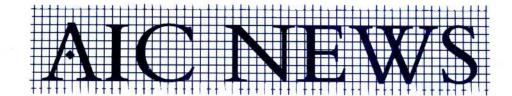
News from the

Specialty Group



# Bridging the Fabric Gap: Considerations in the Use of Replacement Textiles for Furniture Upholstery

Tssues concerning the preparation and use of replacelacksquare ment fabrics in conjunction with furniture have been a topic of concern for conservators working with upholstery. Upholstery conservation has a long history of collaboration, communication, and variation in techniques among furniture and textile conservators. Similarities and differences between the approaches taken by furniture and textile conservators arise from training, skills, and variety in object type, and these

> issues have been described at length elsewhere. At the Wooden Artifacts Group session at the AIC Annual Meeting in June 1998, active discussion on the practice of

"aging" conservation replacement textiles was generated when the group was presented with a case study that described the artificial aging of a replacement show cover (final Wooden Artifacts covering) on an 18th-century American chair. These dialogues led to an informal investigation that aimed to query textile conservators on their philosophical and ethical concerns, their decision-making processes, and their techniques for altering the appearance of conservation textiles.

> Fifty surveys were sent out, and 21, or 42 percent, of the questionnaires were returned. The respondents included 11 textile conservators, two textile and costume conservators, three textile conservators with upholstery specialties, one textile conservator with an ethnographic specialty, one textile conservator who had formerly been a paper conservator, and five furniture conservators, all of whom work with upholstery issues, one with an upholstery specialty. These conservators worked in six art museums, five decorative arts collections, four regional labs, and three government labs. Some of the questionnaires were completed by more than one conservator.

> The survey specifically addressed artificial aging techniques used most frequently and currently in practice. Conservators were asked to indicate which mechanical and chemical processes they used to alter the appearance of the conservation textiles. Mechanical processes included abrasion, brushing/napping, fraying and feathering of the edges, altering the weave

structure, depiling or shaving the surface, polishing or flattening the surface, and using particulates such as dry pigments or soils. The most commonly used processes are listed in order of most used first. Clustered at the top of the list were fraying/feathering, brushing/napping, shaving/depiling, abrasion, and altering the weave structure. The use of particulates was in the middle and included the use of real soil, industrially formulated soil, dry pigments, and chalk. Occasional processes listed were polishing or flattening of the surfaces. Two conservators also indicated that they had created textiles—one had woven a reproduction textile, the other had fabricated infill patches. This may be a more common practice than indicated by the number of responses, as the survey did not specifically ask about the weaving of replacement textiles.

Chemical processes included color removal, dyeing/staining, overprinting, felting/shrinking, laundering/wet-cleaning, and the application of finishes. Almost all the textile conservators responding used dyeing, often in a variety of ways. Overdyeing a preexisting color was mentioned in addition to custom-dyeing to obtain a good color match. Dyeing was used for all categories of conservation textiles, infills, overlays, replacement, and support. The driving factor for the conservators was either the limited commercial availability of a satisfactory conservation textile or an aesthetic request from the client or curator. Several conservators in institutions with a curatorial staff said they deferred the aesthetic decisions to the latter. I suspect that this means that conservators narrow the often large spectrum of choices down to a few and others make the final decision.

The primary criteria listed for selecting a process was, as one conservator put it so eloquently, that the "chemical stability and physical integrity of the conservation textile while achieving the desired appearance" remain paramount. Within this framework, such considerations as the needs of the object, the aesthetic requirements of the institution or client, the availability of the materials, accurate interpretations, and artist's intent were mentioned. Limitations such as budget, time, reversibility, and the skills available to carry out the treatment successfully were all factored into the selection of the final materials and processes used for

# A New Year, A New Look...

In response to several suggestions that we have received from AIC members regarding the readability of the newsletter, we have changed the look and feel of AIC News. We hope that you will find the new layout easier to read and the pages more illustrative.

We welcome your feedback on the new design. Please send any comments or suggestions to:

jgoffaic@aol.com

or

**AIC** 

Attn: Newsletter Design 1717 K St., NW, Suite 301 Washington, DC 20006

Also, if you have information for the newsletter that you feel would be of interest to other AIC members, please send it to Jennifer Goff at the e-mail address above. You can also fax information to Jennifer at (202) 452-9328. Be sure to include a cover sheet that includes your contact information in case we need to get in touch with you.

Happy New Year!

#### AIC NEWS

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/

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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 February 1, 1999. 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
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# Contents Funding Deadlines ......9 Grants & Internships .........29

# President's Message

We are all familiar with the broad range and number of postgraduate training fellowships in conservation. Over the last 25 years, these fellowships have evolved from relatively rare opportunities for advanced training for recent graduates to become an important part of the training for many conservators. During the past few years, a number of fellowships intended exclusively for mid-career conservators have been announced. As part of the evolving infrastructure of our many conservators.

announced. As part of the evolving infrastructure of our maturing profession, these fellowships represent an unparalleled opportunity for conservators to pursue independent and collaborative research and to publish the results of their study.

Curiously, many conservators seem reluctant to consider applying for these grants. Indeed, none of the programs highlighted below is being overwhelmed with applicants despite the tremendous opportunities these programs present for the seasoned professional to expand his or her range of experience and to focus on a specific area of interest. Almost all of these mid-career fellowships are open to independent conservators as well as those employed by institutions, although an institutional sponsor or partner is sometimes necessary. The various programs offer time away from the normal demands of employment by providing stipends, travel support, and other resources that will enable the conservator to conduct research and prepare manuscripts.

In 1997, FAIC was awarded a second consecutive three-year grant from the Samuel H. Kress Foundation to sustain the Samuel H. Kress Conservation Publication Fellowship program. The purpose of these unique fellowships is to encourage conservation professionals to prepare publishable manuscripts in an effort to increase the written body of knowledge available for the conservation field. While these fellowships cannot be awarded to cover basic research, they do offer the successful applicant the luxury of time away from their normal professional responsibilities in order to organize and prepare a booklength manuscript for publication. Three fellowships are available each year, with each offering an \$18,000 stipend. Fellows are allowed up to one year to complete their manuscript. Applicants must be a Professional Associate or Fellow of AIC and can be an independent conservator or one employed by an institution. For more information on this program and to receive an application, please contact AIC at (202) 452-9545; http://palimpsest.stanford.edu/aic/ (DEADLINE: November 1, 1999)

The American Academy in Rome conducts a national competition each year to award fellowships in up to 18 different disciplines, including two in the fields of historic preservation and conservation. Rome Prize Fellows are part of a residential community of artists and scholars who pursue independent research using the facilities of the academy, and are provided with meals, lodging, and a study or studio in a villa overlooking Rome, in addition to the stipend of \$9,000 for their six-month fellowship period. Award recipients can be independent or have an institutional affiliation. For more information on this program and to receive an application, please contact the American Academy in Rome at (212) 751-7200;

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#### PRESIDENT'S MESSAGE, continued from page 3

www.aarome.org/index.htm (DEADLINE: November 15, 1999) The Center for Advanced Study in the Visual Arts at the National Gallery of Art awards two of the Samuel H. Kress/Ailsa Mellon Bruce Paired Fellowships for Research in Conservation and Art History/Archaeology annually. These fellowships are designed to foster interdisciplinary research by a team of two scholars, one in the field of conservation or materials science and the other in art history, archaeology, or a related discipline in the humanities or social sciences. Research teams spend two months conducting field, collections, and/or laboratory research, followed by two months in residence at the center for discussion, research, and writing. Each member of the team will receive a stipend of \$10,000, in addition to \$3,000 for related research travel during the first segment and up to \$1,000 for round-trip travel to Washington for the residency period. Each team is allowed an additional \$5,000 for research materials, materials analyses, photography, or other project-related research expenses, and may apply for a supplemental allowance of up to \$5,000 for expenses related to publication of the study. Fellows may be independent or employed by an institution. A focus on National Gallery collections is not required. For more information on this program and to receive an application, please contact the National Gallery of Art, Center for Advanced Study in the Visual Arts; (202) 842-6482; www.nga.gov (DEADLINE: March 21, 1999)

The American Association of Museums recently announced the Millennium Cycle project, part of its International Partnerships Among Museums program. This program stresses international collaboration and is essentially an exchange program designed to provide the time and impetus to focus on a project of mutual interest with a counterpart abroad. Consecutive one-month visits from each of the two participating staff members form the basis of this program. An unspecified number of awards will be granted next year, but high-quality projects that focus on objects and/or collections will undoubtedly be viewed favorably. Stipends of \$3,100 are awarded to each individual during his or her time in residency, in addition to travel-related expenses. Unlike the other programs, the applicant must have an institutional affiliation in order to qualify. For more information on this program and to receive an application, please contact the American Association of Museums, Department of International Programs; (202) 289-1818; www.aam-us.org (DEADLINE: Accepting applications now for the 1999-2001 cycle)

The U.S. Information Agency administers the Fulbright Fellowship Program, working closely with the Council for International Exchange of Scholars and the Institute of International Education in New York. The basic objective of the Fulbright Program is to provide overseas experience to individuals not previously afforded such an opportunity and to promote mutual understanding and benefit through contributions to host countries and the grantee's home institution and/or networks of professional colleagues. Fellowships are offered to scholars and mid-career professionals who have attained the terminal degree in their respective fields. Applicants must be U.S. citizens with recognized professional standing and a record of accomplishment within their field. The stipend award amount varies according to grant category; however, they generally range from \$1,700 to \$2,600 per month. For more information on this program and

to receive an application, please contact the Institute of International Exchange, 809 United Nations Plaza, New York, NY 10017-3580; www.iie.org/fulbright/fulbrigh.htm (DEADLINE: Deadlines vary according to category)

While the National Center for Preservation Technology and Training offers grants in many categories, it does not offer fellowship support for individuals. It does, however, offer grants for two types of projects similar to some of the programs noted above and should not be overlooked when considering possible funding sources for special projects. Preservation Technology and Training grants of up to \$40,000 are available for applied or fundamental research projects, and grants of up to \$20,000 can be awarded for the preparation of manuscripts for publication in monograph series or professional journals. All applicants must have an institutional affiliation or sponsoring institution. For more information on the Preservation Technology and Training grants and to receive an application, please contact the National Center for Preservation Technology and Training; (318) 357-6464; www.ncptt.nps.gov/ (DEADLINE: December 1999)

The Getty Grant Program offers Conservation Training Grants for mid-career conservators to further the professional development of conservators and enhance the care of collections. By offering opportunities for hands-on training and the exchange of information, these grants foster professional contacts that serve to advance the practice of conservation internationally. These grants support staff exchanges or individual residencies by a conservator from one institution studying collections or conservation practices at a second institution. Applicants must have an institutional affiliation, and matching funds may be required for some awards. The Getty Grant Program also offers funding to nonprofit institutions to support conservation research or combinations of treatment and research. Collaborative projects involving two or more organizations are encouraged, as are interdisciplinary projects that explore significant issues related to the practice of conservation. All funded projects must incorporate a publication component. Award amounts for these matching grants vary on a case-by-case basis but can include travel and living expenses, laboratory and material expenses, limited publication expenses, funds necessary to engage consultants, and funds to create a substitute position that would enable staff members to undertake the proposed treatment or research. For more information on these programs and to receive an application, please contact the Getty Grant program; (310) 440-7320;

www.getty.edu/grant/ (DEADLINE: No specified deadline)

In closing, I would like to encourage all of our members to consider these opportunities in light of their own careers. We have to remind ourselves from time to time that part of professional life in any field lies in continuing to expand our horizons and base of knowledge, and equally important, availing others of our experience and evolving expertise through lectures and publications. Professional development is a career long responsibility, and all of us should look for ways to enhance our personal growth and contribute to the profession as best we can. •

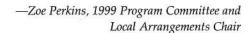
—Jay Krueger, AIC President, National Gallery of Art, 6th & Constitution Ave., NW, Washington, DC 20565; (202) 842-6437; fax: (2020 842-6886; j-krueger@nga.gov

# St. Louis - Annual Meeting News - St. Louis

#### Planning Ahead

For those attending the annual meeting who have a little extra time or plan to bring the family, members of the Local Arrangements Committee have called a variety of resources to help you prepare for your trip.

To plan a trip to suit your needs, we recommend obtaining a free copy of the very informative Official Missouri Travel Guide, available through the Missouri Division of Tourism by calling 1 (800) 916-0091. For more information on St. Louis City, contact the St. Louis Convention and Visitors Commission at 1 (800) 916-0092 or e-mail: tourism@st-louis-cvc.com. The Internet can provide information on a variety of topics, including many of the architectural sites in the city. If you have any further questions, please call any of the conservators at the Saint Louis Art Museum—Zoe Perkins, Suzanne Hargrove, or Paul Haner—at (314) 721-



#### Selecting the Annual Meeting Site

The following information provides an update of the "Selecting the Site: Factors Affecting AIC Meeting Locations" article, which was published in the September 1997 issue of AIC News.

The AIC Annual Meeting is an opportunity to educate current members, attract new members, and improve the association's financial position. The educational sessions are an integral part of the meeting, and the exhibit hall provides hands-on access to state-of-the-art technology and conservation supplies and services. Site selection for the annual meeting is a significant aspect of meeting planning because the space and flow of the meeting can greatly enhance the meeting's purpose and interaction among the attendees.

The major challenge of scheduling the AIC Annual Meeting is the disproportionately large amount of meeting space that AIC requires compared to the relatively small number of guestrooms attendees occupy over the length of the conference. Because of this disparity and today's strong economy, many hotels simply elect not to bid on our meeting. Even though we have the added advantage of working with Conferon, a leading meeting planning consulting company, hotels are enjoying all-time highs in occupancy and rates and they have the advantage of booking groups that require more



Cahokia Mounds
State Historic Site
ca. A.D. 1100-1150,
rendered by
William R.
Iseminger. The
Mounds are just
one of the interesting tours that is
planned for the

AIC Annual

Meeting, so start

planning now!

guestrooms relative to the amount of meeting space. AIC continues to be faced with this dilemma when approaching potential sites, which do not want to commit to such a space-intensive meeting.

Some of the factors that affect the negotiation process for the AIC Annual Meeting are:

- Hotel Revenue. The largest revenue source for a hotel is its sleeping rooms. Group rates are negotiated based on the size of the group, the length of stay, the arrival and departure pattern, the availability or market conditions, the total dollar value of the group's business, and the opportunity for repeat booking. Within current hotel industry standards, the amount of meeting and exhibit space that AIC requires for its annual meeting should yield more than 1,900 total room nights for the conference; AIC averages only 1,400 total room nights per annual meeting.
- Space Requirements. AIC meeting space requirements continue to expand each year, yet our meeting attendance has remained fairly constant with an average attendance of 900 registrants over the past 11 years. The increasing demand for meeting space is caused by: (1) two-day specialty group sessions; (2) the addition of new specialty groups, such as Electronic Media; (3) additional special interest group and committee meetings; (4) additional pre- and postconference workshops; (5) expansion of the poster session to include tabletop displays; and (6) marketing strategies to increase the number of exhibitors. Our meeting space requirements severely restrict our options because few hotels maintain the meeting space we require.
- Hotel Growth. Marketing trends show that the hotel growth rate is likely to slow down over the

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#### Annual Meeting News, continued from page 5

next few years; however, cities with little new-hotel growth will continue to show large rate increases. Additionally, the time-of-year factor is steadily shrinking as hotels are marketing their low seasons and finding willing customers. The old seasonal rule no longer applies.

#### What can AIC do to improve its negotiation position?

- Rethink Timing. AIC needs to be more flexible in regard to meeting dates and patterns. Just shifting the dates to the end of the week (thus being able to fill in an empty slot in a hotel's calendar) can really pay off.
- Be Flexible about Location. Cities such as Boston, Chicago, Los Angeles, New York, Portland, San Francisco, and Seattle are well beyond our price range in all aspects of the negotiation process. We currently try to schedule the meeting in an appealing location, at a downtown hotel and keep the meeting self-contained, and avoid using convention centers if at all possible because of cost and atmosphere. As properties that meet these criteria dwindle, AIC may have to consider alternative cities and suburban sites that can offer more favorable rates.
- Make Reservations. Meeting attendees must take part by booking sleeping rooms at the conference hotel. These reservations help AIC meet the contracted room block; moreover, a percentage of the contracted room block must be met in order for AIC to receive complimentary meeting space. Standard contracts

include a sliding scale for meeting room charges based on the actual number of sleeping rooms occupied by the group, and this scale is on the rise.

 Increase Sponsorship. The AIC staff continues to make a concerted effort to increase sponsorship dollars for the annual meeting and develop new and inventive means of increasing our advertising and exhibiting revenue. Any suggestions for exhibitors and advertisers from the membership are always welcome.

The site selection process for the AIC Annual Meeting requires us to consider the needs and expectations of the attendees and still meet the requirements of the organization. We realize that we can't please everyone all the time, but we attempt to select a site that is compatible with the wishes of both the AIC membership and the organization. •

—Beth Kline, AIC Assistant Director, 1717 K St., NW, Suite 301, Washington, DC 20006; (202) 452-9545; fax: (202) 452-9328;

#### WANTED

Program Chair for the 2001 AIC Annual Meeting
The program chair, assisted by the program committee, will coordinate a day-long update session and a half-day general session.
If you are interested or would like additional information, please contact Liz Schulte, vice president, c/o of the AIC office at

infoaic@aol.com.



