation supplier featured on page 284, is incorrectly classified on the "Advertisers by Product/Service Classification," page 265. APS, Inc. was listed under the category STORAGE & SHIPPING EQUIPMENT—MUSEUM QUALITY.

It should have been listed under the category ENVIRONMENTAL MONITORING/HUMIDITY CONTROL EQUIPMENT.

The company also specializes in EXHIBITION EQUIPMENT & SERVICES.

OBJECTS

Members of the OSG continue to work on projects such as the upcoming issue for *JAIC* on adhesives, consolidants, and coatings and the program for the next AIC Annual Meeting in St. Louis.

NOMINATIONS FOR PROGRAM CHAIR: The Nominating Committee will be looking for candidates to run for the position of program chair for 2000. If you are interested or know anyone who might make a good program chair, please contact the committee through Hiroko Karyia at [REDACTED]

OSG INTERNET COMMITTEE: Because the work developing and supporting the OSG presence on the Internet has evolved, the Listserv Task Force and Webpage Committee have been disbanded. We would like to thank all OSG members who participated in the work of those two groups. A new committee has been formed—the



OSG Internet Committee. Members are Jessica Johnson, Craig Deller, Dave Harvey, and Emily Kaplan. This group will maintain the OSG-L and maintain, update, and improve the OSG web page. Comments or ideas can be sent to Jessica Johnson at [REDACTED]

REMINDERS: Please remember to contact the OSG Publications Committee, at

tbmcon@interport.net, if you have ideas or submissions for the upcoming special issue of *JAIC* on adhesives, consolidants, and coatings. Also contact Emily Kaplan, at [REDACTED], if you have ideas or submissions for the 1999 OSG program for the AIC Annual Meeting.
—Julie A. Reilly, OSG Chair, Ford Conservation Center, 1326 S. 32d St., Omaha, NE 68105; (402) 595-1171; fax: (404) 595-1178; grfcc@radiks.net

TEXTILES

ST. LOUIS 1999 AIC ANNUAL MEETING UPDATE:

Planning for the TSG session is currently in progress. There may still be space available on the program (by the time you receive this November issue). If you had been considering submitting an abstract in October and did not, and are still interested in contributing a paper, then please contact me immediately. Please know that all program details for the session must be finalized by December 1 in the AIC office. Further information on the meeting events will appear in the January 1999 issue of *AIC News*. Poster sessions are due to Tony Rajer by December 15; contact him for further details, or look in the September issue of *AIC News*.

TSG CATALOG UPDATE: In late September, members serving on the TSG Catalog Review Committee received a second version of the Table of Contents for review, and they will shortly receive a revision of the dyeing chapter for review. If you are interested in serving as a reviewer of catalog chapters, please contact Jane Merritt at [REDACTED]. The Textile Conservation Group in New York has volunteered to work on developing a chapter on consolidation. Conservators in other geographic locales might be interested in drafting a chapter, so please get in touch with one of the editors (Kathy Francis,



Jane Merritt, Nancy Pollak, Deborah Trupin).

COMITE NACIONAL DE CONSERVACION TEXTIL will be holding its 12th Annual Meeting November 9-13, 1998, near Santiago, Chile. Topics and courses will include the application of chemistry to textiles, preservation of textile traditions and a session on textile terminology. More information will appear in the next issue.

TSG 1998 POSTPRINTS: Camille Myers-Breeze is in the process of compiling all of the speakers' papers. Authors will be able to review their edited papers over the Internet, a process that will save on postage and paper. Postprints will be available in the spring. Copies of the TSG 1998 abstracts are available from the AIC office.

CHEMISTRY IN THE SERVICE OF ART: At the American Chemical Society's meetings in Boston, in August, there were two separately organized sessions on preservation of textile and polymeric materials of importance to textile conservators. The Historic Textiles and Paper Materials session focused on degradation and the analysis of degradation mechanisms of wool, silk, cotton and paper materials. Four additional presentations concerned research on silk deterioration and color fading of silk. Another presentation focused on an FTIR study of cotton fibers recovered from a marine environment.

Abstracts of papers presented are available from the American Chemical Society or please contact me and I can e-mail you a copy. The "Polymers in Museums" session has been recently reviewed in *Chemical and Engineering News*, September 7, 1998, pages 31-32 and 37.

OTHER REMINDERS: Brief reviews (one paragraph) on recent conferences, symposiums, or other general information will be gladly received for inclusion in future issues of the TSG column of *AIC News*. Please send information for the January issue by November 23 directly to me. To subscribe to TexCons (electronic discussion list for information): [REDACTED] In the message, enter only: subscribe TEXCONS your-real-name your e-mail-

address. Co-owners of the list are Mary Ballard (Washington, D.C.) and Gail Niinimaa (Calgary, Alberta). The list is archived at <http://palimpsest.stanford.edu>

The TSG Nominating Committee members are Vicki Cassman, Susan Heald, and Cara Varnell. The current TSG Board members are T.Rose Holdcraft, chair; Joy Gardiner, vice-chair; Christine Giuntini, treasurer; and Kathleen Kiefer, secretary.

—Submitted by T.Rose Holdcraft, TSG Chair, Peabody Museum of Archaeology and Ethnology, 11 Divinity Ave., Cambridge, MA 02138 (617) 495-2487; fax: (781) 593-4416 or (617) 495-7535; tholder@fas.harvard.edu

WOODEN ARTIFACTS

WAG PUBLICATIONS: Great news! *The Painted Wood* publication is done! We all owe Valerie Dorge of the Getty Conservation Institute, and F.Carey Howlett of Colonial Williamsburg Foundation, a very big thank you. Those two in particular, as well as the other committee members, have put a tremendous amount of effort into both the conference and the publication. Your copy can be purchased at a nice discount by sending in the colored order form that came in the AIC registration packet. If you missed the conference and need a form, there may be a colleague willing to share.

MEMBERSHIP: Although it is not a crisis, WAG membership has slightly declined in the last couple of years. The most obvious consequence is the limited pool of volunteers; the more members, the more chances we have to make things interesting and vital. Another potential problem is reduced revenues. More members mean cheaper Postprints copies. In addition, the dues pay for our expenses at the annual meeting, such as fees for the microphones and slide projectors. Finally, the more members, the more possibilities for special projects like the very successful Gilded Wood and Painted Wood Symposiums. So please sign up and help out.