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# Bridging the Fabric Gap, continued from page 1

the treatment. The conservation issue of most concern was, overwhelmingly, the longevity of the conservation textile. One conservator stated, "I am most concerned about the stability of dyes, cleaning agents, or finishes and less concerned with [the] physical manipulation of the textile." Factors to consider in evaluating the longevity included the tensile strength, the transfer of dyes/pigments or finishes from the conservation textile to the original, and a concern for the differential fading of colorants in the original and conservation textile. One conservator, who is responsible for a variety of storage and display conditions, mentioned environmental stability. Some concern was expressed about viewer confusion or misrepresentation of the original and conservation textiles. Several conservators related a correlation between the size of the loss to the amount of alteration required in the conservation textile. The larger the loss requiring an infill, the more alteration was done, because the visual impact of the loss was considered more significant. One conservator noted that he would tend to alter an infill more than a replacement textile. With a clear eye on aesthetics and object documentation, another conservator stated, "The most successful results seem to come from careful evaluation of the actual fabric qualities needed to match the original: fiber, yarn type, luster, color, surface, imperfections, soil, etc. However, it is not always necessary to match every quality. [The conservator] need[s] to decide what factors are most important."

Several conservators deeply involved in upholstery conservation issues expressed a wide range of concerns over the viewer's interpretation and possible confusion of original and replacement textiles. Some thought that the conservation textiles should be obvious to the casual museum visitor. Many felt that gallery labeling was an essential means for interpreting the original and nonoriginal elements of an object to visitors and a way to indicate if the object had been conserved. Another felt that infills as practiced by furniture conservators within the decorative arts context could be used as a guide for upholstery infills: Infills could blend visually, but to the professional conservator, textile infills would be apparent due

to use of modern conservation materials, marking or labeling, and documentation. For another respondent, the alteration of textile infill or replacement appearance was considered analogous to the issue of changes or alterations in furniture finish.

The conservation issue of most concern was, overwhelmingly, the longevity of the conservation textile.

Many of the conservators working with upholstery expressed concern about reversibility, particularly when aesthetics (both personal and institutional) played a considerable part in the treatment decision. Chances in aesthetics were cited as a primary reason for retreating an object, particularly an upholstered object. Retreating an object necessarily requires handling, increases the risk for damage, and contributes to a more complex object history. In the case of reupholstery, even

minimally intrusive techniques often leave some mark. If one carefully examines the frame of an upholstered object and collects all textile evidence, the decision to use a replacement show cover becomes one that is intrinsically connected to the object at hand. When fabric choice is based on this information with the implicit acknowledgement that this information may be incomplete, the final product or finished treatment will provide the viewer with valuable historical information and may contribute to a more "period" look for the object. It may also reduce the need for further reinterpretation in the near future.

Decorative arts objects are often part of a larger interpretation involving many objects, such as period rooms or historic houses. In both settings one object might be used as a stand-in for an unavailable object. The interpretation of the individual object will then have an exhibition identity because it is seen as part of a historic entity rather than as an individual object. In many cases, this exhibition identity takes precedence in the choice of a replacement show cover. Another con-

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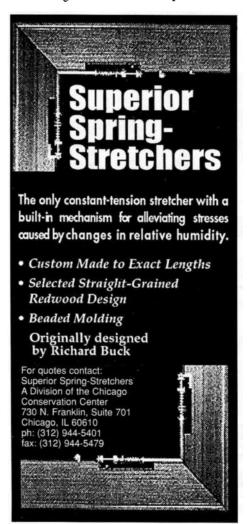


#### BRIDGING THE FABRIC GAP,

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servator felt that upholstered objects in a historic house setting called for aging of replacement covers so that they would fit in with the often widely varying condition, interpretation, and presentation of the surrounding objects. Additionally, concerns were raised about how to ensure appropriate object documentation and exhibit labeling.

In an attempt to categorize how textile, furniture, and upholstery conservators might respond, the survey asked how the conservator's area of expertise might influence the way the artifact was approached. Conservators who work with multimedia objects (especially upholstery) expressed overwhelming concern for issues surrounding the alteration of conservation textiles, especially the balance between aesthetics and stabilization. Respondents from two regional textile laboratories specifically referenced the Orlofsky and Trupin article (cited below), describing the connoisseurship bias in tex-



tile subgroups and its influence on treatment decisions. This article aptly suggested a correlation among various treatment options for specific types of textiles and their collecting histories, treatment/ restoration history, and the current market value of such items. In contrast, a conservator working with ethnographic textiles stated, "Our primary goal is always stabilization first, 'aesthetic improvement' second." Another conservator with both a paper and textile background said that when she worked with paper she had been concerned "primarily with stabilization, rather than with aesthetics," and in her "work with textiles, [she has] generally been more concerned with the aesthetic integration of [her] repairs" in addition to the stabilization factor.

Conservation work in the decorative arts for both furniture and upholstery has a connoisseurship bias toward aesthetics, but "aesthetics" is a malleable concept. For upholstery in the past, the emphasis on aesthetics was divorced from the object documentation and resulted in interpretations (choice of show cover) unconnected to the object's history. Compounding the problem, until fairly recently upholstered objects were usually sent out to local upholstery shops. Burdened with this past practice, a conservator working in an area that requires some degree of craftsmanship and technical knowledge but has an emphasis on aesthetics may find that infill and replacement issues become entangled with restoration issues.

In summary, altering the appearance of conservation textiles is an active practice that varies among textile and furniture conservators. As the primary concern for conservation textiles is longevity, including the color stability, conservators generally selected what they considered to be the most benign aging process. The primary driving factors are the limited selection of commercially available textiles and the desire to keep the focus on the object by reducing the visual impact of the losses. The issues for upholstery conservation are complex due to the decorative arts connoisseurship bias and varied object exhibition settings.

Thank you to the following people for taking the time to respond: Mark Anderson, Derek Balfour, Anne Battram, David Bayne, Lucy Commoner, Patricia Ewer, Kathy Francis, Anne Frisina, Joe Godla, Susan Heald, Kathleen Kiefer, Pamela Kirschner, Catherine McLean, Jane Merritt, Meredith Montague, Elena Phipps, Steve Pine, Susan Schmalz, Textile Conservation Workshop in South Salem, New York, Deborah Trupin, Cara Varnell, and Deidre Windsor.

—Nancy Britton, Associate Conservator of Upholstered Works of Art, Sherman Fairchild Center for Objects Conservation, Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028; DBritton@idt.net

#### Suggested Reading

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### ◆ ◆ FUNDING DEADLINES ◆ ◆

#### FEBRUARY 3, 1999

- ◆ FAIC George Stout Memorial Fund. The George Stout Memorial Fund is restricted to use for special lectures at annual meetings and/or financial aid to students in defraying their travel costs for attending professional meetings.
- ◆ FAIC Carolyn Horton Fund. This is used to support continuing education or training including attendance at meetings, seminars, workshops, and other events. It is specifically reserved for assistance to current members of the AIC Book and Paper Specialty Group. Approximately \$1,000 is available each year.

#### MARCH 12, 1999

◆ IMLS Museum Assessment Program (MAP II). Grants of technical assistance for collections management assessment.

#### MARCH 19, 1999

◆ IMLS National Leadership Grant. Guidelines are available by calling (202) 606-5227.

#### MARCH 21, 1999

◆ The Center for Advanced Study in the Visual Arts at the National Gallery of Art. Samuel H. Kress/Ailsa Mellon Bruce Paired Fellowships for Research in Conservation and Art History/Archaeology.

#### NO DEADLINES

- ◆ FAIC Endowment Fund. The FAIC Endowment Fund offers two types of awards. The Education Fund is used to defray professional development costs. The Publications Fund supports subvention of publications for the conservation field. Applicants for both types of grants must be Professional Associates or Fellows of AIC. Call FAIC or visit the AIC web site for more information.
- Getty Grant Program. Conservation Training Grants (Training of Mid-career Professional Conservators and Training Programs); Conservation Survey Grants; Conservation Treatment Grant. Contact the Getty Grant Program for more information.

#### FUNDING SOURCES

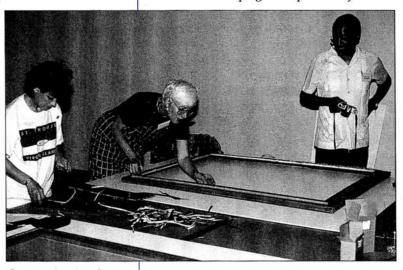
- ◆ American Academy in Rome, (212) 751-7200; fax: (212) 751-2200
- American Association of Museums (AAM), Museum Assessment Programs (MAP), (202) 289-9118.
- ◆ Council for International Exchange of Scholars, (202) 686-7877
- Foundation of the American Institute for Conservation, (202) 452-9545
- Getty Grant Program (GGP), (310) 440-7320; (310) 440-7703
- Heritage Preservation (formerly NIC), (202) 634-1422
- Institute of Museum and Library Services (IMLS), (202) 606-8539
- 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 Gallery of Art, Center for Advanced Study in the Visual Arts, (202) 842-6482
- 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

### AIC News

#### Conservation Angels

n May 31, 1998, 26 AIC "Angels" arrived at the Howard University Gallery of Art in Washington, D.C., to perform emergency conservation on many of the pieces in its broad collection. It was a fast-paced "mission of mercy" that commenced at 9 a.m. Sunday morning and lasted eight hours.

Dr. Tritobia Hayes Benjamin, interim associate dean of the Division of Fine Arts and director of the art gallery, invited the "Conservation Angels," professional conservators, to the renowned university. "The conservators were invited because of their ability to stabilize the collection in such a way that it is no longer in peril," Dr. Benjamin said. "Not only to improve the integrity of the collection, but to ensure it will go into the millennium without the deterioration that plagued it previously."



Conservation Angels provided a myriad of services at Howard University.

The "Conservation Angels" are named after the "Angels of the Mud," people from all over the world who appeared spontaneously and provided anonymous help in Florence, Italy, after the great flood of 1966. The flood damaged numerous art treasures in the world-renowned museums of Florence. The "Angels" appeared, and then disappeared just as quietly and suddenly. The AIC "Conservation Angels" are collections care professionals who volunteer their time and expertise to provide tangible, short-term help and encouragement to local staff responsible for caring for institutional collections. Founded by Lisa Mibach of Ottawa, Canada, the Angels meet annually in conjunction with the AIC Annual Meeting. The 1998 Angels project was coordinated by Michele Pagán, 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.

Howard University's collection was chosen by the AIC membership as part of its "To Conserve a Legacy" program. The collection is unique and diverse with a long history as a leading historically African-American college and university. Past projects of the "Conservation Angels" include: disaster recovery after a fire at the Louisiana State Museum; storage upgrade projects for the Virginia Historical Society; rehousing daguerreotypes and tintypes, backing paintings, and rolling large textiles at the University of New Mexico; and cleaning and rehousing the carriage collection at the Buffalo and Erie County Historical Society in New York.

The participants in the 1998 Howard University Angels project were Michele Pagán (organizer and chief angel), Judith Sylvester (recorder), Linda Edquist (videographer/photographer), Jeanette Spencer (AIC staff member and coordinator), Fern Bleckner, Craig Crawford, Craig Deller, Maria Grandinette, Sheila Hague, David Harvey, Margot Healey, Susan Health, Jayne Holt, Katherine Magee, Ingrid Neumann, Leslie Paisley, Quentin Rankin,, Cindy Connelly-Ryan, Beth Richwine Kate Sherin, Randy Silverman, Sarah Stauderman, Alexandra Tice, Don Tice, Winstone Wells, and Su-Fen Yen. The projects completed included vacuuming and backing paintings, creating housing for ethnographic objects, and placing works of art on paper in acid-free storage folders.

If you are interested in participating in the Angels project for the 1999 AIC Annual Meeting in St. Louis, please contact Michele Pagán, Angels Program Coordinator, at Longford, the local coordinator for Angels Project 1999, at (31

—Jeanette Spencer, AIC Marketing Manger, 1717 K St., NW, Suite 301, Washington, DC 20006; (202) 452-

#### **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 1999:

President (two-year term): Jerry Podany Vice-President (two-year term): Elizabeth Kaiser Schulte

Director, Specialty/Sub Groups (three-year term): John Burke

Director, Professional Education (three-year term); Ingrid Neuman, Katherine Untch, and Ann Boulton

Will Real, secretary, and Nancy Schrock, treasurer, will continue to serve in the second year of their two-year terms. Craig Deller director, communications, will serve the second year of his three-year term. Director, committee liaison, will be appointed by the AIC Board at the June 1999 meeting to fill the one-year unexpired term if Jerry Podany is elected president.

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

The membership is invited to nominate additional qualified candidates for the open positions on the Board of Directors. The positions of president and vice-president must be filled by a Fellow. The positions of director, professional education, and director, specialty/sub groups, may be filled by either 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 Martin Burke.

Kearneysville, WV 25430; (Example 2015)

All nominations must be received no later than February 26. 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: Martin Burke, Chair, Dan Kushel, and Julie Reilly.

-Martin Burke, , , Kearneysville, WV 25430;



#### AIC Advisory Council Report

On October 23, 1998, the AIC board hosted representatives from 14 allied organizations for the ninth annual Advisory Council meeting. This meeting provides an opportunity for the board to make other organizations aware of AIC's activities, and to hear suggestions and experiences from a different point of view and a wider perspective. The board believes this kind of input is essential for AIC to serve the profession well.

The board has been able to implement some of the suggestions that emerged from the meeting, including credit card payment of Annual Meeting reistration fees for the first time. As we continue our work, we hope that we can carry forth the enthusiasm and the many creative ideas generated by the meeting to better serve the membership and the profession. •

—William Real, Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213; (412) 622-3267; fax: (412) 622-3112

# **Problems and Solutions**

#### In a Bind

Occasionally there is a problem with the binding process at the printer and pages get left out or are out of order in an issue. Unfortunately, *some* of the copies of the summer 1998 issue of the *Journal of the American Institute for Conservation* suffered from this problem. Note that only a small number of the issues were affected. If you find that your *Journal* is missing pages or is out of order, please return the issue along with your name and address to: AIC, Attn: Sandy Hepburn, 1717 K St., NW, Suite 301, Washington, DC 20006. We will send you a replacement copy.

#### Going Postal

In addition to some of the *Journal* issues being misbound, it has come to our attention that the U.S. Postal Service had difficulty with the summer issue and the 1999 AIC Directory mail-

ing. Several issues of the *Journal* and AIC directories have been returned to AIC headquarters without addresses because the packages came unbound in the sorting machines. Though the mailing was bound with the same packaging materials that were used last year, several issues of this mailing did not fare as well. We are looking into different mailing options for the directories next year to ensure their timely and safe arrival. If you failed to receive a copy of your summer issue and/or your 1999 Directory, please contact the AIC headquarters via e-mail at infoaic@aol.com. Or, call (202) 452-9545 to provide your address information.

#### Our Apologies

AIC apologizes for any inconvenience these foibles may have caused. While we make every effort to ensure the quality and timeliness of our publications, we are sometimes at the mercy of circumstances beyond our control. Thank you for your understanding.

### Washington Update

The Save America's Treasures program received \$30 million as part of the FY99 federal budget. The Conference Committee report instructs that funds must be directed toward "priority preservation projects, including preservation of intellectual and cultural artifacts and of historic structures and sites." All of the Millennium grants are subject to a 50 percent nonfederal match and must be approved by the House and Senate Appropriations Committees and the secretary of the Interior. Funding has been earmarked for the conservation of the Star-Spangled Banner, the Declaration of Independence, the Constitution, the Bill of Rights, and the Sewall-Belmont House in Washington, D.C. The FY99 budget includes funding at the following levels: NEA—\$98 million; NEH—\$110.7 million; and IMLS—\$23.4 million.

#### Arts Advocacy Day

Arts Advocacy Day is scheduled for March 15 and 16, 1999, in Washington. D.C. AIC is a national cosponsor of Arts Advocacy Day. Activities will include workshops on advocacy and arts legislation, congressional visits, the Nancy Hanks Lecture on the Arts and Public Policy at the Kennedy Center by Pulitzer Prize-winning playwright Wendy Wasserstein, and a reception on Capitol Hill. For registration information, contact the AIC office at (202) 452-9545 or e-mail infoaic@aol.com.

#### Congressman Awarded

Retired Congressman Sidney Yates (Illinois) served in the House of Representatives as chair of the House Interior Appropriations Committee for many years. He was honored with the American Arts Alliance's Lifetime Achievement Award at the annual fall reception, on September 23, 1998, attended by more than 300 guests, including AIC's Jay Krueger and Penny Jones. Congressman Yates had received the Forbes Medal from AIC in 1994 along with Senator Claiborne Pell (Rhode Island).

The FAIC Conservation Referral System name is changing to the Guide to Conservation Services. All eligible AIC members will receive a form to fill out and return to the AIC office if they are interested in being listed in the 1999 guide. Please fill out the form completely; incomplete forms cannot be processed.



## Health and Safety News

Patricia Hamm will address the membership at the Health and Safety Luncheon lecture for the 1999 AIC Annual Meeting. Dr. Hamm is an engineer and chemist. She is the assistant director of the Laboratory Safety Workshop, a nonprofit organization that provides training to educators and students. Her talk will be titled, "Conserving Your Health and Safety" and she needs your help to tailor this specifically to our needs. She would appreciate information on specific instances of health and safety problems experienced by conservators in the course of their careers.

Please briefly describe the instance(s) in a fax to:
or send an e-mail to
aol All responses will be confidential and the
sources of any information will be eliminated from

the data transferred to the speaker. ◆
—Cathy Hawks, Chair, Health and Safety
Committee, 2419 Barbour Rd., Falls Church, VA
22043-3026; (703) 876-9272; fax: (703) 876-9272;

### FAIC News

# FAIC Annual Giving Donors

Gary Alden Dorothy Alig Jane Allison Samuel Anderson Konstanze Bachmann Arthur Beale Alice Bear Susan Blakney Susan Bogard Suzanne Deal Booth Thomas Braun Irene Brückle Lisa Bruno Martin Burke Marigene Butler Heather Caldwell Sara Chase Karen Clark Beth Doyle Liz Dube Margaret Ellis Sarah Fisher Joe Fronek Gary Frost Kevin Gleason **Bud Goldstone** George Grillo John Griswold Suzanne Hargrove Edith Hart Catherine Hawks Barbara Heller Michael Heslip T. Rose Holdcraft Marlene Jaffe Bettina Jessell Walter Kahn Marian Kaminitz Jamie Kamph Marianne Klaiman Murray Lebwohl Kate Lefferts Ralph Lewis Meghan Mackey Barbara Mangum Downey Manoukian Marianne Marti Joseph Matteis TK McClintock Pauline Mohr Amy Morris

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Joyce Zucker

### Announcements of Available Grants

The Smithsonian's Center for Museum Studies is now seeking proposals for Fellowships in Museum Practice. Proposals are due by February 15 for projects beginning the following October. For further information, contact Nancy J. Fuller, Center for Museum Studies, Smithsonian Institution, Washington, DC 20560-0427; (202) 357-3346; fmp@cms.si.edu; www.si.edu/cms/fmpcov.htm

The Campbell Center has received a grant from the National Endowment for the Humanities for scholarships for the Collections Care courses for staff of non-profit organizations. NEH scholarships for the Historical and the Archaeological and Ethnographic Core Curricula will cover 50 percent of the course fee, and the shorter collections care courses will have a maximum NEH scholarship of \$250. Other scholarships for Campbell Center courses are Friends Scholarships, Natural Science Core Curriculum Scholarships, and Pomerantz Scholarships. For the 1999 course catalog, contact the Campbell Center; 203 E. Seminary, P.O. Box 66, Mount Carroll, IL 61053; (815) 244-1173; www.campbellcenter.org

The Institute of Museum and Library Services Conservation Project Support Program annual deadline is March 5. Funding is to museums for conservation activities, including treatment, surveys, and implementation. The National Leadership Grants deadline is March 19. This is a new program with funding to libraries or libraries and museums in partnership for a broad range of projects including preservation. Contact IMLS, 1100 Pennsylvania Ave. NW, Washington, DC 20506; (202) 606-8539; http://www.imls.fed.us

The National Endowment for the Humanities Division of Preservation and Access Programs annual deadline is July 1. The programs are the Preservation of Brittle Books and Serials Program, the U.S. Newspaper Program, the National Heritage Preservation Program, and the Access and Documentation Program. Contact NEH, 1100 Pennsylvania Ave. NW, Washington, DC 20506; (202) 606-8570; http://www.neh.fed.us

Library of Congress/Ameritech guidelines are available for funding repositories to digitize rare Americana materials for incorporation into the National Digital Library. National Digital Library, Library of Congress, Washington, DC 20540-4500; (202) 707-3300

National Endowment for the Arts funding is for Creation and Presentation, Heritage and Preservation, Education and Access, and Planning and Stabilization. For deadline dates and guidelines, contact NEA, 1100 Pennsylvania Ave. NW, Washington, DC 20506; (202) 682-5400; http://arts.endow.gov

Winterthur Museum, Garden & Library is offering 1- to 6-month residential research fellowships at \$1,500 per month, 4–12-month NEH residential fellowships at \$2,500 per month, and residential dissertation research fellowships at \$6,500 per semester for scholars pursuing topics in American social and cultural history, art history, and material culture. Applications from museum professionals are strongly encouraged. Application deadline: January 15. Contact Director of Fellowship Programs, Office of Advanced Studies, Winterthur Museum, Winterthur, DE 19735; (302) 888-4649; pelliott@wintherthur.org

IMLS has awarded \$50,000 to the American Association for State and Local History for "Connections," a project to help history organizations with staff training, local school curriculum contributions, and assistance with services for the family researchers. IMLS also announced the 1999 competition for the National Award for Museum Service, which honors outstanding American museums that have made a significant contribution to their communities. The postmark deadline for receipt of all materials is February 19. For information and nomination forms, contact Linda Bell, Director of Policy, Planning and Budget, Institute for Museum and Library Services, 1100 Pennsylvania Ave. NW, Washington, DC 20506; (202) 606-8537; http://www.imls.fed.us

continued on page 15

### Materials and Research

A Summary of Recent Information on the Uses and Testing of Resin Impregnated Gauzes

The following information has been compiled in response to a discussion about the OSG-I initiated on October 6, 1998, by Kate Garland concerning X-Lite, a resin impregnated wide gauge gauze used in supporting objects.

Objects conservators have found diverse applications for resin-impregnated gauzes, including supports for fill materials in ceramics, block lifting of small finds on archaeological excavations, and forming exhibition supports for fragile objects. These materials were developed for medical use.

#### X-Lite

X-Lite, formerly known as Hexcelite, is a wide mesh gauze impregnated with a thermoplastic resin originally developed for setting broken bones. X-Lite is easily contoured, rigid in small sections, and is extremely lightweight, especially when compared to other casting materials such as plaster. X-Lite is manufactured by Sunlite S.A.

Jerry Podany and Susan Lansing Maish first identified X-Lite for its potential as a conservation material in 1988. X-Lite was first mentioned in the conservation literature in 1989 as a replacement for the use of AJK/BJK dough as a support for large losses in ceramics requiring a substrate. This material was described as an open cell bandage with polyester resin and an inorganic filler that could be softened by immersing it in hot water at around 71bC (160bF), or by heating it with a hot air blower. Jeff Maish used this material in 1989–90 as lifting support for archaeological material at Tiwanaku in Bolivia. Marie Svoboda also found it useful at Kaman Kalehöyük in Turkey for block lifting fragile small finds during excavation.

X-Lite has also been embedded in epoxy for large fills in Attic ceramics by Jeff Maish, and used in conjunction with epoxy putty as a border support for wall painting fragments by Maya Elston at the J. Paul Getty Museum. Marie Svoboda and I recently used X-Lite at the Museum of Fine Arts (MFA) in Boston for supporting a fragile gilded cartonnage mummy mask. The X-Lite was contoured to the underside of the object (first protected with several layers of plastic wrap) and lined with polyester batting and neutral pH tissue paper. Although the material initially seemed well fused, 48 hours after cooling the X-Lite exhibited poor adhesion to itself. Karen Gausch, collections care specialist at the MFA, has found that exerting pressure on the material during cooling dramatically improves bonding between layers. Because the material can be easily reformed, it might be possible to create a contoured mount in contact with the object surface, remove the mount once it has cooled, reheat it, and apply pressure to improve internal adhesion between layers. For this large support, several layers of the material laid down in different directions could provide the required rigidity and counteract its inherent flexibility.

X-Lite cannot be used in direct contact with object surfaces because heat is required for setting, and the gauze is quite sticky

while the material is warm. Also, X-Lite become hard and somewhat abrasive when dry or set. Additionally, conservators at the Getty have observed some darkening and possible embrittlement of this material after several years of dark aging when it was used as supports for bronzes.

According to conservators who use this material, there is very little analytical information to describe the resin components. Using FTIR at the MFA in June, 1998, Michele Derrick identified the base of the web as a cellulose-based material coated with a variety of polymers. The interior and exterior of the web corresponded to a polyester resin, but the spectrum also indicated the possible presence of a mixture of polymers falling into acrylic or vinyl acetate families of resins. The material most closely matched the Hummel Polymer Library spectrum for poly (tcyclohexanedimethylsuberate). Jeff Maish also reported that testing was conducted on X-Lite at the Getty by David Scott in 1996. The material was subjected to Oddy tests but could not be evaluated because it became wet and stuck to the coupons. In addition, where the copper was in contact, a blue color was transferred to the material, but the copper itself did not appear visibly altered. X-Lite had a pH of 6, tested negative for the presence of sulfides with the sodium azide test and negative for the presence of formaldehyde with the chromotropic acid test. In a 1998 Oddy test conducted by Will Jeffers, collections care specialist at the MFA, no alteration of metal coupons was visible, but the resin became tacky at 60PC (140PF) under moist conditions, although the product literature states that it softens at (71PC) 160PF. This characteristic could be problematic if an object in contact with X-Lite is stored in an uncontrolled environment (for example at archaeological sites).

#### Delta-Lite

Also available are gauzes impregnated with polyurethane resins, such as Delta-Lite, a product made by Johnson and Johnson. Kent Severson used this material to form a supportive mount for a cartonnage mummy mask. Polyethylene was used as a barrier between the object and the mount, which was covered with cotton canvas. Conservators at the J. Paul Getty Museum observed a greater degree of darkening and embrittlement of polyurethane based gauzes compared to that seen in the case of X-Lite.

#### Vara-form

In a recent OSG-l posting, Hiroko Kariya reported satisfactory results of Oddy testing (very slight darkening of lead coupon) on a similar material called Vara-form. This material is described as 2-oxepanone and polycaprolactone, and is also manufactured by Sunlite S.A. Using FTIR at the MFA, Michele Derrick identified the base of the web as a cellulose-based material coated with a variety of polymers. The interior and exterior of the web corresponded to a polyester resin, but the spectrum also indicated the possible presence of a mixture of polymers falling into acrylic or vinyl acetate families of resins. The material most closely matched the Hummel Polymer Library spectrum for poly (t-cyclohexanedimethyl suberate).

It is hoped that researchers will continue to study X-Lite and similar products and evaluate them for their long term stability

and appropriateness for direct contact with museum objects.

—Pamela Hatchfield and Marie Svoboda, Museum of Fine Arts, Boston, 465 Huntington Ave., Boston, MA 02115-5597; (617) 369-3702; fax: (617) 369-3702

#### Manufacturer

Sunlite SA 9, Avenue de la Corporation B4630 Micheroux, Belgium

#### Suppliers

Kirschner Medical 10-T Westbury Rd. Timonium, MD 21093 800-327-3288

Orthopaedic Systems Units G22/23 Oldgate St. Michael's Industrial Estate Widnes, Cheshire WA8 8TL England tel: +44 0151 420-3250

#### References

Brown, J. P. 1989. "Hexcelite: a replacement of AJK/BJK dough." Conservation News 40 (November):11–12.

Craig, Robert Millar 1995. "Repair to a large terracotta horse using X-Lite." Conservation News 58 (November):66.

Derrick, Michele 1998. Scientific analysis report. Museum of Fine Arts, Boston, June 12.

#### Appeal for Help

The Museum of Fine Arts in Boston has sent an appeal for help in compiling a database of Boston furniture makers and their work. If you know of any labeled or documented Boston furniture in your collection, please contact Jane Port a fax:

#### Omission

The staff of Journal of the American Institute for Conservation regrets an omission from the Summer 1998 issue. The blackand-white photograph of the chandelier on the cover was courtesy of the Winterthur Museum in Delaware. The staff wishes to thank and acknowledge the Winterthur Museum registrar for granting permission to the Journal to reprint the photograph.

#### GRANT ANNOUNCEMENTS, continued from page 13

The University of Delaware has been awarded a grant of \$360,000 from the Andrew W. Mellon foundation to establish a series of workshops in photographic conservation. The first workshop, "Pictorialist Processes of the Photo-Session," scheduled for June 21-25 will be held at the Conservation Center, Institute of Fine Arts, New York University and the Metropolitan Museum of Art. The workshop focuses on the recreation of platinum/palladium, gum dichromate, and carbon printing techniques under the guidance of Lois Conner and Todd Matus.

#### Funding Deadline

International Partnerships Among Museums (IPAM): The Millennium Cycle. Application deadline is March 5. For guidelines and application forms, contact American Association of Museums, Department of International Programs, 1575 Eye St., NW, 4th Floor, Washington, DC 20005; (202) 289-1818; international@aam.us.org ◆

### **News from Affiliate Organizations**

#### **ICOM**

ICOM's 18th general conference, "Museums and Cultural Diversity—Ancient Cultures, New Worlds," was held in Melbourne, Australia, from October 10 to 17, 1998, with the election of the 1998–2001 ICOM Executive Council. Jacques Perot (France), director of the Musées Nationaux des Châteaux de Compiègne et de Blérancourt, was elected president of ICOM. Newly elected council members are vice-presidents Yani Herreman (Mexico) and Bernice Murphy (Australia); treasurer Piet Pouw (Netherlands); members Lucía Astudillo (Ecuador), Michel Coté (Canada), Mónica Garrido (Argentina), Martin Schärer (Switzerland), and Shaje'a Tshiluila (Democratic Republic of the Congo). Allisandra Cummins, director of the Barbados Museum and Historical Society, was elected chair of the Advisory Committee (ex-officio member of the Executive Council). The Advisory Committee brings together representatives from ICOM's national and international committees and from its international organizations.

#### New Assistant Director at NEDCC

Mark Towner has been appointed assistant director following the retirement of Jim Keneklis, who had held the position since 1991. Mr. Towner served as the director of project art at the University of Iowa Hospitals and Clinics in Iowa City, Iowa. He has previous management experience at the Davenport Museum of Art, Davenport, Iowa, the American Craft Museum in New York, and the archives at the Metropolitan Museum of Art. ◆

#### Correction

The fax number that is listed in the AIC Directory for Nancy Pollak is incorrect. She does not have a fax number.

# Conference Reports

Uncovering the Past: New Research on Historic Upholstery, 1600–1850 • October 16–17, 1998, New York, New York

Geoffery Beard, a leading authority on English interiors and decorative arts craftsmanship, opened this two-day seminar on historic upholstery of the 17th, 18th, and 19th centuries by noting that there has not been a major presentation of specialist lectures on this topic since the two landmark conferences: the Boston Upholstery Conference in 1979 and the Williamsburg Upholstery Symposium in 1990. In celebration of Dr. Beard's latest book, *Upholsteres and Interior Furnishing in England*: 1530–1840, the Bard Graduate Center for Studies in the Decorative Arts organized an ambitious roster of 23 international speakers to share new insights into the upholstered interior, upholstery craft, and upholstery conservation.

The considerable effort by the Bard Center was led by Derek E. Ostergard, the associate director, and was aided by the generous support of the conference sponsors: Brunschwig & Fils, Scalamandre, Schumacher, and the National Antique and Art Dealers Association of America, Inc. The group of approximately 130 attendees from Europe and the United States gathered in the auditorium of the Abigail Adams Smith Museum on New York's Upper East Side.

In the morning of October 16th, three presentations described interiors and furnishings designed for royalty. Tessa Murdoch of the Victoria and Albert Museum, London, began with detailed accounts of the state beds from Boughton House and Melville House. Annabel Westman, an independent specialist from Middlesex, England, then described the king's innermost chamber, the Great Closet at Hampton Court in 1700. Maureen Cassidy-Geiger, curator of the Arnhold Collection, concluded with a talk describing 18th-century bed hangings from the Palace of Victor the Strong. The curtains were interwoven with tropical bird plumage, making them appear as painted scenes rendered in rare bird feathers.

An interesting and useful talk by Anne Kraatz, a textile historian based in Paris, helped to correlate French upholstery materials, particularly silk damasks, with prices paid for other objects of commerce during the period 1715–1815. Brian Considine of the Getty then provided detailed illustration of the impressive reconstruction and dressing of a French Lit à la Polonaise, showing detailed evidence that influenced the restorations of the bed as well as the minimally intrusive approach used for fixing the upholstery textiles.

Three material-specific presentations followed. A history of gilt leather as an upholstery covering was given by Eloy F. Koldeweij, an independent curator from Amsterdam, while Guy Evans of Guy Evans Ltd., London, presented a detailed account of 18th- and 19th-century worsted fabrics used in the United States and England. Valerie Davies, conservator at Textile Conservation Studios, Surrey, England, presented a close look at a pair of close stools circa 1660 and their stabilization using a minimalist approach.

Kathryn Gill, of the Textile Conservation Centre, Surrey,

England, spoke on a technical examination of close-fitting removable covers made for gilded chair frames at Sir Robert Walpole's Houghton Hall, a rare insight into original examples of tied and eyelet-held "slip covers." Wendy Cooper and Mark Anderson, both of Winterthur Museum, capitalized on curator-conservator collaboration to speak about 18th-century American Moravian easy chairs. The day finished with a fascinating overview of the fastidious and often lavish work of the carriage trimmer by Merri Ferrell of The Museums at Stony Brook.

Day two commenced with Winterthur textile conservator Joy Gardiner speaking on the major treatment and subsequent display of a set of 18th-century needlework chair covers. Frances Collard, Victoria and Albert curator, illustrated the varied approach to protecting upholstery through housekeeping practices in England circa 1800–40. Hans Ottomyer, director of the Kassel Museum, Kassel, Germany, illustrated the rich furnishings of the royal residence in Munich, 1808–40, and cited surviving upholstery pieces from the palace. Eva B. Ottillinger, curator at the Museen des Mobiliendepots in Vienna, discussed Friedrich Stoger, court upholsterer.

The next sequence of lectures addressed widely varied seating furniture and the upholstery structures that covered them. Viennese curator Christian Witt-Dorring inspired the audience with an amazing display of upholstery reconstructions applied to Biedermeier furniture from Vienna, 1800–50. Mary Schoesser, independent consultant, Surrey, England, invited the audience to speculate on the production of complementary textile border and central motif patterns printed on a single piece of cloth, "A Disposition," during the period 1780–1830. David Conradsen of the Saint Louis Art Museum related his research on the seating furniture of the Hancock Brothers' firm in Boston and their early use of spring upholstery. Mats Grennfalk of the Hantverk-scentrum in Fagersanna, Sweden, presented several unusual details found on Swedish upholstered chairs of the 18th century.