Libraries and institutions would benefit from your gift, too. Please send in an order form to the AIC office and they can clear out the past issues.

UPHOLSTERY CONSERVATION: By the time you read this, you will know if you missed the Bard Graduate School Conference on Upholstery in New York City. Unfortunately the announcement came out too late for me to get it in the last *AIC News*, and apparently the conference organizers and participants had the same problem. We hope there will be a review of the conference in the next issue of *AIC News*.

NEW PROJECTS: With the successful completion of the Painted Wood Symposium and publication, we are ready to consider ideas for other special projects. WAG has

set aside funds that can serve as seed money for new projects. Once the event has happened, the organizers reimburse (and enhance) WAG, so there is something available for the next cycle. Some recent ideas include conferences on nontraditional gilding techniques, the use of computers for conservation, the role of conservators in the interpretation of furniture, and the treatment of nonwood components

of furniture. If you even think you might be interested, let me know and we can figure out where to go next.

Although being an organizer for a project requires time, it can be very rewarding, with all sorts of new contacts and experiences.

—David Bayne, WAG Chair, New York State Office of Parks, Recreation and Historic Preservation, Bureau of Historic Sites, Peebles Island, P.O. Box 219, Waterford, NY 12188; (518) 237-8643; fax: (518) 235-4248



Explore the Costs of Conservation at the AIC 27th Annual Meeting in St. Louis, Missouri June 7-13, 1999



The annual meeting of the American Institute for Conservation of Historic and Artistic Works (AIC) provides a vital forum for the exchange of conservation information. Registration materials will be mailed to all members in early 1999.

It's a meeting you can't afford to miss!



For more information about reserving exhibit booth space, contact Jeanette Spencer, AIC Marketing Manager, at (202) 452-9545. Exhibition space selection will be made in the order in which the contracts are received at the AIC office, so call now!!!

Worth Noting

Conservation Alert

Imports from China are widespread in the United States. A dangerous stowaway found in packing case wood has recently been discovered in New York, Illinois, and 12 other states. The Asian long-horned beetle, *Anoplophora glabripennis*, attacks living hardwood trees such as maples. This insect has no known predators; it is impervious to insecticides and baits. In order to contain the potential damage to Eastern U.S. forests, contaminated trees are cut and burnt. Customs agents are trying to quarantine any questionable shipments from China. The insects are about 1 inch long and create large destructive holes (like a carpenter bee) deep into the wood. Please check to make certain of the non-wood policy for any crates (for museum shops or exhibition) from China. This information was reported in *The Economist*, Sept. 19, 1998, and on the NBC evening news, the week of Sept. 21. For more information, contact Mary Ballard, Smithsonian Institution; (301) 238-3700 ext. 145; fax: (301) 238-3667; mwb@cal.si.edu

Proceedings Published

The proceedings of the Institute of Paper Conservation's last international conference held in London at the Queen Elizabeth Conference Centre, April 1997, have now been published. For information, contact Clare Hampson, IPC, Leigh Lodge, Leigh, Worchester WR6 5LB, England;

fax: [REDACTED]

Winterthur Receives Grant for New Lighting in Period Rooms

Winterthur Museum, Garden and Library has received grants from the Longwood Foundation and the Welfare Foundation to install a computerized lighting system in its 175 period rooms

and related spaces. The first completed block of rooms will be on the 20th annual Yuletide Tour, November 21, 1998. The project is projected to be completed by July 1, 2001.

NEDCC Welcomes Visitors from Eastern Europe and Cuba

Beginning in September 1998, the Northeast Document Conservation Center will host three groups of conservators from Eastern Europe, Russia, and Cuba. Throughout this fall, the visiting conservators will have the opportunity to share their expertise and learn more about conservation practices in the United States.

Training for the visitors will include hands-on work in the conservation laboratory, classroom sessions, and field trips to other conservation laboratories and museums.

This program is funded by the Christopher Reynolds Foundation, Inc., the American Council of Learned Societies and Social Science Research Council's Working Group on Cuba, the Getty Grant Program, the Samuel H. Kress Foundation, and the Trust for Mutual Understanding.

Heritage Preservation News

Applications Available for SOS! Conservation Treatment Awards: The first round of applications for Save Outdoor Sculpture's new Conservation Treatment Awards have been mailed, and SOS! is encouraging conservators and art historians to work with applicants to save their communities' sculptural heritage. This unprecedented program will allocate more than \$1 million—provided by Target Stores and the National Endowment for the Arts—to fund the preservation of sculptures nationwide. Applicants are required to involve qualified conservation professionals and provide matching funds for conservation treatment. Participating conservation professionals must have completed the SOS!2000 Conservation Professionals Participation Form; call SOS! for a copy.

The program is being administered in four rounds and deadlines are determined by state of origin. The first

round of applications went to potential applicants in Arizona, Connecticut, the District of Columbia, Georgia, Hawaii, Iowa, Maryland, Michigan, Ohio and Rhode Island. Applications from those states will be due November 30, 1998.

The remaining deadlines are: March 30, 1999, for applicants in Indiana, Kentucky, Louisiana, Maine, Minnesota, Missouri, Nebraska, New Jersey, New York, North Dakota, Oregon, South Dakota and Texas; July 30, 1999, for applicants in Alabama, Arkansas, California, Colorado, Delaware, Florida, Illinois, Kansas, North Carolina, Oklahoma, Pennsylvania, Tennessee and Washington; November 30, 1999, for applicants in Alaska, Idaho, Massachusetts, Mississippi, Montana, Nevada, New Hampshire, New Mexico, South Carolina, Utah, Vermont, Virginia, West Virginia, Wisconsin and Wyoming.

Save Outdoor Sculpture! is a program of Heritage Preservation and the Smithsonian Institution's National Museum of American Art. Call SOS! at (888) SOS-SCULP or (202) 634-1422 for an application or information.

Save America's Treasures

Heritage Preservation is continuing to encourage institutions to submit examples of objects and collections in need of conservation to support the Save America's Treasures initiative. Heritage Preservation is compiling a comprehensive list of conservation needs for all types of objects and collections with local, regional, or national significance.