The final talks focused on conservation and documentation with Nancy Britton of the Metropolitan Museum of Art presenting the definitive record on the details of Herter brothers furniture, 1851–1890. Jeni Sandberg, curator at Boscobel, revealed the extensive production of Ernest Lo Nano, the New York upholsterer responsible for much of the upholstery in museums and the high-end collector during the mid-20th century. The closing paper by Betsy Lahikainen, of Lahikainen & Associates, stressed the need to approach upholstery and upholstered furniture with respect and caution. Lahikainen recommended many of the minimally intrusive options now available in our field.

For those involved with historic upholstery or the challenging art of reproducing period techniques, this conference was not to be missed. The Bard Graduate Center is currently inquiring about the possibility of publishing the papers, which would constitute valuable resources for the field. The Bard deserves hearty congratulations for organizing and presenting this important conference.

—Mark Anderson, Conservator of Upholstered Furniture, Winterthur Museum, Winterthur, DE 19735; (302) 888-4795 The Museums at Stony Brook Carriage Care and Preservation Symposium • November 7–8, 1998, Stony Brook, New York

On November 7–8, 1998, The Museums at Stony Brook (The Museums) held the second Carriage Care and Preservation Symposium. This program was partially funded through a grant from the National Center for Preservation Technology and Training. Gloria Austin and Laurie Landeau made additional contributions. This program was designed as an opportunity to promote conservation to an audience that is unfamiliar with and to examine conservation choices for horse-drawn vehicles.

The program opened with a slide lecture by Merri Ferrell, curator of the Carriage Collection at The Museums, entitled "Why We Conserve Horse-Drawn Vehicles." Drawing from successful treatments, design, and fabrication details, documentation as well as examples of the results of misinformed or careless restorations, Ferrell emphasized the importance of preserving authentic and historical details that are critical to understanding and interpreting these artifacts.

The following lectures addressed case studies of conservation treatments of sleighs ranging from the 18th to early 20th centuries. Brian Howard, objects conservator at the Commonwealth Conservation Center in Harrisburg, Pennsylvania, and in private practice as Brian Howard and Associates, spoke on his treatment of two early painted sleighs from The Museums' collection that were extensively ornamented and signed by the artists. He concluded with his treatment of an 18th-century sculptural sleigh shaped like a lion, also from The Museums' collection, that required structural as well as surface work. Sue Warren, objects conservator at the National Museum of Science and Technology in Ottawa, Ontario, presented the next case study. Warren discussed a cutter from 1908 made by Leon d'Amours that had corroded nickel railings and a faux burled wood finish accented by striping and sprays of flowers. Although a common type of Canadian cutter, this piece was extensively decorated and benefited substantially from conservation treatment. She was followed by Valerie Reich-Hunt, objects conservator and carriage curator at the Shelburne Museum in Shelburne, Vermont, who discussed the complex treatment of a sleigh that featured the use of painted plaid on panels with additional decoration combining decals (chromolithographic transfer ornaments prevalent from 1870 to 1900) and striping. Reich-Hunt also discussed reforming disfigured patent leather on the sleigh dash and fenders. These presentations were extremely beneficial to the general audience as they demonstrated how preservation conveys artifactual variety. With the range of finishes revealed by conservation, the singular image of the red sleigh on the lawn was certainly challenged.

Afternoon sessions were conducted in the galleries. After a brief slide presentation on paint analysis, James Martin, conservator at the Williamstown Art Conservation Center, continued his presentation in the European Vehicle Gallery with a discussion of analyses he has performed on conserved vehicles in The Museums' collection. Brian Howard demonstrated the consolidations of tenting and fragile paint on an 1820 pleasure wagon in the Pre-Industrial Carriages Gallery. In the Coachman-Driven Vehicle Gallery, Valerie Reich-Hunt demonstrated the reformation of alligatored and disfigured patent leather on the dash of the summer brougham that belonged to Alfred Gwynne Vanderbilt. Sue Warren presented options for treating plated and oxidized metal in front of a 13-foot-high, silver-plated parade

hose wagon using rusted harness hooks for her demonstration. Using four coaches in the Pleasure Driving Vehicle Galler. Merri Ferrell spoke about cleaning and maintaining carriages and evaluating their condition.

The following day, William Lull, conservation environmental specialist and principal of Garrison & Lull, Princeton Junction, New Jersey, spoke on practical approaches to achieving a conservation environment. Lull is one of the key consultants to The Museums' carriage storage renovation project, funded by a grant from the National Endowment for the Humanities (NEH), Division of Preservation and Access. He discussed the process of evaluating existing conditions in storage facilities, how they affected the collection, and effective ways to ameliorate worrisome conditions. Lull discussed lighting, vertical handling, humidistatically controlled ventilation systems, filtration, and interior finish as primary improvements to the sheds. Jonathan Taggart, objects conservator, Astoria, Oregon, and consulting conservator for the NEH carriage storage project, spoke about collections management and longterm preservation as critical to conservation.

The following sessions addressed specific materials found in carriages. Nancy Britton, textile conservator at the Metropolitan Museum of Art in New York, addressed the conservation of upholstery. Sue Warren spoke about conserving floor cloth. Brian Howard continued this session with the conservation of leather, using chairs as his model. He was followed by Valerie Reich-Hunt, whose presentation on the treatment of patent leather precipitated a lively discussion.

The afternoon session was devoted to a tour of the improved storage facilities with comments offered by William Lull, Jonathan Taggart, and Merri Ferrell. Participants returned to discuss slides of vehicles in their personal or museum collections.

This symposium drew a broad audience, including Christopher Augerson, conservator at Versailles; James Engleberg, conservator from Historic Sites in Alberta, Canada; and three conservators from the National Trust of England (Patricia Stout, Nicola Gentle, and Christopher Calnan), as well as museum curators and collections from all over North America. To maximize the outreach component, additional material from NEH, NCPTT, AIC, Conservation Supplies, and other organizations were available for participants. The Museums also produced a resource book containing articles on conserving carriages, environmental standards, and advocacy for preservation. The symposium was videotaped. Tapes will be available following final editing and production.

Conservation treatment for vehicles is a departure from the more intrusive practice of restoration. (As practiced on carriages, restoration means replacing original, historic materials with modern equivalents.) Vehicles are usually restored, often by their owners or amateur restorers, using modern and often inappropriate materials. The silhouettes are saved, but the intricate details that reveal the skills and techniques of the various craftsmen and mechanics who fabricated wagons, carriages, and sleighs are lost, as are integral parts of their history or aesthetic appeal. Because of their functional obsolescence and cultural misinterpretation, standards for the care and preservation for horse-drawn vehicles have been based primarily on their use—that is, to be driven. Positing carriages in a functional context identical to automobiles disregards the materials of these objects. In form and physical structure, they have more in common with decorative arts than with motorized forms of transportation.

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#### CONFERENCE REPORTS, continued from page 17

The majority of vehicles in The Museums' collection are in original condition. Since the inception of the collection in 1949, a respect for the aesthetic and antiquarian quality of the collection has been in place. Since 1983, The Museums has stabilized or fully conserved more than 25 vehicles in the collection. Information on the successful conservation treatment of these vehicles has been shared with other institutions and organizations through lectures, seminars, and publications targeted for the broadest audience to encourage the conservation and preservation of transportation artifacts. The Museums at Stony Brook is committed to collections care, conservation, preservation, and creating optimum conservation environments for all of its collections. To this end, The Museums has invested significantly in conservation, security, and environmental improvements for storage and exhibition spaces for its collections and has shared the results of these efforts with the broadest possible audience. •

—Merri Ferrell, The Museums at Stony Brook, Stony Brook, NY 11790; (516) 751-0066 ext. 222

#### CONSERVATION CENTER

ART AND ARCHITECTURE SURVEY, RESEARCH, EXAMINATION, PLANNING, RESTORATION

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PUBLIC ART AND MONUMENTS DESIGN REVIEW, RESTORATION, MAINTENANCE

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NYConsnCtr@aol.com

### **People**

Eric Alstrom has joined the Preservation Services unit of the Dartmouth College Library as collections conservator. He was formerly the collections conservator of Ohio University at Athens, and he has also worked with James Craven & Associates, Bessenberg Bindery, and Bentley Historical Library Conservation Lab as a conservator. His library degree is from the University of Michigan. Eric may be contacted at Preservation Services, Baker Library, Dartmouth College, Hanover, NH 03755; (603) 646-1452; eric:alstrom@darmouth.edu

Dr. Vicki Cassman is a visiting assistant professor at the University of Nevada in the Department of Anthropology and Ethnic Studies, teaching anthropology and historic preservation. She may be reached at Las Vegas, NV 89154-5012: Cr. Las Vegas, NV 89119; Cr. Las Vegas,

Gillian Cook has joined the staff of the Phillips Collection in Washington, D.C., for a one-year advanced internship in conservation. This award was funded by the Samuel H. Kress Foundation and the Phillips Contemporaries. Ms. Cook recently completed a master's degree in the conservation of fine arts at the University of Northumbria and will complete her training by treating 20th-century American paintings from the permanent collection.

Susan K. Filter is now at the Paper Conservation Studio, L., San Francisco, CA 19123; fax:

Dare Hartwell, Corcoran Gallery of Art conservator and author of The Salon Doré, published by the Corcoran Gallery, was featured in a Washington Post article. Dare is also president of the Washington Conservation Guild. The Salon Doré was an elegant room of finely decorated panels built in ca. 1770 in Paris by the Count d'Orsay. One hundred years after the French Revolution, the panels were sold to William A. Clark, a senator and industrialist from Montana, who installed the room in his New York townhouse. After his death, the panels were left to the Corcoran, which reinstalled the panels in the museum and opened the room to visitors in 1928.

Pamela Kirschner, a graduate student in the Winterthur Conservation Program, is a recipient of a Samuel H. Kress Foundation Fellowship. Ms. Kirschner is currently completing a third-year internship with the New York State Office of Parks, Recreation and Historic Preservation at the Peebles Island Resource Center. Her internship will be in the Furniture Conservation Lab at Peebles Island and focus on the treatment of Frank Lloyd Wright-designed furniture for the Darwin Martin House in Buffalo, New York.

Sarah Stauderman, M.A., C.A.C., has joined the staff of VidiPax as a representative for archival management consultation in the Washington, D.C., area. She was a former Fellow of Archives Conservation at the Smithsonian Center for Materials Research and Education (SCMRE) and completed her conservation training at Buffalo State College in 1997. She may be reached in New York at (212) 563-1999 ext. 113; or in Washington, D.C., at (202) 546-2453.

Dr. Thomas H. Taylor Jr. recently received the Harley J. McKee Award and was inducted into the APT College of Fellows. The Harley J. McKee award, which recognizes outstanding contributions to the field of preservation technology, is APT's most prestigious honor. The award was first given to Lee Nelson in 1985. Since then it has been given to an APT member each year. The College of Fellows consists of seven active members: the founding members who are still active in historic preservation and four new inductees. Fellows are inducted into the college based on their contribution to the field of preservation technology and to APT. •

#### Dear Colleagues Not-Yet-Met,

Thank you for all your communications honoring my 90th birthday. In itself, that was no more than a happenstance. Your good wishes and expressions of appreciation for our mutual concerns made the occasion special for me. No profession can attain its deserved maturity without a unified continuum of effort—an effort to endow its image with optimum values. It isn't an easy goal to reach but it surely is worthwhile.

Gratefully, Caroline K. Keck 1998

### Worth Noting

#### NEDCC Awarded National Leadership Grants from IMLS

The Northeast Document Conservation Center (NEDCC) has been awarded a National Leadership Grant of \$82,300 from the Institute of Museum and Library Services (IMLS). NEDCC's award will support the production of a handbook on managing digital projects. The handbook will be published as an updateable notebook and as an Internet resource. It will serve as a primer on digitization for museums, libraries, archives, and other collections holding institutions. Following the project management process, the manual will include chapters on planning, writing funding proposals, selection of materials, copyright issues, costing, technical specifications, working with outside vendors, quality control, resources, and models.

# Buffalo Cooperstown Alumni Union

A new club, the Buffalo Cooperstown Alumni Union (BCAU), recently formed to unite the alumni of the Cooperstown and Buffalo Conservation programs.

Membership is open to interested parties, and dues are tax deductible; BCAU will issue tax letters upon receipt of the donations. Members will be invited to a fundraising event at the AIC Annual Meeting in St. Louis. BCAU is also assembling an online distribution list. Any assistance in regard to Internet services would be appreciated. For more information, contact Beverly Perkins, 37224 Huckaby Lane, Murriota. CA 925 perceived.

#### Funding for Site Conservation Program at Mesa Verde

The Architectural Conservation Laboratory of the Graduate Program in Historic Preservation at the University of Pennsylvania and the National Park Service have received an American Express Award of \$32,000 through the World Monuments Watch, a program of the World Monuments Fund, to continue research and fieldwork for the development and implementation of a conservation program for the architectural surface finishes at Mesa Verde National Park. Under the direction of Professor Frank Matero since 1994, research will continue on field and digital documentation of masonry and surface finish conditions, environmental monitoring, and conservation treatments for earthen materials.

#### Revision of AASLH Directory of Historical Organizations

The American Association for State and Local History received a two-year grant totaling \$20,000 to support the 15th edition of its Directory of Historical Organizations in the United States and Canada. The revision will include a CD-ROM version, and searchable categories for type of organization, location, programs/departments, and collections.

#### University of Pennsylvania and the Aga Khan Trust for Culture Plan for Historic Cairo

The Architectural Conservation
Laboratory of the Graduate Program in
Historic Preservation at the University of
Pennsylvania has joined the Aga Khan
Trust for Culture to implement an integrated program of physical rehabilitation
and economic revitalization in the ALDarb Al-Ahmar district of Cairo. The project is being developed by AKTC's
Historic Cities Support Programme under
the direction of Dr. Stefano Bianca, and
project consultant Francesco Siravo.

#### Winterthur Receives Grant

The Henry Luce Foundation has awarded a two-year grant of \$150,000 to Winterthur Museum, Garden & Library to catalog and place online the library's Decorative Arts Photographic Collection (DAPC) and the Photographic Index of American Art and Design (PIAAD) and to support field photography for collection development. The Winterthur Library will include DAPC and PIAAD records in its online public access catalog, called

WinterCat, and the international database of the Research Libraries Information Network.

#### Exchange Program Visits Matanzas Provincial Archives

Under the guidance of Jeanne Drewes, students in the Johns Hopkins Cuba Exchange Program will rewrap documents in the Matanzas Provincial Archives. The exchange program, currently in its 20th year, provides an opportunity for undergraduate students to study Cuba during the January intersession. The student work project is the first of its kind for the exchange program and will provide valuable protection for these unique documents. Drewes visited the Matanzas Provincial Archives in May 1988 when the exchange program funded her trip to present a paper at an International Conference on the Preservation of Paper and Photographs at the National Archives in Havana.

Drewes, head of the Hopkins Preservation Department of the Milton S. Eisenhower Library, is organizing another trip in the spring to provide training for technicians in the repair of paper and books. Donations of supplies for the repair workshop are being delivered to Cuba in conjunction with another shipment of donations for natural history museums. Mike Smith, director of the Cuban-U.S. Scientific Exchange Program at the Center for Marine Conservation, organized the funding for the transport of these donations. For more information and updates on this project, visit http://milton.mse.jhu.edu.8001/library/p res/jeanne.htm

#### Museums Awarded

Hillary Rodham Clinton recently awarded the National Award for Museum Service to the Belknap Mill Society, Lanconia, New Hampshire; the Henry Ford Museum & Greenfield Village, Dearborn, Michigan; and the New Jersey Historical Society, Newark, New Jersey. The Institute of Museum and Library Services (IMLS), which sponsors the award, evaluates each museum's core

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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. But be sure to reserve the dates now!

# It's a meeting you can't <u>afford</u> 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!!!

### Recent Publications

Mount-Making for Museum Objects, by Robert Barclay, André Bergeron, and Carole Dignard. This book stresses the importance of support for objects when on display or in storage. It has a full discussion on issues to consider when designing a mount and various types of materials suitable for mounts, including base materials, padding and finishing materials, and adhesives and fasteners. It presents 16 examples of different types of objects and how display mounts were made for them. Each entry includes a short description of the object, display requirements, materials and equipment necessary as well as the procedure for making the mount. Line drawings and photographs clearly illustrate these descriptions. 1998. Softcover. 57 pages. C\$42. Available from Publications Sales, Canadian Conservation Institute, 1030 Innes Rd., Ottawa, Ontario K1A 0M5, Canada.

Constantino Brumidi: Artist of the Capitol, edited by Barbara A. Wolanin. This book, prepared in celebration of the bicentennial of the U.S. Capitol, gives an overview of the painter of the murals in the Capitol between 1855 and 1880. It includes a discussion of his training and work in Rome, descriptions of his techniques, and a list of his known works. Much of the new information presented in this volume has resulted from the ongoing conservation work that has allowed scholars to see Brumidi's original work free of grime and overpaint for the first time. The book also provides information about other painters who worked in the Capitol. It is richly illustrated with color and black-and-white photographs. 1998. Softcover. 254 pages. Available from the Government Printing Office, the Senate Gift Shop, and the United States Capitol Historical Society.

The Book of American Windsor Furniture: Styles and Technologies, by John Kassay. This is an elegant and informative guide to the Windsor style. It documents all the features and styles of this furniture with narrative descriptions complemented with photographs, detailed drawings, and a list of measured parts for each piece discussed. Lavishly illustrated. Bibliography. 1998. Hardcover. 195 pages. \$49.95. Published by the University of Massachusetts Press, Amherst, MA 01004.

First Aid for Underwater Finds, by Wendy Robinson. This book is an updated and expanded version of First Aid for Marine Finds, which Robinson published in 1981. It is a response to the need for immediate and practical advice on the preservation of finds from marine sites. Written for the non-specialist, it is based on the premise that the least interference with artifacts is the best approach. Therefore the first-aid techniques discussed are passive in nature. 1998. Softcover. 128 pages. £16.50 (about \$30). Published jointly by Archetype Publications, 6 Fitzroy Square, London W1P 6DX; England; +44 171 380 0800; fax: +44-171-380-0500; and Nautical Archaeology Society, c/o 19 College Rd., HM Naval Base, Portsmouth PO1 3LJ, England; +44 170 581 8419.

Identification of Vegetable Fibres, by Dorothy Catling and John Grayson. This book is an unabridged republication of the work of the same title by the same authors first published in 1982. It presents reliable characteristics by which nine vegetable fibers can be identified. The fibers covered are flax, hemp, sunn hemp, ramie, jute, kenaf, roselle, sisal, and abaca. Numerous clear drawings and microphotographs illustrate the characteristics of these fibers. 1998. Hardcover. 89 pages. £24.50 (about \$40). Published by Archetype Publications, 6 Fitzroy Square, London W1P 6DX; England; +44 171 380 0800; fax: +44 171 380 0500; www.archetype.co.uk ◆

-Catherine Sease, Head of Conservation and Collections Management, Field Museum

# \*\* Specialty Groups \*\*



 $\mathbf{F}$ INAL CALL FOR PAPERS: The final call for papers for the 1999 Annual AIC Meeting has been sent out and Joe Opperman should have all abstracts

(phillisaoppermann@iname.com). If any students have papers or short presentations and have not submit-ARCHITECTURE ted their abstracts, contact Joe to see if there is a time slot left.

1999 ANNUAL MEETING: The ASG is dedicating one portion of its session to "Conservation Projects Revisited." The intent of this session is to reevaluate past projects, examining conservation approaches and solutions. This promises to be a wonderful session and a great learning experience.

1998 APT ANNUAL MEETING IN WILLIAMSBURG: The 1998 APT Annual Meeting was a rousing success. Congratulations to all who put it together and who attended. There were two training courses (Early Building Technology of the Chesapeake and Coatings for Architectural Surfaces) and one museum symposium on lighting, which was cosponsored by AIC, at the start of the conference. All presentations were well planned and executed. Mary Jablonski attended the Coatings for Architectural Surfaces course and thought it was excellent.

The major complaint heard at the conference was there was too much to do. People were so busy attending sessions that they could not avail themselves of their free passes to Williamsburg as much as they wanted. The new technology sessions were very heavily attended, and there were plenty of standing-room-only sessions.

Anyone wishing to comment on the contents of this column or to contribute to future columns can contact me-Mary

-Mary Jablonski, ASG Secretary/Treasurer



BOOKANDPAPER

1999 ANNUAL MEETING:
The BPG program for the 1999 St. Louis meeting has been scheduled for Friday and Saturday, June 11 and 12. The first day consists of a joint session on albums and scrapbooks organized in collaboration with the Photographic Materials Group. The eight papers submitted by photograph and book

conservators represent a collaborative effort by colleagues who have worked to share their respective expertise in preserving these items. Demonstration tables will be set up for the speakers to elaborate on techniques they have developed for the conservation of album structures and photographs commonly mounted in albums. Twelve papers on a wide range of topics of interest to our specialty have been selected for the day-long session on Saturday. There is no particular theme for this portion of the program. The Archives Discussion Group will meet again for an

informal dialogue regarding dry surface cleaning with special emphasis on mold removal. Health and safety issues will be addressed in this context. For further information about this session, please contact Kathy Ludwig at

The Library Collections Conservation Discussion Group will meet this year in St. Louis, probably for an evening session. Details be announced in the March issue of AIC News. The BPG reception will be held on Saturday evening. Jane Klinger, assistant program chair, is planning this event with assistance from BPG members in the St. Louis area. A Friday luncheon and the evening reception on Saturday will be shared with the Photographic Materials Group. A breakfast business meeting is scheduled for Saturday morning

OTHER NEWS: I will be joining the BPG Publications Committee at its midyear meeting this month in Washington, D.C. I will also attend the AIC Internal Advisory Group Meeting, to which the chairs of all of the specialty groups are invited. In my next newsletter column, I will report some of the issues discussed during these two meetings. Finally, I would like to thank all the past and present board members who contributed to the very informative mailing that was sent out last fall to the BPG membership. We will do another mailing in the spring to update you on the latest work of the BPG Publications Committee and to get your vote for the next set of nominees to the board. If you already have someone in mind whom you would like to nominate for assistant chair, secretary/treasurer, or assistant program chair please contact any member of the Nominating Committee with the names of talented individuals who might be willing to serve. Our Nominating Committee consists of past BPG chair Mary Lynn Ritzenthaler, ext. 5; Nancy Ash, Faith Zieske, and Shannon Zachary,

-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



**ALL FOR NOMINATIONS:** Nominations are being taken for the following board positions: vice-chair (two-year term responsible for organizing the CIPP portion of AIC Annual Meeting the first year and becomes chair the second year); treasurer (two-year term responsible for overseeing CONSERVATORS IN PRIVATE PRACTICE budget); director (two-year term with various duties); Nominating

Committee (three-year term acting as committee chair). To nominate someone you feel would make a positive contribution to CIPP, or to volunteer to run for an office yourself, please contact a Nominating Committee member: Meg Leow Craft, Marilyn Kemp Weidner, or Karen Yager.

WE'RE ON THE WEB!: CIPP information is now available on the AIC Web site under Conservation Specialties (http://palimpsest.stanford.edu/aic/). Here you will find our Rules of Order, Publication and Membership Information, summary of ongoing projects, and other information.

VOLUNTEERS STILL NEEDED: We still need members willing to serve on our committees (refer to November *AIC News*). Contact Nancy to discuss volunteering.

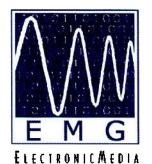
RECOGNITION OF INDEPENDENT CONSULTANTS WITHIN MUSEUM ORGANIZATIONS: In the past, professionals working within the museum field, but not affiliated with a nonprofit institution, could not vote or hold office in most national and regional museum organizations. In October at the annual meeting in Burlington, Vermont, the Board of the New England Museum Association (NEMA) announced that museum consultants in private practice can now vote and hold an office on the NEMA Board and on affiliated professional groups. This change affects many areas of expertise including administration, strategic planning, development, curation, education, information technology, exhibition design and research, and conservation among others.

Independent professionals who have been in private practice for many years and who have no formal institutional affiliation urged this change. They are experienced within their fields, motivated, and desire to be viewed by professional associations as engaged, contributing members. As part of the organizational efforts to bring their concerns to the boards of regional and national associations, they have initially looked to CIPP for its successful relationship to AIC. They hope to work with us further to raise issues in common and to collaborate on ways to support our individual memberships as well as receive recognition with the larger, national American Association of Museums (AAM).

At the same meeting, a group of 28 independent museum professionals petitioned NEMA for the formation of their own professional affinity group (PAG) to be called independent museum professionals (IMP). The petition is on the December NEMA agenda. In anticipation of approval, the March issue of NEMA News will be dedicated to this new PAG. Numerous topics have been compiled for this issue to raise awareness of the valuable and cost-effective contributions independent museum professionals offer the museum field as a whole. This issue promises to be of interest for CIPP members.

Along with the recognition of IMP/PAG at NEMA, a number of independent museum professionals have requested that dialogue reopen with AAM to consider a new category of membership for consultants. At the last meeting of the AAM Board, Rick West, the current chair, asked that the ad hoc committee be reformed for purposes of studying the issues outstanding between the AAM and its IMP community. Topics put forward for discussion by the ad hoc committee include definition of consultants, dues structure, internal practices, representation, professional attitude, conflict of interest and unfair advantage, participation in AAM, and marketing and programming. Should you have questions concerning this petition, contact Alex O'Donnell at (1907) 1907.

—Nancu Davis, CIPP Chair, 9421 Steeple Court, Laurel, MD



BECOME A MEMBER OF EMG: As mentioned in the November 1998 column, the Electronic Media Group (EMG) was formally recognized as a specialty group by the AIC Board last summer. The board was responding to EMG's application, which included a petition endorsing the mission of the EMG signed by most of the more than 200 attendees at the EMG

session held during the AIC Annual Meeting in June 1998. As evidenced by the meeting attendance and response to the petition, there is clearly strong interest and support for the EMG among the AIC membership. The recent AIC annual membership mailing will have produced a list of "founding" members. If you have not yet responded to the AIC membership mailing or missed signing up for the EMG, I encourage you to take a look at the EMG mission and goals posted on the web site (see below for the address) and consider joining the group.

EMG ON THE WWW: The Electronic Media Group site is currently located at http://bosartconserv.com/emg. The site contains important information on the mission of the EMG, a resources page of e-media preservation sites on the web (prepared in large part by Walter Henry), and information on EMG special projects such as the Imaging Roundtable. The site also contains speaker abstracts for EMG's previous two meetings. The purpose of this site is to provide up-to-date information on EMG activities and a base for gathering current information on e-media preservation. I encourage the AIC membership to become familiar with the site and its resources. Keep in mind the site is painless to update, so ideas for additional content are absolutely welcome.

BYLAWS: The EMG session scheduled during the 1999 AIC Annual Meeting in St. Louis will be the first EMG meeting under its new status as a specialty group. As such, I am reserving plenty of time for a business meeting. The major agenda item for the business meeting will be adoption of bylaws. In the months prior to the meeting (and possibly as of the publication of this column), I will post a draft of bylaws on the EMG web site for commentary.

EMG members can expect an e-mail from me alerting them to this initial posting. The initial draft of the bylaws will be based on the bylaws of other specialty groups. As I begin this process, I encourage anyone willing oversee the drafting procedure to let me know. I would be particularly grateful if those with experience in this can suggest content that is a "must" and content to avoid. •

—Paul Messier, EMG Interim 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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OSG-L CONTROVERSY: The hot topic in OSG circles since the last newsletter has been the restriction of the OSG Internet discussion list to OSG and WAG members. Many e-mail messages were posted to the OSG list and to the Cons Dist List as a result of the restriction of access. Dave Harvey, the OSG list webmaster, has written a summary note and explanation that has been

posted on the OSG list and the Cons Dist List. For those of you without access or who have missed these messages, here is the main part of his original message.

... When the Objects Specialty Group (OSG) Internet discussion list was planned and implemented last year it was decided that participation in the list, namely the ability to post queries and responses, would be limited to the members of OSG who chose to join. It was felt that if the OSG list was opened to everyone that the discussion would become generalized and would duplicate what the Cons Dist List was structured to do. At last year's OSG business meeting we received a request from the Wooden Artifacts Group (WAG) to join the OSG List. This was discussed, a motion was made, and . . . approved. Active participation in the OSG list is restricted to the members of OSG and WAG who wish to join. This is the current policy. There have been a number of occasions where OSG members have placed postings on the OSG List for our colleagues who are not members—and we are quite happy to do so.

This past summer, when it became apparent that the archives of past OSG-L discussions, were open to anyone on the Internet who could find the CoOL or AIC web site, a long debate ensued. Many OSG-L participants were surprised and quite concerned that their discussions were essentially open to the entire public. Some OSG-L participants felt that public access to the archives of past discussions was a nonissue. A vote was taken on OSG-L, and a majority of those responding voted to close access to the archives by passwords and the archives were recently closed to open access and kept open to the list members.

We did, however, take note of the fact that there are many colleagues who might wish to find information from our past discussions in the OSG-L archives. Our new policy has taken this into account. To put it simply: Anyone who wishes to access the OSG-L archives can do so by sending an e-mail message to the OSG webmaster stating the nature of your query. It is the query, and not membership in a professional organization or group, that will determine whether you are given access to the archives. In many instances there are other sites for information, such the AIC web site or CoOL, that might be better suited for a query.

The announcement that was posted on the Cons Dist List in regard to this new policy was intended to encourage those of you who are not members of the OSG or WAG to obtain access to the OSG-L archives by the new procedures. We also want to encourage anyone who wants to participate in the list to do so by joining either the OSG or WAG specialty groups of the AIC.

I hope that it is clearly understood that we are not keeping everyone out, as some of the recent postings on the Cons Dist List have suggested. We have formulated a structure for access to past discussions in the archives and will moderate access much in the same way that submissions to the Cons Dist List are screened and moderated.

The issue of what information we make available to the public at large should be a separate one from the information and exchanges between conservators in a specialty group. We will be grappling with precisely those issues in structuring the content of the OSG web site. It is very important to debate and think deeply about how you communicate to the public. The technical issues of a discussion on a professional Internet discussion list about using microwaves to kill mold on paper, for example, might be understood by conservators one way and could easily be understood by the public in an entirely different way. As conservators, we have to be mindful that while we have an inherent philosophical and ethical approach to art and artifacts that is quite natural to us, those considerations might be lacking in the minds of many others in the vast public arena. It is important to communicate to the public what they can to do to preserve their collections at home and when to call a conservator.

The larger issue of how to communicate conservation and preservation information to the public at large is a vital one. It would be a great issue to debate on the Cons Dist List and in other forums.

If you have any comments or thoughts about this issue, please feel free to contact Dave ( or any other OSG officer.

1999 ANNUAL MEETING: Emily Kaplan, OSG program chair, reports that the program for the 1999 OSG session, "On the Back Burner But Not Half-Baked," has elicited a diverse selection of submissions. Papers chosen will address issues that range from aspects of the corrosion of archaeological metals to packing systems as treatment for contemporary sculpture. There promises to be plenty of opportunity for discussion and topics of interest for all. A more detailed description of the program will appear in the March AIC News. Please contact Emily

) with any comments or thoughts about the program. We hope to see you all in St. Louis.

ADHESIVES, CONSOLIDANTS, AND COATINGS JAIC

ADHESIVES, CONSOLIDANTS, AND COATINGS JAIC ISSUE: Work on the special JAIC issue on adhesives, consolidants, and coatings is progressing. Please contact Ellen Pearlstein ( with comments or thoughts about the issue.

—Julie A. Reilly, OSG Chair, Ford Conservation Center, 1326 South 32nd St., Omaha, NE 68105; (402) 595-1171; fax: (402) 595-1178; grfcc@radiks.net



999 ANNUAL MEETING IN ST. LOUIS: The program for the PSG session is taking shape. Several interesting abstracts have been submitted on a wide range of topics. We hope to diversify the standard 20-minute talks with something old and something new. | N | | N G S Back by popular demand will be tips presented by Jim Bernstein and Steven Prins. In addition, we are

considering including three or four extended tips or mini-talks that will last between five and ten minutes each. If you have anything you would like to contribute, please contact Steve or Jim.

WORKSHOPS: The November AIC News mentioned several topics for possible workshops to be sponsored by AIC. The only response to the workshop ideas has comes from members of the Spanish group of IIC who have asked me for Professor Heiber's address so that they might arrange a workshop on tear repairs in Spain next year. Please contact me about workshop topics so that I will know whether this is worth pursuing.

VARNISHES AND SURFACE COATINGS: I would like to apologize for a non sequitur printed in this column in November. My technical note about the solubility of polyvinyl acetate (PVA) was meant to be printed in conjunction with a discussion about the solubility charts on pp. 193-94 of the Varnish and Surface Coatings chapter. I would like to suggest here that this column be used for further discussion of issues like this. Sarah Fisher and I were hoping that in making some of these comments public, we would elicit some productive dialogue among both the PSG members and the many other people who have purchased this first chapter of our catalog. Further comments concerning corrections to the catalog should be directed to Sarah Fisher as per the November column.

Your input and opinions are important! Any ideas on topics you would like to see addressed here are wanted. Also, if you would like to attend a workshop on a topic related to paintings, please contact me at the address below. (Please note the telephone number has changed.) •

—Robert Proctor, PSG Chair,

Houston, TX 77009;



OSTON 1999 WINTER MEET-DING: By now all PMG members should have received registration information. If you have not received yours, contact Monique Fisher, NEDCC, 100 Brickstone Sq., Andover, MA 01810; (978) 470-1010. Andrew Robb is still looking for a few contributions to the "tips" session. He can be reached at

PHOTOGRAPHIC MATERIALS

Arlington, VA 22201; . If you plan on staying at the Colonnade Hotel, don't forget to reserve your room by February 17. Rooms for PMG members will not be held after that date.

UPCOMING DRESDEN, GERMANY, MEETING: Take note

of the call for papers for this meeting in the Conferences, Courses, and Seminars column of AIC News. This meeting is being planned for the spring of 2000 and will focus on issues relating to the interests, techniques, and modes of utilizing photographs.

THE WORLD JOURNAL OF POST-FACTORY PHOTOGRA-PHY: This is a new publication devoted to alternative photography. Two issues have already been published and can be backordered. Issue 1 contains articles about Puyo and Demachy, gum printing, and sensitometry. Issue 2 has articles on Drtikol, Sabatier, more about gum printing, and the use of lith film. Both issues have an extensive list of sources and services. Subscriptions are \$24 for four issues (to appear in two years). Individual issues are \$6. Write to Post-Factory Press, 61 Morton St., New York, NY 10014; editor@post-factory.org •

 Gary Albright, PMG Chair, Northeast Document Conservation Center, 100 Brickstone Sq., Andover, MA 01810; (978) 470-1010; fax: (978) 475-6021; garya@nedcc.org

RESEARCH 1999 ANNUAL MEETING:
Plans are moving forward for the 1999 AIC Annual Meeting in St. Louis. RATS will be involved in three varied activities that should show the breadth and depth of our activities:

Research Panel: A panel discussion on research priorities and costs of sci-

ence initially planned for the RATS business meeting has been moved to the general session. The AIC Board decided in favor of this move considering the interest the broader AIC membership would have in this topic. The specifics of the panel are being worked out but should include representatives from institutions, and private analytical providers as well as a scientific representative from, outside the conservation community. Dr. Chandra Reedy will moderate the panel. Using the Research Priorities Report as a starting point, the panel will discuss and entertain questions on the effectiveness of the report, the prioritization of research in conservation, and, more related to the general session topic, the funding of conservation research.