Please share with us your upcoming conservation projects for public collections. Appropriate projects will be forwarded to the Save America's Treasures program. Encourage your colleagues and fellow institutions to do the same. Now is the time to let the conservation needs of collection-based institutions of all types be known and to help shape a very worthwhile program.

Send your examples as soon as possible by mail to Heritage Preservation, 1730 K Street NW, Suite 566, Washington, D.C. 20006-3836, or by fax to (202) 634-1435. Include a brief

description of the object or collection, a statement of its significance, a brief explanation of its conservation needs, and photographic documentation in the form of professional-quality photographs or slides that illustrate the need for preservation and conservation. If available, please include additional information such as newspaper or magazine articles, brochures, or conservation assessments. Questions? Call toll-free, (877) TREASURE [873-2787].

Cemetery Conservation and Inscription Advice Online

"Monumental Inscriptions" is a British web site that offers detailed instructions for planning cemetery "reading" projects, photographing deteriorated stones, gleaning the meanings of commonly encountered abbreviations and decorations, and organizing your data on the computer. For more information, contact: <http://www.neep.demon.co.uk/mis/> The Tombstone Transcription Project can help locate historic graveyards and the inscriptions on their stones. You can post your transcribed inscriptions on its web site at <http://www.geocities.com/~pamreid/memorial.html> ♦

People

Correction:

Please note that in the People column of the September 1998 issue of *AIC News*, Dr. Jennifer Mass was misidentified as Dr. Jennifer Maas. The staff of *AIC News* regrets this error and would like to wish Dr. Mass the best of luck at Buffalo State College.

Carol A. Aiken was recently awarded a Ph.D. degree in Art Conservation Research from the University of Delaware. Dr. Aiken's dissertation, accepted in the spring 1998 semester, is titled, "A Context for the Advanced Studies of Portrait Miniatures Painted in Oil on Metal Supports."

F. Carey Howlett was recently named director of conservation at the Colonial Williamsburg Foundation. A graduate of Davidson College and of the Smithsonian Institution's Furniture Conservation Training Program, Carey came to Colonial Williamsburg in 1987 after 12 years as a private conservator of furniture and wooden objects, serving historic house museums, historic churches, and private collections. He became manager of the Colonial Williamsburg Foundation's furniture conservation laboratory in 1989, was named senior conservator in 1996, manager of conservation in 1997, and served as conservation design coordinator during the construction of Colonial Williamsburg's new DeWitt Wallace Collections and Conservation Center. He has served as chair of the Wooden Artifacts Group of AIC and on the Board of Directors of the Virginia Conservation Association.

Perry Hurt recently joined the staff of the North Carolina Museum of Art as the Conservator for Regional Services. He has closed his private practice, Fine Art & Mural Conservation Studio in Fredericksburg, Virginia, after nine years. Perry has worked on paintings at the U.S. Capitol, Library of Congress, and Lincoln Memorial in cooperation with Christiana Cunningham-Adams, Perry Huston, and Bernard Rabin. ♦

Recent Publications

Hurricane! Surviving the Big One: A Primer for Libraries, Museums, and Archives by Dr. Michael Trinkley, updated and expanded second edition published by SOLINET and Chicora Foundation. Designed to help institutions increase their chance of surviving a hurricane through advance planning and preparedness, the 102-page joint publication details how to safeguard staff, collections, and buildings. Included in the paperback are building and retrofitting to minimize damage; supplies and materials

needed for preparedness and recovery; sources of supplies; recovery techniques; and rebuilding recommendations. Accompanying the text are 19 illustrations, diagrams, and charts. \$15 per copy; orders must be prepaid. For information on ordering, call Alicia Riley, SOLINET, (800) 999-8558, or [REDACTED] ext. [REDACTED].

Heritage Preservation began its 25th anniversary celebration in October with the publication of *Caring for Your Historic House*. *Caring for Your Historic House*, a joint project with the National Park Service, focuses on the importance of maintenance in preserving historic homes. The book is a companion to *Caring for Your Collections* and includes 20 chapters written by leading preservation experts. Publisher Harry N. Abrams is offering a 50 percent discount for orders of six or more hardcover copies of both titles, making them particularly attractive to be used as membership and development incentives by historic house museums and historic preservation organizations.

Retail prices are \$39.95 for hardcover; \$24.50 for paperback. Heritage Preservation members may purchase books at a discount: \$27 for hardcover and \$18 for paperback. Call Heritage Preservation at (202) 634-1422 to place your order. For the 50 percent discount from the publisher, call Harry N. Abrams, Inc., directly at (212) 229-8882. ♦



Your Dues Make the Continued Operation of AIC Possible!



Look for your renewal notice in your mailbox!!!

Conferences, Courses, & Seminars

Call for Papers

Spring 1999. London, England. "Modern Material, Modern Problems" at the Museum of London UKIC Furniture Section. Contact Lyndsay Piper, Colin Piper Conservation, Highland House, The Greens, Leafield, Witney, Oxfordshire OX8 5NP. England (SASE). +44 1993 8759; fax: +44 1993 878009; piper.conservaion@which.net

May 26-27, 1999. Winnipeg, Manitoba, Canada. "Green Conservation: Environmental and Human Safety in Conservation." Canadian Association for Conservation of Cultural Property (CAC) 25th Annual Conference. Abstracts of 250 to 400 words must be submitted by December 31, 1998. Electronic submissions on disk in ASCII or WordPerfect or through e-mail are preferred. Send abstracts to Shelagh Linklater, Workshop Program Chair, Provincial Archives of Manitoba, 200 Vaughan St., Winnipeg, Manitoba R3C 1T5, Canada; (204) 945-1265; fax: (204) 948-2008; slinklater@chc.gov.mb.ca

May 28-30, 1999. Winnipeg, Manitoba, Canada. Canadian Association for Conservation of Cultural Property (CAC) 25th Annual Conference. Conference papers are invited on all aspects of museum, archival, and fine art collections. Conference abstracts of 250 to 400 words must be submitted by December 31, 1998. Electronic submissions on disk in ASCII or WordPerfect or through e-mail are preferred. Send abstracts to Jasmina Vlaovic, Conference Program Chair, Winnipeg Art Gallery, 300 Memorial Blvd., Winnipeg, Manitoba, R3C