At the request of the Textiles Specialty Group, RATS will sponsor a second, smaller panel that will discuss similar issues at the textiles meeting. It is hoped that this focused meeting will help disseminate information on RATS activities and capabilities to this group while addressing more specific issues. This may also form a model for future panels with other specialty groups.

ARCHAEOLOGICAL CONSERVATION PRESESSION: The AIC Board has asked the RATS group to sponsor a session on archaeological conservation. Several abstracts were solicited and received, and during the last board meeting a presession was approved for St. Louis 1999. The session will focus on archaeology in the United States and will take place on Tuesday of the AIC Annual Meeting week. The session should provide an excellent overview of archaeological projects and collaborations between the archaeological and conservation communities. The session also aims to provide examples from regions across the country. The session will be in a presentation format but will also include time for discussions. The session is open to conservators, of course, but will also aim to draw our colleagues in anthropology and archaeology. There is much to be done,

so please contact me should you be able to spare some time for any of the above planned activities!

CALL FOR NOMINEES: We're looking for a few good people! The RATS Nominating Committee is looking for nominations for the offices of vice-chair and secretary/treasurer. Because it has been a tradition to alternate the chair/vice-chair position between conservation scientists and conservators, we are hoping to find a talented and tireless conservator to become the vice-chair this time around.

The vice-chair is responsible for assisting the chair as needed and for organizing presentations for the RATS program at the AIC Annual Meeting. The vice-chair serves for one year and then will assume the position of chair the following year.

The secretary/treasurer maintains the written records for RATS, including minutes of all meetings, membership data, revenues and expenses, and correspondence. The secretary/treasurer serves for a term of two years.

RATS can continue to grow and prosper only through everyone's participation so please contact us and RAT on a friend! Contact either Dave Harvey, Dept. of Conservation, Colonial Williamsburg Foundation, PO Box 1776, Williamsburg, VA 23187-1776; (757) 220-7039; dharvey@cwf.org; or Terry Schaeffer, Conservation Center, Los Angeles Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036; (323) 857-6511; terrys@art.lacma.org. ◆

-Jeff Maish, RATS Chair (310) 440-7053; jmaish@getty.edu; Judith Bischoff, Vice-Chair; (304) 535-6146



PCOMING NOMINATIONS: Your membership and participation are important to TSG. This is the time to consider running for a TSG board position. This year (1999-2000), nominations are being received for vice-chair and for secretary. Please forward your nominations to one of the Nominating E X T I L E S Committee members (see below); job

descriptions are available from Cara Varnell or Vicki Cassman.

1999 ANNUAL MEETING: Over the past several months, you have been contacted and encouraged indirectly through this AIC News column, electronically, or directly by a phone call or e-mail from the TSG chair or other TSG board member, to submit an abstract to this year's AIC Annual Meeting in St. Louis. In early November, the TSG board members met in New York City to discuss the many abstracts received and to work out details for the TSG meeting. We hope you are planning to be there! The TSG business meeting in St. Louis would be held on Thursday June 10, from 5:00 to 7:00, but we await final confirmation. The TSG session will be held on Friday, June 11, from 8:30 a.m. to 5:30 p.m., with a dinner scheduled for either Thursday or Saturday evening. Approximately 10 presentations will provide current perspectives on preservation planning, conservation assessment, technical analysis and conservation treatment, and material deterioration studies. An afternoon panel session is also being considered and will be discussed in the March issue of AIC News. The TSG spring mailing will include information to assist in the preparation of the TSG meeting; look for it along with the nomination form and the minutes from last year's TSG business meeting. Students interested in attending the annual meeting are eligible to apply for support from the George Stout Fund; the deadline is February 1.

CNT MEETING: The XIIth annual meeting of Comite Nacional de Conservacion Textil (National Committee of Textile Conservation) took place in Cartagena, Chile, November 9-13, 1998. Dr. Rosa Fung, a Peruvian archaeologist, lectured on a comparative study of textile terminology in Spanish. Veronica Cereceda, a Chilean anthropologist, lectured on rescuing traditional weaving in the Jalq'a and Tarabuco communities in Bolivia. Carolina Araya, a Chilean chemist, lectured on the chemistry of fibers and materials used in conservation. Sixty people attended the meeting: committee members, conservators, archaeologists, textile researchers, students, and artists from Chile, Argentina, Peru, Colombia, Canada, and the United States. The XIIIth annual meeting is scheduled for November 1-5, 1999, in Arica, Chile.

CATALOGUE UPDATE: Responses to the Textile Catalogue table of contents are in; they will be collated and used to make revisions. Reviewers who haven't yet commented on the table of contents, but who wish to do so, should send a response as soon as possible. The New York Textile Conservation Group is working on the Consolidation chapter and has met three times thus far. As there is much more to do on the chapter, increased participation would be great. Contact Christine Giuntini if you can participate. The catalogue editors (Kathy Francis, Jane Merritt, Nancy Pollak, and Deborah Trupin) wish to encourage others who have expressed interest to start a chapter. If you would like to serve as a reviewer of catalogue chapters, please contact Jane Merritt at

EASTERN ANALYTICAL SYMPOSIUM: The Eastern Analytical Symposium was held in November 1998 in Somerset, New Jersey. Many excellent presentations of special interest to textile conservators were delivered in two different sessions: "Materials Analysis in the Conservation of Textiles," organized and chaired by Denyse Montegut, and "Analysis for Textile History and Conservation," organized and chaired by Mary Ballard. More than 20 textile conservators were present along with 20 or more other conservators, conservation students, and scienfists.

Current TSG board members: T. Rose Holdcraft, chair; Joy Gardiner, vice-chair; Christine Giuntini, treasurer; Kathleen Kiefer, secretary Current Nominating Committee members: Susan Heald . Cara Varnell

, and Vicki Cassman

If you have questions about information appearing in this column, please contact me. •

—T. Rose Holdcraft ,TSG Chair, Peabody Museum-Harvard University, 11 Divinity Ave., Cambridge, MA 02138; (617) 495-2487; work fax: (617) 495-7535, home fax: (781) 593-4416; tholdcr@f as.harvard.edu



WOODENARTIFACTS

ost of my columns have Msolicited members for contributions and I'm grateful that several have responded. Nancy Britten, Metropolitan Museum of Art, has written a front-page article on the artificial aging of conservation upholstery textiles for the WAG banner issue of AIC News and Patrick Edwards of San Diego is writing a

"Point of View" column. Mark Anderson, Winterthur Museum, has also contributed a conference review of the October Bard Graduate Center conference on upholstery (see page 16 of this issue). I think that these will all be stimulating contributions to the group. Please express to the authors, the AIC staff, or me any feedback that you might have.

The other encouraging response to an earlier column is the interest in a WAG-sponsored conference on clear finishes on decorative arts. This conference will "book end" with the recently published (hooray!) Painted Wood conference. Hugh Glover of Williamstown Art Conservation Center is starting the process of who, what, and where. He may be calling you to ask for your help on an organizing committee. By making the subject the decorative arts vs. wood alone, it is hoped that members of the Objects Group will become involved. For example, papers discussing coatings on metals or leathers neatly span the interests of both groups. If anyone has additional ideas, please let me know.

It looks like things are progressing for our program in St. Louis. Program chair Melissa Carr has received responses from several possible speakers. She is hoping to receive the necessary informa-

tion for the conference agenda publication. If you want to be a speaker please contact her as soon as possible. Also, if anyone has suggestions for our WAG dinner, please contact one or the other of us. Last year's exposure to local color at Stoney's crab house was so much fun, we would like to repeat it in St. Louis. What is local color for St. Louis? Come and we will all find out!

POSTPRINTS: Jenny Baker and Christine Thomson are putting together the next Postprints. If you haven't already submitted your contribution, please do so. The deadline is fast approaching.

NOMINATIONS: Finally, what would a WAG column be without one more solicitation? Melissa Carr, program chair, and I are the ad hoc Nomination Committee for the group, and it is vital that we receive nominations or volunteers for next year's program chair. It really is an interesting job and I am encouraging anyone who is even slightly attracted to speak up. Or if you know of someone who might be secretly hoping to be nominated, let me know. We cannot be a group without officers and this is the time to get our nominations together.

—David Bayne, WAG Chair, Furniture Conservator, Peebles Island Resource Center; (518) 237-8643 ext. 244; fax: (518) 235-4248

# Conferences, Courses, and Seminars

### Call for Papers

#### May 1999. LONDON, ENGLAND

"Archaeological Leather Day." Study day on decayed and/or mineral preserved archaeological leather sponsored by the Archaeological Leather Group and the British Museum Department of Conservation. Short presentations are invited on the structure, preservation, analysis and conservation of decayed and mineralized leather. Contact Sara Carroll, The British Museum, Department of Conservation, Great Russell St., London, England WCIB 3DG; +44 171 636 1555; fax: +44 171 323 8636; conservation@british-museum.ac.uk

#### JUNE 28-JULY 3, 1999. WASHINGTON, DC

Society for the Preservation of Natural History Collections 14th Annual Meeting. Deadline for abstracts is April 1. Contact David von Endt, Smithsonian Center for Materials Research and Education, Smithsonian Institution, Washington, D.C. 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

#### JUNE 1999. TBA

Conservators of Ethnographic Artifacts Beadwork. A four-day workshop and seminar in beadwork conservation. Papers are invited in glass deterioration; glass bead manufacture; glass bead trade; general beadwork conservation; and ethnographic research on beadwork. Contact Rowena Hill, School of Conservation Sciences, Bournemouth University, Poole, England BH12 5BB; +44-120-259-5267or 251-9010; fax: +44-120-259-5255

#### AUGUST 1999. TBA

ABPR Triennial Conference. Abstracts are invited on the subject of filing and retouching easel paintings. One of ABPR's objectives is to provide practical advice for real situations; submissions should reflect this. Contact ABPR, Station Ave., Kew, Surrey, England TW9 3QA; +44 (0) 181 948 5644; abprlondon@aol.com

#### OCTOBER 6-9, 1999. TALLIN, ESTONIA

"The Conservator as Investigator." 6th Baltic-Nordic Conference on Conserved and Restored Works of Art. Contact Heige Peets, Chemist Conservator, Conservation Centre KANUT, Pikk St. 2,EE0001 Tallin, Estonia; +372 644 2563

#### SPRING 2000

"Colloquium on Collection Photography. "The aim of the colloquium is to

contribute to a more conscious execution and utilization of illustrative photographs, and to stimulate a dialogue between the cultural-historical and scientific-technical disciplines in the archive, library, and museum sectors. Practitioners and researchers are invited to submit up to 3,000 characters by March 1, 1999. For more information, contact Wolfgang Hesse, Rundbrief Fotografie, PO Box 21 02 56, D-01263, Dresden, Germany; +49 (0) 351 316 09 90; fax: +49 (0) 351 316 09 92; rundbrief@dresden.nacamar.de; http://www.foto.unibas.ch/rundbrief/

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#### FEBRUARY 28-MARCH 5, 1999. SAN ANTONIO, TX

Fourth Annual U.S. Army Museum Training Course. Hosted by the U.S. Army Medical Dept. Center and School, Fort Sam Houston, TX. For registration forms contact Constance Burns, DSN 325-2470 or (2) For local arrangements, contact John Manguso, DSN 471-0019 or (2)

#### MARCH 15-19, 1999. WASHINGTON, DC

Smithsonian's Center for Museum Studies annual seminar. "Diversity, Leadership and Museums." Application deadline is January 15. For more information, contact Karen Cooper, Center for

# Conferences, Courses, and Seminars

Museum Studies, Smithsonian Institution, Washington, DC 20560-0427; (202) 633-8991; kcooper@cms.si.edu

#### APRIL 22, 1999. SAN DIEGO, CA

"Reports and Computer-Aided Facilities Management Programs: Management Tools for Historic Properties." This seminar will explore the historic structure report and emerging technologies, such as computer-aided facilities management programs. For more information, contact the National Preservation Institute at (703) 765-0100; infor@npi.org; www.npi.org

#### APRIL 24,1999. CLEVELAND, OH

"Cultural Resource Management for the Historic House Museum." Seminar in Historic Preservation and Cultural Resource Management of the National Preservation Institute at the American Association of Museums Annual Meeting. For more information about courses, contact NPI, P.O. Box 1702, Alexandria, VA 22313; (703) 765-0100; info@npi.org;www.npi.org

#### MAY 17-18, 1999. ROME, ITALY

"6th International Conference: Non-Destructive Testing and Microanalysis for the Diagnostics and Microanalysis of the Cultural and Environmental Heritage."
The conference will include: applications of techniques developed for the non-destructive inspection, monitoring, microanalysis, and testing of works of art, for diagnostics and conservation; physical-chemical environmental investigation for archaeological sites, museums and historic centers for conservation. For more information, contact AIPnD—Rome Office, Scientific Secretariat, Via Boticelli 1, 00196 Rome, Italy; Fax: +39 6 320 04 38

### May 26-27, 1999. Winnipeg, Manitoba, Canada.

"Green Conservation: Environmental and Human Safety in Conservation."
Canadian Association for Conservation of Cultural Property training workshop.
Contact Shelagh Linklater, Workshop Program Chairs, CAC Workshop 1999,
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 25th Annual Conference. Contact Jasmina Vlaovic, Program Chair, Winnepeg Art Gallery, 300 Memorial Blvd., Winnipeg, MB R3C 1V1; (204) 786-6641; fax: (204) 788-4998; gvlaovic@pangea.ca

#### JULY 19-23, 1999. KEW, UK

Preservation Management Summer School 1999. Organized by the Public Record Office in conjunction with the British Library, the European Commission on Preservation and Access, University College London, and the International Council on Archives. This summer school for preservation managers in archives and libraries introduces preservation management and problem solving. Deadline for applications is March 31. For further information, contact Sue Seber, Public Record Office, Kew, Richmond, Surrey, TW9 4DU, UK; fax: +44 181 392 5254; preservation@pro.gov.uk

#### MIDSUMMER 1999. ARANJUEZ, SPAIN

Third Annual International Symposium on Conservation and Restoration of Contemporary Art. For information, contact CEROA, Eduardo del Palacio 5, 28002 Madrid, SPAIN; www.sendanet.es/ceroa (or click over from CoOL)

#### LATE JULY 1999. NEW YORK, NY

5th Annual Introduction to the Conservation of Outdoor Bronze Sculpture. For information, contact New York Conservation Foundation, 275 Madison Ave. 1618, New York, NY 10016; (212) 714-0620; fax: (212) 714-0140; NYConsnCtr@aol.com

#### SEPTEMBER 8–10, 1999. LONDON, ENGLAND

"Reversibility—Does it Exist?" Sponsored by the British Museum Department of Conservation. This conference will address the concept of reversibility as applied to cleaning, stabilization, consolidation, assembly, and restoration, and changes to the physical or chemical properties of objects as a result of conservation. For more information, contact Sara Carroll, The British Museum, Department of Conservation, Great Russell St., London, England WC1B 3DG; +44 (0) 171 636 1555; Fax: +44 (1) 171 323 8636; conservation@british-museum.ac.uk

#### NOVEMBER 14-19, 1999. SOMERSET, NJ

Conservation Science Technical Sessions, at Eastern Analytical Symposium. For information: (302) 738-6218; fax (302) 738-5275; easinfo@aol.com; www.eas.org

#### Architecture

#### MARCH 17-19, 1999. PHILADELPHIA, PA

Roofing Conference and Exposition for Historic Buildings. Sponsored by APT and the National Park Service. For registration materials, P.O. Box 77160, Washington, DC 20013; (202) 343-6008; deborah\_maylie@nps.gov

#### May 12-14, 1999. Paisley, UK

"Historic Mortars: Characteristics & Tests" workshop on methods of analysis and guidelines for selection of replacement materials for effective conservation of historic buildings. Contact Dr. John Hughes, Advanced Concrete & Masonry Centre, Dept. of Civil, Structural, and Environmental Engineering, University of Paisley, Paisley PA1 2BE,UK

#### May 27-June 18, 1999. Helsinki and Espoo, Finland

"Conservation of Modern Architecture: The Theory and Practice of Conservation of Modern Architecture of the Period 1920s-60s." International course sponsored by ICCROM and several universities. Application deadline is February 5. Use ICCROM application forms along with a full professional curriculum vitae. For application information, contact ICCROM, Training and Fellowship Programme Office, Via di San Michele 13, I-00153 Rome RM, Italy; fax: +39 06 5855 3349; training@iccrom.org

#### OCTOBER 17-19, 1999. MEMPHIS, TN

"Crossing the Line." A national conference on regionalism at the historic Peabody Hotel in Memphis. Co-hosted by the Shelby County/Memphis Chamber of Commerce, the City of Memphis, the

# Conferences, Courses, and Seminars

Memphis 2005 Advisory Committee, the Memphis Visitors and Convention Bureau, and Partners for Livable Communities. For more information, contact Liam O'Connor, Program Officer; Partners for Livable Communities; (202) 887-5990; partners@livable.com

#### Book and Paper

#### JUNE 28-JULY 9, 1999. PARIS, FRANCE

"From East to West: Japanese Conservation Techniques-Western Prints and Drawings." Workshop for paper conservators at Sorbonne University. Registration deadline is April 1. Contact Claude Laroque, MST CR, Univérsité, Paris I, 17 rue de Tolbiac, 75013 Paris, France