1V1, Canada; (204) 786-6641; fax: (204) 788-4998; ccollin@wag.mb.ca; or to Ala Rekrut, Conference Co-Chair, Provincial Archives of Manitoba, 200 Vaughan St., Winnipeg, Manitoba, R3C 1T5, Canada; (204) 945-1265; fax: (204) 948-2008; arekrut@chc.gov.mb.ca

June 28-July 3, 1999. Washington, D.C. Society for the Preservation of Natural History Collections 14th Annual Meeting. A call for papers will be sent in January. Deadline for abstracts is April 1, 1999. Contact David von Endt, Smithsonian Center for Materials Research and Education, Smithsonian Institution, Washington, DC 20560-0534; (301) 238-3700 ext. 126; fax: (301) 238-3709; DvE@scmre.si.edu or Elizabeth Merritt, Cincinnati Museum Center, 1720 Gilbert Ave., Cincinnati, OH 45202-1401; (513) 345-8508; fax: (513) 345-8501; 74437.462@compuserve.com

October 1999. Chicago, IL. "Colored Media: The Art and Science of Conserving Color on Paper." Art Institute of Chicago. For further details, contact Harriet Stratis, Department of Prints and Drawings, Art Institute of Chicago, 111 S. Michigan Ave., Chicago, IL 60603; (312) 857-7662; fax: (312) 443-0085; hstratis@artic.edu

November 7-11, 1999. Williamsburg, VA. "Human Remains: Conservation Retrieval and Analysis." Department of Conservation and Archaeology at the Colonial Williamsburg Foundation. Conservators, archaeologists, bioarchaeologists, and physical anthropologists are invited to submit abstracts on such specific topics as field techniques, ethics, display issues, legal issues, current research and scientific analysis, new techniques/technologies, and specific case studies. Submissions should not have been previously

published. Abstracts of up to 300 words should provide a clear summary of the proposed paper to allow an evaluation of its quality and significance. Evaluation of submissions will be done by the planning committee and an advisory board of specialists in respective disciplines. Papers presented at the conference will be published in an edited postconference publication. Deadlines: Abstract must be submitted by December 30, 1998; acceptances will be mailed by March 15, 1999. A publishable paper must be submitted by October 15, 1999, if it is to be included in the publication. Send abstracts to: Emily Williams, Department of Conservation-BHW, The Colonial Williamsburg Foundation, P.O. Box 1776, Williamsburg, VA 23187-1776; fax: (757) 565-8752. For further information on the program, contact Emily Williams [redacted] for general information, contact Deb Chapman at (800) 603-0948 or (757) 220-7182; dchapman@cwf.org ♦

Announcements

General

November 10-12, 1998. Gaithersburg, MD. 1998 International Preservation Trades Workshop (IPTW). Interactive demonstrations, discussions, and meetings support the training and development of preservation trades workers. For information, contact Michelle Hamilton at [redacted]; www.PTN.org; or www.IPTN.org

December 10-12, 1998. Amsterdam, The Netherlands. "Restoration 98." This international exhibition highlights techniques for the restoration and conservation of cultural heritage. For further information, contact Loes Roos or Claartje von Mol at [redacted].

January 11-15, 1999. New York, NY. "The Microscopy of Art and Artifacts." Conservation Center of the Institute of Fine Arts, New York University. This workshop identifying materials of art and archaeology will be taught by Dr. Walter C. McCrone. Upon completion of assignments, participants will be awarded certificates from the McCrone Research Institute. For information, call (212) 772-5848

April 19-21, 1999. The Hague, The Netherlands. "Preservation Management: Between Policy and Practice." Conference organized by the Koninklijke Bibliotheek, the national library of the Netherlands, IFLA-PAC, and the European Commission on Preservation and Access (ECPA). Contact ECPA, PO Box 19121, 1000 GC Amsterdam, The Netherlands; fax: +31 206 200 494 1; ecpa@bureau.knaw.nl

April 25-29, 1999. Cleveland, OH. "Reinventing the Museum: Relevance and Renewal." American Association of Museums Annual Meeting. For information, contact AAM, 1575 Eye St., N.W., Suite 400, Washington, D.C. 20005; (202) 289-9113

May 20-21, 1999. Minneapolis, MN. "Integrated Pest Management." Sponsored by the Upper Midwest Conservation Association at the Minneapolis Institute of Arts. For registration information contact the sponsor: The Upper Midwest Conservation Association, 2400 Third Ave. S., Minneapolis, MN 55404; (612) 870-3120; fax: (612) 870-3118; umca@mtm.org

August 29-September 4, 1999. Lyon, France. 12th Triennial Meeting of ICOM-Committee for Conservation. For more information, contact Jean-Pierre Mohen, Laboratoire de recherche des Musées de France, 6 rue des Pyramides, 75041 Paris Cedex, 01, France; +33 1 4020 5650; fax:

+33 1 4703 3246; mohen@culture.fr

September 8–10, 1999. London, England. "Reversibility: Does It Exist?" British Museum Department of Conservation. For information, contact Sara Carroll, Dept. of Conservation, British Museum, Great Russell St., London WC1B 3DG; fax: +44 171 323 8636; conservation@british-museum.ac.uk

Architecture

March 25–26, 1999. Dundee, Scotland. "Where to Draw the Line: Investigating the Production, Interpretation, Selection and Preservation of Architectural Drawings." Conference hosted by the Department of History, Library Conservation Unit and University Archives of the University of Dundee. Sessions will focus on the accession, interpretation, use, and care of architectural drawings and photographic prints. Speakers will present papers on the cultural and technical interpretation of drawings, their selection, appraisal and conservation treatment. Discussion and debate will be encouraged between specialist groups. For information and registration, contact Helen Holden, Library Conservation Unit, Main Library, University of Dundee, Smalls Wynd, Dundee, DD1 4HN, Scotland; +44 1382 344094; fax: +44 1382 229190; h.holden@dundee.ac.uk

March 26–28, 1999. Saratoga Springs, NY. "The Spirit of Preservation Exposition." Saratoga Springs Preservation Foundation. For booth information, contact Mark Baker, Saratoga Springs City Center, at (518) 384-0027. For general information, contact Brook Hobson, Saratoga Springs Preservation Foundation, at (518) 587-5030

April 23–November 14, 1999. Windsor, VT. The Preservation Institute and Historic Windsor, Inc., and the Division of Architecture and Art, Norwich University offer a Certificate in Preservation Skills and Technology. For a catalogue of the 16th Annual Workshop Series contact: Historic Windsor Inc., Main St., P.O. Box 1777, Windsor, VT 05089; (802) 674-6752; fax: (802) 674-6179.

May 12–14, 1999. Paisley, Scotland. "Historic Mortars: Characteristics and Tests." For information, contact Dr. John Hughes, Advanced Concrete and Masonry Centre, Dept. Civil, Structural and Environmental Engineering, University of Paisley, Paisley PA1 2BE, Scotland; john.hughes@paisley.ac.uk

Book and Paper

November 10, 1998. Frankfort, KY. "Disaster Preparedness and Recovery." One-day workshop sponsored by SOLINET, the Southeastern Library Network, at Kentucky State University. Through a lecture, group exercises, and demonstrations, this workshop will provide training necessary to plan, organize, and execute a disaster plan and salvage operation. Julie Arnott, manager of preservation and field services at SOLINET, is the instructor. For more information or to register, contact Andrew Jones at (800) 999-8558; andrew.jones@solinet.net

November 19, 1998. Atlanta, GA. "Is Magnetism Here To Stay? The Management of Magnetic Media Collections." One-day workshop sponsored by SOLINET at the William Breman Jewish Heritage Museum. Through a lecture, discussion, and some hands-on work, this workshop will provide collection management strategies to aid in protecting and preserving these valuable resources. The instructor is Alan Lewis,

audiovisual preservation expert at the National Archives, Special Media Archives Division. For more information, contact Andrew Jones, SOLINET, at (800) 999-8558; andrew.jones@solinet.net

December 7–9, 1998. New Orleans, LA. "School for Scanning: Issues of Preservation and Access for Paper-Based Collections." Presented by the Northeast Document Conservation Center, cosponsored by the Getty Information Institute, Historic New Orleans Collection, NPS, and SOLINET. For information: <http://www.nedcc.org>. To register, contact Gay Tracy, NEDCC, 100 Brickstone Square, Andover, MA 01810-1494; (978) 470-1010; tracy@nedcc.org

February 24–April 17, 1999. New York, NY. "Treasures from the Libraries of the National Trust." Grolier Club. Contact Nancy Houghton, 47 E. 60th St., New York, NY 10022; (212) 838-6690; nsh@grolierclub.com

May 13–16, 1999. Toronto, Canada. "Looking at Paper: Evidence and Interpretation." Conference sponsored by the Canadian Association for Conservation (CAC) and the Institute of Paper Conservation. For information, contact "Looking at Paper," Box 956, Station F, Toronto, Ontario, M4Y 2N9, Canada; fax: (416) 204-2692; john.morton@agom.net

May 15–July 31, 1999. Paris, France. "Finely Conserved, Finely Bound: Today's Bindings on Antiquarian Books and Documents." Bibliotheque Historique de la Ville de Paris, 24 rue Pavée, 75004 Paris, France; fax: +31 01 42 74 03 16

September 13–17, 1999. Newcastle, England. "Workshop on Tape." Institute of Paper Conservation, Burt Hall, University of Northumbria at Newcastle. This

course, limited to 12 people, includes both classroom and practical working sessions. Participants will create a sample book of naturally aged examples and new tape products and are invited to present a brief case history or to show a tape-related problem for discussion by the class. Instructors are Elissa O'Loughlin, National Archives, Washington, D.C., and Linda Stiber, Library of Congress. For information, contact IPC +44 (0) 1886 832323; fax: +44 (0) 1886 833688; clare@ipc.org.uk

May 2000. Rochester, NY. Conference on bookbinding hosted by the Cary Graphic Arts Collection at Rochester Institute of Technology. Contact David Pankow, RIT, 90 Lomb Memorial Dr., Rochester, NY 14623-5604; (716) 475-2408; dppwml@rit.edu

Electronic Media

December 7–12, 1998. Miami, FL. Association of Moving Image Archivists (AMIA) Eighth Annual Conference. "Fifty Years of Television." Contact Janice Simpson at (305) 375-1000; fax: (305) 375-1000; <http://www.amianet.org/>

Objects

December 1998. London, England. Display techniques seminar hosted by Conservators of Ethnographic Artefacts (CEA) on mounting techniques for the display of ethnographic material. This half day seminar is part of the Annual General Meeting. For information contact Rowena Hill, School of Conservation Sciences, Bournemouth University, Poole BH12 5BB; +44 1202 595267/519010; fax: +44 1202 595255

August 15–21, 1999. Pretoria, South Africa. "Natural History Collections: Banks of Biodiversity." Transvaal Museum of

Natural History. Contact Paul Bayliss, Transvaal Museum, PO Box 413, Pretoria 0001, South Africa; +27 12 322-7632; fax: +27 12 322-7939; bayliss@tm.up.ac.za. Further information is posted about the meeting at <http://www-tm.up.ac.za/info/cmmtg.htm>

November 7-8, 1999. Stony Brook, NY. "Conservation of Historic Horse-drawn Vehicles." Museums at Stony Brook. Contact Merri Ferrell, Museums at Stony Brook, 1208 Route 25A, Stony Brook, NY 11790-1992; (516) 751-0066 ext. 222

Photographs

May-July 1999. London, England. Centre for Photographic Conservation Courses. For more information, contact Angela Moore, Centre for Photographic Conservation, 233 Stanstead Rd., Forest Hill, London SE23 1HU, England, UK; +44 181 690 3678; fax: +44 181 314 1940; xfa59@dial.pipex.com/cpc.moor/

August 14-19, 1999. Rochester, NY. "Preserving Photographs in a Digital World." Course at the Image Permanence Institute. This course combines traditional preservation techniques with digital methods in lectures, demonstrations, and workshops. For information and registration, contact Rochester Institute of Technology, T&E Center Registration, 67 Lomb Memorial Dr., Rochester, NY 14623-5603; (800) 724-2536 ext. 339; fax: (716) 475-7000

Textiles

November 17, 1998. New Brunswick, NJ. "Material Analysis in the Conservation of Textiles." The Eastern Analytical Symposium will feature textiles, during their annual symposium. For information contact (302) 738-5968; easinfo@aol.com; www.eas.org

August 25-September 3, 1999. Chichester, West Sussex, England. "Issues and Approaches in Upholstery Conservation." Contact West Dean College, West Dean, Chichester, West Sussex PO18 0QZ, England; +44 1243 811301; fax: +44 1243 811343; westdean@pavilion.co.uk; <http://www.westdean.org.uk/>

Grants & Internships

Advanced Residency Program in Photograph Conservation Rochester, New York Funded by the Andrew W. Mellon Foundation

The George Eastman House and the Image Permanence Institute, will offer advanced-level two-year residencies in photograph conservation beginning September 1999. Funded through a major grant from the Andrew W. Mellon Foundation, the Mellon Advanced Residency will draw upon the rich resources of GEH, IPI, Rochester Institute of Technology and other area institutions, and will provide exceptional opportunities for training at the highest level.