#### OCTOBER 5-9, 1999. CHICAGO, IL

"The Broad Spectrum: The Art and Science of Conserving Colored Media on Paper." International conference sponsored and hosted by the Art Institute of Chicago with the cooperation of AIC, IIC, and the Institute of Paper Conservation on recent advances in the understanding of a broad array of colored media applied to paper. Early registration (before April 1) \$325; registration \$375; late registration (after September 1) \$400. For more information, contact Harriet Stratis, Department of Prints and Drawings, Art Institute of Chicago, 111 S. Michigan Ave., Chicago, IL 60657; (312) 857-7662; fax: (312) 443-0085; hstratis@artic.edu; or Elizabeth Sobczynski at Voitek Conservation, 9 Whitehorse Mews, Westminster Bridge Rd., London SE1 7QD, England; +44 171 928 9920; fax: +44 171 928 6094; voitekcwa@BTinternet.com

#### June 1-3, 2000. Rochester, NY

"Bookbinding 2000: A Conference Celebrating the Installation of the Bernard C. Middleton Collection of Bookbinding." Major conference hosted by the Cary Graphic Arts Collection at Rochester Institute of Technology. For more information, contact David Pankow, Cary Collection, Rochester Institute of Technology, 90 Lomb Memorial Dr., Rochester, NY 14623-5604; (716) 475-2408; fax: (716) 475-6900; dppwml@rit.edu

#### VIRTUAL EXHIBITION

"The Ravages of Dust, Water, Moulds, Fungi, Bookworms and other Pests." Sponsored by the European Commission on Preservation and Access. Visit http://www.knaw.nl/ecpa/expo.htm

### **Objects**

#### JANUARY 11-15, 1999. NEW YORK, NY

"The Chemical Microscopy of Art and Artifacts." Course at the Conservation Center, Institute of Fine Arts, New York University. For more information and registration fees, contact IFA Conservation Center, New York University, 14 East 78th St., New York, NY 10021; (212) 772-5848; fax: (212) 772-5851; sks3@is2.nyu.edu

#### MARCH 13, 1999. BEAULIEU, UK

"Here Today . . . But What about Tomorrow?" National Motor Museum. Conference on preserving motoring heritage for those involved in the conservation of automobile archaeology and the use and operation of historic vehicles. Contact Roger Bateman;

#### May 10-14, 1999. Harpers Ferry, IA

"Recent Advances in Archeological Prospection Techniques." National Park Service workshop designed to provide a practical application of geophysical equipment and aerial photographic techniques available for the identification, evaluation, and, ultimately, the conservation and protection of cultural resources. For application forms and information, contact Mark Lynott/Midwest Archaeological Center, Federal Building, Rm 474, 100 Centennial Mall North, Lincoln NE 68508-3873; (402) 437-5392; or Steven L. De Vore, National Park Service, Intermountain Support Office, 12795 W. Alameda Pkwy., Denver, CO 80225-0287; (303) 969-2882

#### MAY 24, 1999. MOUNT VERNON, VA

Field Conservation for Archaeologists. This seminar will introduce the role of conservation within archaeological projects, with an emphasis on field conservation. For more information, contact the National Preservation Institute at (703) 765-0100; info@npi.org; www.npi.org

# SEPTEMBER 28-OCTOBER 1, 1999. ALEXANDRIA, VA

Archaeological Curation, Conservation, and Collections Management. Become familiar with principles and methods for management and curation of collections. For more information, contact the National Preservation Institute at (703) 765-0100; info@npi.org; www.npi.org

#### OCTOBER 4-5, 1999. WASHINGTON, DC

Collections Care for the Historic House Museum. Develop skills to improve collections care at your museum. For more information, contact the National Preservation Institute at (703) 765-0100; info@npi.org; www.npi.org

### Photographs

#### SPRING AND SUMMER 1999. LONDON, ENGLAND

The Centre for Photographic Conservation is sponsoring several programs that address photographic materials and processes. For more information about the various seminars, contact The Centre for Photographic Conservation, 233 Stanstead Rd., Forest Hill, London, England SE23 1HU; +44 (0) 181 690 3678; Fax: +44 (0) 181 314 1940; xfa59@dial.pipex.com

#### June 21-25, 1999. New York, NY

"Pictorialist Processes of the Photo-Session." The workshop focuses on the recreation of platinum/palladium, gum dichromate, and carbon printing techniques under the guidance of Lois Conner and Todd Matus. Contact Conservation Center, Institute of Fine Arts, New York University or the Metropolitan Museum of Art.

### 🛎 Textiles

# June, July, and August 1999. Arequipa and Ica, Peru

Ancient Peruvian Textile Courses offered in two-week sessions. Ancient weave techniques, conservation, documentation, and cultural interpretation. Contact Nanette Skov, Tucson, AZ 85732; ; fax:



#### **INTERNSHIPS**

# ADVANCED INTERNSHIP IN PAINTINGS CONSERVATION THE BALTIMORE MUSEUM OF ART

The Baltimore Museum of Art is offering a one-year advanced internship in paintings conservation funded by the Getty Grant Program to begin in September 1999. In addition to participating in ongoing collection maintenance, the advance intern will undertake research and treatment of the Museum's permanent collection, with major projects on selected traditional European and American paintings.

Application is open to graduates of a recognized training program or conservators with equivalent training and expertise. An annual stipend and a travel allowance for AIC attendance or other research visits are provided. Benefits and professional leave are included. EOE.

Interested candidates should send a letter of intent, a curriculum vitae, and names of three professional references to Mary Sebera, Senior Conservator, The Baltimore Museum of Art, Art Museum Drive, Baltimore, Maryland 21218 by February 15, 1999.

# ADVANCED INTERNSHIP IN PAPER CONSERVATION CONSERVATION CENTER FOR ART AND HISTORIC ARTIFACTS

Pending funding, the Conservation Center for Art and Historic Artifacts, the regional paper conservation laboratory located in Philadelphia, PA, is pleased to offer a twelve-month advanced internship in paper conservation beginning September 1, 1999. The candidate will have the opportunity to work on a wide range of paper-based materials, 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 on a salary of \$21,500/year plus benefits, two weeks vacation, two weeks research leave, and a

\$1,500 travel allowance.

Interested applicants should send resume, three professional references, and three sample treatment reports to Glen Ruzicka, Director of Conservation, CCAHA, 264 South 23rd Street, Philadelphia, PA 19103. Deadline for applications is March 31, 1999.

# KRESS FELLOWSHIP IN PAINTINGS CONSERVATION CONSERVATION CENTER OF THE INSTITUTE OF FINE ARTS NEW YORK UNIVERSITY

The Conservation Center seeks applicants for a Samuel H. Kress Post-Graduate Fellowship in paintings conservation. Applicants should be graduates of recognized training programs, or have equivalent experience. One year of post-graduate work in paintings conservation, with background in the treatment of old master and 19th- and 20th-century works, is desirable.

The Kress Fellow will be responsible for organizing the studio, working with students on assigned pieces, assisting Jennifer Sheman, Associate Conservator, and collaborating with faculty. Cleaning, restoration, and structural work will be undertaken on paintings from Kress collections under the supervision of Dianne Dwyer Modestini, Consulting Conservator. Occasional travel to Kress collections may be necessary to survey, advise, and deal with minor conservation problems. Candidates must be able to work independently and are encouraged to pursue research related to artist's materials and techniques.

The Fellowship is for one academic year commencing August 15, 1999, and is potentially renewable for an additional two years, pending funding approval. There is a stipend of \$23,000 per annum, plus travel allowance and health insurance options.

Applicants should send resume, including names of three references, to Margaret Holben Ellis, Sherman Fairchild Chairman, Conservation Center, Institute of Fine Arts, New York University, 14 E. 78th Street, New York, NY 10021. Deadline: February 15, 1999.

#### FORBES FELLOWSHIP FREER GALLERY OF ART SMITHSONIAN INSTITUTION

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. Applications 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 reasonable ability to write and converse in English.

Applications must be postmarked by February 1, 1999, received by February 15, 1999, and addressed to: Forbes Fellowship Selection Committee, Freer Gallery of Art, Smithsonian Institution, Washington, D.C. 20560-0707, U.S.A.

Inquiries may be made by telephone to 202-357-4880, extensions 206 or 289. Fax inquiries should be made to 202-357-4911.

The Forbes Fellowship will be awarded for the general period of September 1, 1999 - August 31, 2000. The recipient will be notified no later than April 15, 1999. Smithsonian Institution is an Equal Opportunity Employer.

#### ADVANCED RESIDENCY PROGRAM IN PHO-TOGRAPH 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

# Grants & Internships

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. 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.

#### MELLON FELLOWSHIP IN PAPER 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 beginning in September 1999. 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 range from the high 20's to mid 30's plus benefits, which includes four weeks vacation. Applicants should send a resume with a list of references to: Karl Buchberg, Senior Conservator, The Museum of Modern Art, 11 W. 53rd St., New York, NY 10019. Equal Opportunity Employer m/f. The closing date for applications is March 1, 1999.

#### VOLUNTEER INTERNSHIP NATIONAL GALLERY OF ART

The Painting Conservation Department will host a volunteer internship commencing in September of 1999 and concluding in July of 2000. The conservation intern's study will include: condition examinations, preparation of examination reports and treatment proposals, and practical treatment of works from the Gallery's collection. Lectures, symposia, and informal

discussions contribute to the internship program, in addition to the significant resources of the Gallery, including the library, the photographic archives, and the scientific research department.

Candidates will be considered who are in their final year of graduate study or who have recently completed a graduate program. Internships 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 internship. Candidates must submit the following: transcripts of both undergraduate and graduate courses of academic study (unofficial copies are acceptable); a curriculum vitae including basic biographical information and current and permanent addresses and telephone numbers; three letters of recommendation from conservation professionals familiar with the candidate's work; a cover letter stating the candidate's interests and intent in applying for the internship. Applications must be in English. Finalists for the internship will be invited for an interview and asked to submit a portfolio of completed

The above material should be postmarked no later than 31 January 1999 and sent to: Michael Skalka, Conservation Administrator, Conservation Division, National Gallery of Art, Washington, DC 20565. For inquiries e-mail: mskalka@nga.gov; all formal applications must be postmarked and mailed. All applicants will be notified by 28 March 1999 of the selection committee's decision.

# FELLOWSHIP IN PHOTOGRAPH CONSERVATION NATIONAL GALLERY OF ART LIBRARY

The National Gallery of Art Library is offering a two-year fellowship in photograph conservation, supported by the Samuel H. Kress Foundation, in its Photographic Archives. The fellowship is devoted to the preservation needs assessment and conservation treatment of archival photographic materials. The incumbent will work under the general direction of the Curator of the Photographic Archives, and in consultation with the Head of Paper Conservation and the Senior Photograph Conservator.

# ✓ Grants & Internships ✓

Primary responsibilities are for conducting a survey of the collection to determine condition and treatment needs, for the treatment of selected photographic materials, and for preparing written reports of survey findings and treatments. The Photographic Archives includes monochrome prints in mounted and unmounted formats, including silver gelatin (developed-out and printed-out), albumen, carbon, and photomechanical prints, prints in albums, photographically illustrated books, as well as a small number of film and glass negatives and color materials.

Candidates should be graduates of a recognized conservation training program, preferably with a major in photograph conservation, or have equivalent experience. Candidates must demonstrate one additional year of experience in photograph conservation. Candidates with experience treating photograph albums are strongly encouraged to apply. Candidates must possess English language skills with a proven record of writing ability. Fellowships are awarded without regard to age, sex, race, or nationality.

Annual stipend is \$35,500. The selected candidate is eligible for health insurance coverage. Finalists who are not United States citizens will be required to provide proof of their own health care coverage during the fellowship period.

Interested candidates should submit the following materials in English: A curriculum vitae including basic biographical information, current and permanent address, and telephone numbers; offprints of any publications or lectures; and two supporting letters from conservation professionals familiar with the candidate's work. Finalists may be invited for an interview and asked to present a portfolio of conservation treatments and professional activities. Because of the volume of applications received, materials submitted cannot be returned. Application materials must be postmarked no later than February 15, 1999 and sent to Ruth Philbrick, Curator, Photographic Archives, National Gallery of Art, 6th St. and Constitution Ave. NW, Washington, DC 20565. All applicants will be notified of the decision by the selection committee by March 20, 1999.

# POSTGRADUATE INTERNSHIP IN EXHIBIT CONSERVATION NATIONAL PARK SERVICE

The Division of Conservation, National Park Service is offering a one-year post-graduate internship in exhibit conservation, supported by the Getty Grant Program. The internship will begin in September 1999. The internship goals are familiarization with all facets of the exhibition planning, design, fabrication, and installation process and development of expertise to provide the full range of

Applicants must have a graduate degree in conservation or equivalent training, a minimum of one year postgraduate work experience and have a proven record of research and writing ability.

exhibit conservation services.

Stipend of \$24,000, benefits of \$3,100, plus \$5,000 for travel and research.

Internships are awarded without regard to age, sex, race, or nationality of applicants

Contact Toby Raphael, Division of Conservation, PO Box 50, Harpers Ferry, WV 25425, Telephone: 304-535-6141. E-mail address for inquires only: toby\_raphael@nps.gov.

# GETTY INTERNSHIP IN CONSERVATION THE SAINT LOUIS ART MUSEUM

The Saint Louis Art Museum has received a grant from the Getty Grant Program for a one year Conservation Internship in the field of Textiles, Paintings or Objects. The stipend is \$20,000 with a travel allowance of \$1,500. Health and vacation benefits are included.

Candidates must be nearing completion or have recently completed a Master's Degree in a formal conservation program.

Send a letter of application, curriculum vitae, and 2 letters of professional reference with phone numbers to: Sandra Tudos, Human Resources Department, The Saint Louis Art Museum, #1 Fine Arts Drive, Forest Park, St. Louis, MO 63110.

Application Deadline is March 1, 1999. EOE

#### GRADUATE AND POST-GRADUATE INTERN-SHIPS IN FURNITURE CONSERVATION SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES (SPNEA)

SPNEA invites applications for a tenmonth graduate internship and a twelvemonth post-graduate internship in furniture conservation funded by SPNEA and the Andrew W. Mellon Foundation to begin between June and September of 1999. Interns will work with SPNEA's conservation staff to conserve a broad range of furniture as well as with curatorial staff on collection care for the Society's extensive collection of furniture and wooden objects. Strong emphasis will be placed on both woodworking and problem solving skills, a broad understanding of furniture history and materials, and previous experience in the conservation of furniture.

Graduate Internship qualifications: Bachelor of Arts or Science, including basic chemistry and two years of graduate level conservation training or equivalent required.

Post-Graduate Internship qualifications: Same qualifications as graduate internship with the additional requirement of a Master's degree or equivalent experience and an internship research project. Applicants are encouraged to specify a particular area of interest.

Stipends: The graduate intern position offers \$5,000 to \$10,000 per year to supplement funding from their school program. The post-graduate intern position offers \$23,000 per year with time allocated for study and research. Partial benefits are available to both.

Interns will be required to own a set of basic hand woodworking tools. Matching funds may be provided to purchase tools and/or for enrollment in local advanced woodworking classes.

Applicant should submit a letter of interest and resume to: Keith Bakker, Senior Furniture Conservator, SPNEA, 185 Lyman Street, Waltham, MA 02452.

Positions continued on page 32

#### **POSITIONS**

# ASSISTANT CONSERVATOR AMERICAN MUSEUM OF NATURAL HISTORY

The American Museum of Natural History is seeking an Assistant Conservator to document and treat objects in an anthropology collection, prepare them for loan and exhibits, and carry out analytical work as it relates to treatment decisions. Must have Graduate Conservation degree and at least two years' hands on experience. This is a term position until July, 1999. Please send resume with salary requirement to: Conservator, Dept. of Anthropology, American Museum of Natural History, Central Park West @ 79th St., New York, NY 10024. An Equal Opportunity Employer.

# OBJECTS CONSERVATORS ASSISTANT AND ASSOCIATE LEVEL AMERICAN MUSEUM OF NATURAL HISTORY

The American Museum of Natural History is seeking two conservators, each to fill a full-time one-year term position. One job is to treat artifacts for a re-installation of the permanent hall of Eskimo material; the other is to prepare artifacts for a temporary travelling exhibit on "Body Art."

Responsibilities include examination, documentation and treatment of the selected artifacts, as well as work with designers, mount-makers, packers and related staff. Qualifications for applicants include: graduation from a recognized graduate level conservation training program, plus at least two years work experience on ethnographic objects; and ability to plan and work independently, as well as smoothly as a member of a team. Salary and title will be commensurate with experience. Start date of January.

Please send letter of interest and CV to: Judith Levinson, Conservator, Anthropology Department, American Museum of Natural History, 79th Street and Central Park West, New York, NY 10024. Phone: 212-769-5434; fax: 212-769-5334; e-mail: Levinson@amnh.org.

EOE

### ASSISTANT PROFESSOR OF CONSERVATION SCIENCE

#### ART CONSERVATION DEPARTMENT BUFFALO STATE COLLEGE BUFFALO, NEW YORK

The State University of New York, Buffalo State College, is offering a fulltime, tenure track position at the rank of Assistant Professor for a conservation scientist to teach in the Art Conservation Program. 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 threeyear curriculum leads to the award of the M.A. degree and a Certificate of Advanced Study. The appointee will: teach the majority of the department's lecture and laboratory courses in the applications of conservation science and technology in the conservation of works of art and other cultural artifacts; revise and develop existing courses; provide scientific support for the conservation work of faculty and students; and undertake research, scholarly activities and service.