During their two years in Rochester, a combination of lecture and seminar instruction, laboratory experiments, advanced treatment experience, and exposure to research techniques and methodologies is intended to equip Fellows for positions of leadership in the field of photograph conservation. The educational content of the program will have three broad topics:

1. Photograph technology and technical history, to be presented in courses throughout the first year.
2. Conservation treatment, to be taught in supervised practice throughout both years at GEH.
3. Research methods, taught by scientific staff at the Image

Permanence Institute during both years.

Each fellow will be required to undertake an independent research project (with either a treatment or a laboratory focus) during the second year.

Admission to the Mellon Advanced Residency in Photograph Conservation will be granted to between five and eight persons for each two-year cycle. Priority will be given to American residents, but others may apply.

The fellowship includes a stipend of \$28,500 per year for living expenses, travel, and supplies. Program tuition is \$12,000 per year, but admission for qualified candidates will be on a need blind basis and tuition will be waived when necessary.

Qualifications include a degree from a recognized American graduate program in Art Conservation (or equivalent experience) and a declared and demonstrated commitment to photograph conservation. Third-year conservation students who are committed to a career in photograph conservation will also be considered for admission.

Application must be received by March 1, 1999. Admission notifications will be mailed by May 1, 1999. Applicants for the Mellon Advanced Residency in Photograph Conservation should include a cover letter explaining your interest in the fellowship, curriculum vitae, a concise statement describing your area of research, and three letters of recommendation (academic and professional) sent directly to:

Grant B. Romer
Director of Conservation and
Museum Studies
George Eastman House
900 East Avenue
Rochester, NY 14607

IMLS Post-Graduate Internship in Sculpture Conservation Solomon R. Guggenheim Museum

The Solomon R. Guggenheim Museum invites applications for a one year, full-time, post-graduate internship in sculpture conservation, beginning in January 1999, and funded by the Institute for Museum and Library Services. The intern will focus on the care and treatment of modern and contemporary sculpture, but will work with the entire conservation staff on works comprised of a wide variety of media. The intern will be exposed to issues surrounding the display, transportation, and storage of modern and unconventional works.

Applicant must be a graduate of a recognized conservation training program or have equivalent experience. The stipend is \$24,000, plus \$1000 travel and research allowance. Candidates should submit a resume, statement of interest, and three letters of reference to Paul Schwartzbaum, Chief Conservator, Guggenheim Museums/Technical Director, International Projects, Solomon R. Guggenheim Museum, 1071 5th Avenue, New York, NY 10128 0173.

An Affirmative Action/Equal Opportunity Employer.

Residential Fellowships Winterthur Museum, Garden & Library

Note: The following item is a repost from the September 1998 issue of *AIC News*. The e-mail address that was listed in the September 1998 issue—pelliot@winterthur.org—should have been pelliott@winterthur.org.

Winterthur Museum, Garden & Library offers 1-6 month residential research fellowships at

\$1500 per month, 4-12 month NEH residential fellowships at \$2500 per month, and residential dissertation research fellowships at \$6500 per semester for scholars pursuing topics in American social and cultural history, art history, and material culture. Library collections are diverse and strong through 1925; museum collections include 89,000 pre-1860 artifacts. Applications from conservators are strongly encouraged. Application deadline: January 15, 1999. Contact Director of Fellowship Programs, Office of Advanced Studies, Winterthur Museum, Winterthur, DE, 19735; 302/888-4649; e-mail: pelliot@winterthur.org.

Positions

Associate Conservator of Paintings ConservArt Associates

ConservArt Associates, Los Angeles, seeks to fill the position of Associate Conservator of Paintings, available January 1999. Salary commensurate with experience; benefits include health insurance and pension plan.

Responsibilities include treatment of easel and mural paintings, some administrative duties and limited research. ConservArt Associates takes on many unusual jobs requiring innovative solutions, composite fabrication and travel.

Contact: Dr. Duane Chartier, [redacted], Culver City, CA 90230. Tel: [redacted]

Assistant Textile Conservator Cooper-Hewitt National Design Museum Smithsonian Institution

The Cooper-Hewitt, National Design Museum, Smithsonian Institution is seeing applicants for a part time (three days per week) position of Assistant Textile Con-

servator. The appointment will be for one year with a possible extension.

RESPONSIBILITIES:

Reporting to the Senior Textile Conservator, the incumbent will be responsible for the conservation and preservation of the National Design Museum's comprehensive collection of forty thousand textiles, costumes and costume accessories housed in the Museum's newly completed Design Resource Center.

QUALIFICATIONS: Graduate degree in the conservation of textiles or the equivalent in experience; demonstrated knowledge of conservation principles; knowledge of museum practices and principles; high level of manual skills; demonstrated experience in textile conservation techniques; computer knowledge (both Mac and PC); interpersonal skills; and knowledge of safe laboratory working procedures.

SALARY: Federal salary Grade 9 (\$33,210) will be prorated for the part time position. Benefits are available. The Smithsonian Institution is an Equal Opportunity Employer.

APPLICATION: To receive the federal job posting for this position, please send a letter of interest and résumé to: Lucy Commoner, Cooper-Hewitt, National Design Museum, 2 East 91st Street, New York, NY 10128

Assistant/Associate Paper Conservator The Intermuseum Conservation Association

The Intermuseum Conservation Association (ICA), a regional not-for-profit art conservation center established in 1952, is seeking a conservator of paper based materials to carry out examinations and conservation treatments, and to assist in the preservation planning for the paper based collections of the ICA's 29 member institutions as well as varied private and corporate clients.

Additional responsibilities include preparation of time and cost estimates associated with independently generated treatment proposals; professional interaction with a broad range of clients, including the public, concerning conservation and preservation projects; traveling to member or client institutions to carry out surveys, inspections and consultations as necessary; participation in the ICA's educational programs; and supervision of conservation technicians and interns associated with paper conservation projects, as necessary.

Candidates must have a master's degree in art conservation with a minimum of three years experience in the field. The ICA provides a competitive benefits package including research and continuing education opportunities. Salary will be commensurate with experience. Send letter of interest, resume and three professional references to: Albert Albano, Executive Director, Intermuseum Conservation Association, 83 N. Main St., Oberlin, OH 44074. E-mail inquiries can be sent to albert.albano@oberlin.edu. The ICA is located on the Oberlin College campus in the midst of an educationally rich environment 40 minutes west of Cleveland. For information on the ICA visit our web site at: www.oberlin.edu/~ica. ICA is an EOE.

Two Positions Available: Archive Conservator & Book Conservator Marsh's Library Dublin, Ireland

The Conservation Department of Marsh's Library, Dublin, invites applications for the following posts:

ARCHIVE CONSERVATOR: The collection requiring conservation treatment is composed of documents some of which are on vellum, the remainder paper

based. The applicant should be a graduate of a formal training conservation program with proven practical experience of at least two years. He or she will be required to work independently as part of a team in a small purpose-built conservation bindery. Two-year contract. Salary commensurate with experience.

BOOK CONSERVATOR: A book conservator is required to join a small team providing a full binding and conservation service to Marsh's Library and similar institutions. The applicant should be a graduate of a formal training conservation program with proven practical experience of at least two years. Two-year contract. Salary commensurate with experience.

Applications in writing, including CV, to: Dr Muriel McCarthy, Keeper, Marsh's Library, St. Patrick's Close, Dublin 8. email: [redacted]

Assistant/Associate Conservator of Paintings The Menil Collection

The Menil Collection announces the establishment of a position of assistant/associate conservator of paintings and invites applications for the appointment which will be for two years with the possibility for renewal. The successful candidate will report directly to the Chief Conservator and will be responsible for the examination, treatment, and subsequent review of objects approved for loan; analysis and study of particular paintings associated with research undertaken by the department; as well as the assessment of various subdivisions of the collection. As the focus of the collection of paintings is on the twentieth century, the applicant should have a demonstrated interest in this period.

The position requires an ability to plan and schedule independent work, to write and

communicate well in English, and to undertake innovative treatments. Applicants should be graduates of a recognized conservation training program (or have equivalent experience) with substantial practical experience.

Title and salary will be commensurate with experience. Standard museum benefits apply in addition to assistance with relocation expenses where applicable.

Candidates should submit a statement of interest, resume, and three letters of reference to Carol Mancusi-Ungaro, The Menil Collection, 1511 Branard St., Houston, Texas 77006 USA

Head of Conservation Department Minnesota Historical Society

The Minnesota Historical Society is seeking applicants to head its Conservation Department. This position is responsible for the conservation and preservation of the Society's collections through administration of microfilm and photo labs, three conservation labs (book and paper; textiles; objects), and an outreach program.

This position plans and coordinates a comprehensive conservation/preservation program for the care, handling, use, and storage and/or reformatting of the collections and for directing conservation education to organizations throughout Minnesota. Disaster planning, staff training, and grant writing are among the other expectations. Special emphasis presently is involvement with current digitizing projects and integrating such reformatting into on-going procedures.

Qualifications include advanced preservation training or significant preservation experience. Advanced degree in a related area such as library science, museum, history, preservation or conservation strongly preferred. Minimum of five years of professional experi-

ence in a conservation laboratory facility and three years of administrative or supervisory experience required. The successful candidate must be able to demonstrate well-developed interpersonal, communication and managerial skills necessary to administer a high quality program, develop budgets, and coordinate conservation needs in a large museum and research library setting; knowledge of standards for physical treatment of historical materials; in-depth knowledge of current preservation and conservation issues; and knowledge of reformatting and digitizing collections and preserving electronic data.

Descriptions of the Society and its collections available on Web site: www.mnhs.org

Competitive salary with full benefits package. To request application materials, contact the MHS job line at (651) 296-0542 or web site at

www.mnhs.org/histsoc/jobs. Send a letter of application describing qualifications and resume to: Minnesota Historical Society, Human Resources Department, Head of Conservation Position, 345 Kellogg Blvd. West, St. Paul, MN 55102. Application Deadline: December 10, 1998. EEO/AA

Conservation Scientist/Associate Conservation Scientist The Museum of Modern Art

The Museum of Modern Art (MoMA) is seeking a conservation scientist with an interest and experience in modern art to oversee scientific research and analysis at MoMA. Duties include developing research initiatives and supporting analytical studies within the conservation department. Specialized experience required for this position include ability to convey scientific and technical information in support of the museum's conservation and educational programs, manage a conservation science

laboratory, ability to conduct scientific research, skill in operating relevant scientific instrumentation and interpreting the results, and a knowledge of conservation philosophy and standards of practice.

An advanced degree in science is required and experience in the field of conservation science is highly desired. Salary will be commensurate with experience and the museum offers an excellent benefits package as well. Please send resumes and letters of interest to Jim Coddington, Chief Conservator, Museum of Modern Art, 11 W. 53rd St., New York, N.Y. 10019

Assistant/Associate Painting Conservator Steven Prins & Company

Painting conservator seeking to fill position to assist with persistent backlog of work in a very varied private practice. All applicants will be considered, although preference will be given to those with at least two years post-graduate professional experience or equivalent.

Compensation and benefits commensurate with previous experience and demonstrated ability. Please send letters of inquiry with resume and three professional references to Steven Prins, Steven Prins & Company, 1570 Pacheco, Suite A-W5, Santa Fe, NM 87505

Assistant Conservation Technician Virginia Museum of Fine Arts

The Virginia Museum of Fine Arts seeks an assistant conservation technician. This position will assist with the preservation of the Museum's collection of paintings, works of art on paper, and historic frames. Other duties include the examination and monitoring of works of art requested for loan; assisting with conservation research; photographic and written documentation; technical investi-

gations with x-ray, infrared, and ultraviolet equipment; preparing artist and chemical materials; matting and framing for exhibition; rehousing groups of works of art for storage. The technician will be responsible for substantial clerical duties, administrative support, and office and laboratory management.

Qualifications: A Bachelor of Arts Degree, preferably with course work in art history, studio art, museum studies, graphic design, foreign language, photography, or chemistry. The candidate should have experience handling works of art; in assessing condition of works of art; and in conducting literature searches for art historical or scientific research. Skilled in PC usage, such as word processing, image processing, and spreadsheet entry. Experience taking quality color and black and white photography. Other demonstrable abilities include: strong problem solving skills, management of overlapping, complicated projects; ability to work independently; ability to learn new tasks; ability to communicate and interact well with the public, other professionals and departments. The ability to wear a respirator is required. An equivalent combination of training and experience indicating possession of the proceeding knowledge and abilities may substitute for the education qualifications.

Hiring Range: \$21,889 to \$36,535, plus an excellent state benefits package. Faculty rank and Salary offered will be determined based on qualifications and experience.

Please send a cover letter (reference Position #C0315), resume, and list of three or more references by 5 p.m., Friday, December 11, 1998, to the Virginia Museum of Fine Arts, Office of Human Resources, 2800 Grove Avenue, Richmond, VA 23221-2466 or by fax (804) 367-0815. A Virginia State Application for Employment will

be required before hiring. A security background check will be required. The American Association of Museums accredits the Virginia Museum of Fine Arts. EOE/AA

Supplier's Corner

CONSERVATOR'S EMPORIUM is pleased to announce our new catalog now available on the Internet web site. We have completed additions to the catalogue as of August 15th and will update it every month with any new product lines available.

We have recently added to our product line, due to demand, such items as fluid petroleum coke, microspheres, Liester Hot Air Guns and Chintex. We are working on papers imported from Japan and Gold Colors from Germany at present.

Our new web site is www.consemp.com. Orders can now be E-mailed.

Conservator's Emporium, 100 Standing Rock Circle, Reno, Nevada 89511; 702-852-0404; fax: 702-852-3737

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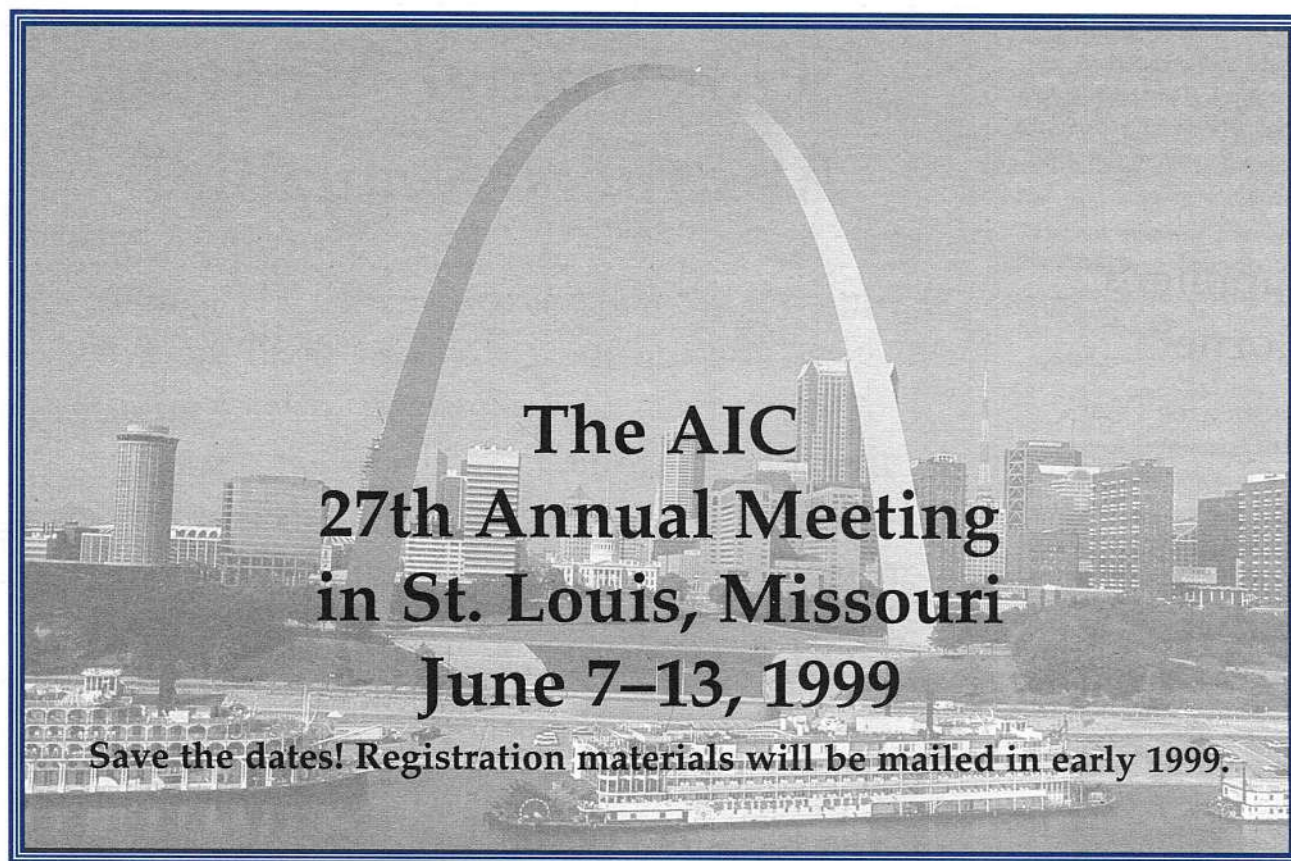
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If you couldn't make it to the 26th AIC Annual Meeting, you can still get a sense of all the exciting research that's taking place in conservation by getting a copy of the *1998 AIC Annual Meeting Abstracts*. Only \$10 for AIC members and \$15 for non-members. Shipping and handling for U.S. orders is \$3 for the first book and \$1 for each additional book.

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