Requirements include: a Ph.D. in a physical science; previous college teaching experience, preferably at the graduate level; a working knowledge of the materials and processes involved in the conservation of art and other cultural artifacts; experience with various methods used in materials analysis and identification; evidence of interest and ability in teaching and developing new course topics; strong oral and written communication skills; and experience with the use of computers, major software, and the internet. Experience in conservation science involving collaboration with professional conservators in practice and/or research is desirable.

Salary and generous benefits are competitive. Send a cover letter, resume, three current letters of recommendation, and transcripts to: Personnel/Search
Committee, Art Conservation Department - RH230, Buffalo State College, 1300
Elmwood Ave., Buffalo, NY 14222-1095, USA. The application review start date is March 15, 1999; continuing until the position is filled. Buffalo State College is an equal opportunity, affirmative action employer and encourages applications

from minorities and women. The position is offered pending final budget approval.

# TEXTILE CONSERVATOR THE CLEVELAND MUSEUM OF ART

The Cleveland Museum of Art ranks among this nation's most distinguished and comprehensive art museums. The museum seeks a public-spirited candidate to fill the position of textile conservator to care for its excellent textile collection of over four thousand objects. Working closely with the textile curator, the conservator will be responsible for the proper storage of the collection as well as supervising all activities of the textile conservation laboratory. In addition to treatment, activities include the examination of objects for treatment, acquisition, loan, research, special and traveling exhibitions. The incumbent will also be responsible for setting and monitoring environmental, storage, exhibition, and transit standards for the textile collection. This position reports to the chief conservator.

Applicants 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 and judgment, 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 resume to Human Resources (Cons), The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, OH 44106. No phone calls please. EOE/M/F/D/V.

# PART-TIME FACULTY POSITIONS FASHION INSTITUTE OF TECHNOLOGY (F.I.T.)

The Restoration Department seeks applicants for a part-time faculty appointment to teach applied chemistry for restoration in a B.F.A. program spring semester. Course work emphasizes the knowledge of chemistry as it pertains to the conservation and restoration of objects.

Applicants must have a minimum of 6

years industry experience. College-level teaching experience and B.F.A. degree preferred.

Please send letter of interest and resume to Dr. Hugh R. Crean, Chairperson, Restoration Dept., F.I.T., Seventh Avenue at 27th St., New York, NY 10001-5992.

# COLLECTIONS CONSERVATOR WIDENER LIBRARY HARVARD COLLEGE LIBRARY, HARVARD UNIVERSITY

Under the direction of the Chief Collections Conservator for the Harvard College Library, the Collections Conservator for Widener Library co-manages the daily operations of the Harvard College Library collections conservation laboratory, a high-production facility treating 19th and 20th-century materials held throughout the 11-library Harvard College Library. As a member of the Conservation Division's management team within the Preservation Services Department, works in collaboration with the Chief, the Preservation Review Librarian, and other library staff to develop and implement conservation programs that ensure the longevity and usability of Widener Library's extensive research collections.

Co-manages a fully equipped 3,400square-foot collections conservation laboratory in Widener Library. Hires, trains, and supervises a staff of 10 FTE. Sets priorities, plans and directs workflow, and monitors quality and productivity. Selects and monitors supplies, tools, and equipment; maintains equipment in working order; and manages a laboratory health and safety program. Maintains statistics and prepares reports. Ensures that treatment standards and protocols are met. Contributes to the development of preservation policies and guidelines, and to the management of conservation projects. In collaboration with the Chief Collections Conservator and the Preservation Review Librarian, maintains communication with staff throughout Widener Library to determine priorities, solve problems, and ensure that conservation services support library objectives.

Performs a broad range of conservation treatments on materials in the research collections in Widener Library, which holds over 5 million volumes. Develops and tests new treatment procedures. Provides technical advice regarding handling and storage of library materials. Monitors environmental conditions in Widener Library. Provides limited technical support for exhibit preparation. Assists in the organization and implementation of disaster recovery efforts throughout Harvard's libraries, and serves on the Harvard University Library disaster response team. Maintains current awareness of conservation principles and practices as they apply to library and archives materials.

Qualifications: Bachelor's degree required; graduate degree in library science preferred. Extensive training in book conservation. A minimum of eight years of conservation experience, with demonstrated excellence performing complex treatments involving a broad range of research library materials. Management and training experience, preferably in a library setting. Knowledge of the history of books and papermaking, and the nature and causes of book and paper deterioration. Strong organizational skills, including the ability to establish priorities and achieve goals; to train, supervise, motivate, and evaluate staff; to encourage team work and staff development; and to plan, organize, and direct work flow. Ability to initiate and adapt to change, to analyze and solve problems, and to be flexible and work collaboratively. Excellent oral and written communication skills, including demonstrated ability to prepare reports and procedural documentation.

Compensation: Anticipated hiring salary in the low 40's.

Screening of applications will begin on January 31, 1999. Interested individuals should send a cover letter, resume and names of three references to: Suz-Ann Olofson, Harvard College Library, Human Resource Services, Widener Library 189, Cambridge, MA 02138

HARVARD UPHOLDS A COMMIT-MENT TO AFFIRMATIVE ACTION AND EQUAL EMPLOYMENT OPPORTUNITY

# CONSERVATOR INSTITUTE OF NAUTICAL ARCHAEOLOGY— EGYPT

The Institute of Nautical Archaeology -Egypt seeks conservator to direct conservation in the Alexandria Conservation Laboratory for Submerged Antiquities. Graduate or equivalent degree in artifact conservation, and practical post-graduate experience required. Job involves ability to perform and supervise ongoing work in the laboratory and field, long-term planning for the conservation of an assortment of wet materials from shipwreck excavations. Conservator will be called on to assist in training, logistical planning for fieldwork, and laboratory development. Necessary skills include: English and Arabic fluency (recommended but not critical), organizational skills (essential), diving certification, treatment documentation, and darkroom skills. Starting salary: \$10,000. Send cover letter, CV, and three references to: Douglas Haldane, P.O. Box 432, El-Ibrahimia, Alexandria, Egypt. For further information: Tel/Fax: 203 546-6872; e-mail: INA\_Misr@acs.auc.eun.eg.

#### TERM POSITION IN THE PAPER CONSERVATION LABORATORY MUSEUM OF FINE ARTS, BOSTON

This is an advance notice for a position in the Paper Conservation Laboratory that will commence in September 1999. Depending on the availability of funding, this position will be offered as one of the following, but not both: a part time or full time term position at the level of an Assistant Conservator or the Claire W. and Richard P. Morse Fellowship for Advanced Training in Conservation of Works of Art on Paper.

The minimum qualifications for either are similar: the candidate must have a graduate degree in conservation and at least one year of practical experience beyond graduation or equivalent training and professional experience. The primary purpose of the first position is to support the permanent staff during the forthcoming project to construct a new wing for the conservation facilities. The second is a two-year fellowship to support training of a qualified student at an advanced level in the conservation of works of art on paper.

Interested candidates should submit

transcripts of undergraduate and graduate courses of study; a resume that includes all publications and lectures; a short description of 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. Also, please indicate whether you prefer to be considered as 1) a candidate for a possible term staff position (part time or full time), 2) a candidate for the Morse Fellowship, or 3) both.

Applications and supporting documents are due March 31, 1999. All materials and inquiries should be directed to: Sandra Matthews, Senior Manager 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.

#### EXHIBITION CONSERVATION TECHNICIAN NATIONAL GALLERY OF ART

The Exhibition Conservation
Department of the National Gallery of Art is seeking a technician to assist in conducting scientifit experiments studying the transport of three-dimensional works of art.
Additional responsibilities include examining works of art in temporary exhibitions, compiling conservation documents, maintaining microclimate display cases, and preparing works of art for exhibition and storage.

This position is a permanent federal position offered as a GS-7. To qualify at the GS-7 level, candidates should have a master's degree or equivalent or a bachelor's degree plus three years of specialized experience. Applicants who demonstrate experience in the physical sciences, art conservation, and/or handling works of art are preferred.

Applicants should submit a cover letter, resume, and three letters of recommendation to Michael Skalka, Conservation Administrator, National Gallery of Art, Washington, DC 20565. Formal applications must be mailed but E-mail inquiries can be addressed to: m-skalka@nga.gov.

# PORCELAIN CONSERVATOR THE NEW ORLEANS CONSERVATION GUILD, INC.

The New Orleans Conservation Guild, Inc. is seeking a porcelain conservator. Applicants must be graduates of a recognized conservation training program, or have equivalent experience; practical experience beyond training and experience in glass and stone conservation a plus. We offer the opportunity to cultivate your own practice under the umbrella of the Guild. Applicants must be team players and play well with others. Please send letter and resume to NOCG, 4101 Burgundy St., New Orleans, LA 70117-5306, or fax to 504.944.8750, or email info@art-restoration.com.

# CONSERVATION TECHNICIAN HALF-TIME THE NEW YORK PUBLIC LIBRARY

Applications are invited for a half-time Conservation Technician position in the Conservation Lab of The Research Libraries. Under the direction of the Head of the Conservation Lab, the half-time Conservation Technician performs a variety of production tasks such as construction of phased boxes, drop spine boxes, encapsulations, other protective enclosures, and mending of books and other library materials. Processes commercial library binding and other shipments. Maintains written records.

To qualify, applicants must have a minimum of two years of college in a relevant subject area or an equivalent combination of education and experience in a research library or similar institution. Demonstrated ability to follow detailed instructions, both oral and written. Must be able to perform production work with both accuracy and speed. Interest in conservation of library materials preferred.

17<sup>1/2</sup> hours per week to be scheduled Monday–Friday between 8 AM - 4 PM. Starting salary \$10,920. Please send resume to: Human Resources Department KN-CT, The New York Public Library, 188 Madison Avenue, 5th Floor, New York, NY 10016-4314 or e-mail hrd@nypl.org.

An Equal Opportunity Employer.

# SPECIALIST II THE NEW YORK PUBLIC LIBRARY

Applications are invited for the Specialist II position in the Conservation Lab of The Research Libraries. The Specialist II will serve as the Assistant Conservator and perform treatment and other duties as part both of the artifactual treatment and of collections maintenance/phased treatment programs. Fabricates protective enclosures; assists with archival treatment and rehousing, collections storage and handling operations, inspection and coordination of aspects of the commercial library rebinding program, encapsulation and reformatting, aqueous and nonaqueous treatment, advanced treatment of artifactual items, and other conservation activities for a wide range of library materials, including both general and special collections materials. Works with on-line databases in recording treatment operations and in collection surveying. Participates in training of new technical staff and assists in developing specifications and procedures for treatment.

Qualified applicants must have a Master's degree from an accredited professional conservator training program and demonstrated professional experience in library and archival conservation treatment activities; completed courses in organic, paper, and conservation chemistry and have a thorough knowledge of conservation theory and techniques. Knowledge of diverse preservation problems of a large research library and experience in a production-oriented conservation treatment facility is preferred.

Starting salary \$32,511. Interested applicants should send resume and cover letter to: Human Resources Department KN-SP, The New York Public Library, 188 Madison Avenue, 5th Floor, New York, NY 10016-4314 or e-mail hrd@nypl.org.

An Equal Opportunity Employer.

# ASSISTANT CONSERVATOR OF FURNITURE AND WOODWORK PHILADELPHIA MUSEUM OF ART

The Philadelphia Museum of Art (PMA) is seeking an assistant conservator for the treatment of furniture and woodwork for a one-year position structured around preparation for the exhibition, "Worldly Goods: The Decorative Arts of Colonial Pennsylvania, 1680-1758," opening in October 1999. The conservator will, along with the staff furni-

ture conservators, be responsible for technical examinations, conservation treatment, written reports, loan checks, and the supervision of technicians during installation of 130 pieces of furniture and architectural woodwork in the exhibition. Treatment may also include furniture from the European and East Asian collections. A contract extension beyond one year is possible.

The candidate will have formal graduate level training in furniture conservation or equivalent education and a minimum of two years professional experience in the conservation of furniture including analysis and treatment of clear finishes. Applicants must possess excellent woodworking hand skills.

Competitive salary with benefits. Applications must be received by January 20, 1999. The position will begin after February 1, 1999. Candidates should send a letter of interest with their resume, including a list of three references to David DeMuzio, Senior Conservator of Furniture and Woodwork, Philadelphia Museum of Art, PO Box 7646, Philadelphia, PA 19101-7646.

Questions regarding the position can be addressed by e-mail (ddemuzio@philamuse-um.org), telephone (215-684-7540) or fax (215-684-7550). Information about the PMA and its collections is available on the Web site: www.philamuseum.org.

# UPHOLSTERY CONSERVATORS NATIONAL PARK SERVICE

The National Park Service is compiling a list of upholsterers who have experience with historic furnishings and non-intrusive upholstery techniques for possible future projects. These projects would focus on upholstery of late 18th through 19th century American furniture. Upholstery documentation would be part of these projects, which may be on a short or long term (more than 1 year) basis.

The work would be performed at the National Park Service conservation facilities near Harpers Ferry, West Virginia, or near College Park Maryland. Candidates with demonstrated experience in these areas are requested to send a letter of interest with a curriculum vita or resume to: Martin Burke, Harpers Ferry Center, P.O. Box 50, Harpers Ferry, WV 25425.

# CONSERVATOR THE UNIVERSITY OF IOWA LIBRARIES IOWA CITY, IOWA

Position Description: The University of Iowa Libraries is seeking an accomplished and energetic conservator to serve as Head of the Conservation Department. The Conservator provides leadership and strategic direction in the conservation treatment of special collections materials for the Special Collections Department, Iowa Women's Archives, and John Martin Rare Book Room. The Conservator also provides administrative and operational guidance for the Conservation Department; identifies and guides new initiatives involving technologies in the activities of the unit; assists the Book Repair unit, which provides preservation services to the circulating collections under the direction of the Preservation Librarian; and, depending on his or her interests, collaborates with the Center for the Book in teaching classes in bookbinding and on other aspects of developing book studies programs at the University.

Qualifications:

Required: Graduation from an accredited conservation program and significant work experience or equivalent education and experience in book and paper conservation; extensive knowledge of conservation theory, chemistry, and practice; thorough knowledge of book and paper history, materials, and construction; demonstrably well-developed skills in the examination, evaluation, treatment, and documentation of library and archival collections; experience in project planning and management, supervision, and excellent interpersonal skills. The candidate should also demonstrate excellent communication and organizational skills and a willingness to share knowledge with colleagues and trainees; possess qualities of teamwork, patience, adaptability, good humor, and the ability to work with other staff in a spirit of cooperation and mutual respect.

Preferred: Completion of a formal training program, with a graduate degree or certificate in conservation and a minimum of three to five years supervised professional experience after training as a book and paper conservator. Experience in a research library setting and knowledge of production methods.

Salary and Appointment: Appointment rank and salary will be based on relevant experience and educational background and will be competitive with peer institutions. The University offers an attractive package of benefits including 25 days of paid vacation per year, TIAA/CREF retirement, and a flexible selection of medical, life, dental, and vision insurance, child-care credit, and additional benefits.

Application Procedures: Applications must be received by March 19, 1999.

Qualified individuals should submit a letter of application, resume, and the names, addresses, and telephone numbers of three references to: Janice Simmons-Welburn, Director, Human Resources and Processing Services, University of Iowa Libraries, Iowa City, IA 52242-1420 (319) 335-5871.

THE UNIVERSITY OF IOWA IS AN EQUAL OPPORTUNITY/AFFIRMATIVE ACTION EMPLOYER. WOMEN AND MINORITIES ARE ENCOURAGED TO APPLY.

For further information concerning the University of Iowa Libraries, visit our website at http://www.lib.uiowa.edu

# PAPER CONSERVATOR WORCESTER ART MUSEUM

The Worcester Art Museum seeks a Paper Conservator who will have primary responsibility for the examination, technical study, and treatment of the Museum's collection of approximately 20,000 works of art on paper, including prints, drawings, watercolors, books, and photographs. Collection includes works in the Western and Asian traditions as well as Contemporary Art. The Museum has an active exhibition and loan schedule.

The position is full time/four days per week with a complete benefit package. Compensation is based upon experience and qualifications. A graduate degree in conservation or equivalent training and at least three years experience is required.

Send curriculum vitae, salary requirements, and names of three references to Director of Human Resources, Worcester Art Museum, 55 Salisbury Street, Worcester, MA 01609. Applicants with questions or in need of further information should contact Lawrence Becker, Chief Conservator

ext. We support diversity in the workplace. EOE. Deadline for applications is March 31, 1999.

# The AIC 27th Annual Meeting in St. Louis, Missouri June 7–13, 1999

Save the dates! Registration materials will be mailed in early 1999. Exhibitor materials are now available from the AIC office.

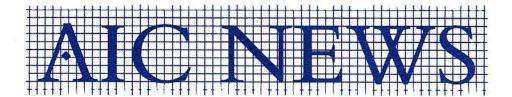
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THE AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC & ARTISTIC WORKS

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# **Conservators and Appraisers:** The Importance of a Dialogue

//Ts it worth it?"

**Paintings** 

sional fields.

Who has not been asked this question concerning a proposed treatment? As conservators we cannot fully provide the answer. Only the owner of the cultural artifact can answer the question. Determining that answer takes all the information available to decide if the object is of great enough value to the owner. This may especially be the case when the cost of conservation

treatment is greater than the given market value. While the conservator can provide some information, a conservator in dialogue with an appraiser can provide more precise information to assist in that decision. The relationship between conservators and appraisers has rarely News from the

been explored despite the potential benefits.

The AIC Code of Ethics directs conservators to promote awareness and understanding of conser-Specialty Group vation through open communication with allied professionals and the public. Indeed, the Code of Ethics exhorts us to "recognize the specialized knowledge of others" (AIC 25), yet one such profession, perhaps with which we only rarely attempt to communicate, is that of the personal property appraiser. The reluctance to incorporate the issue of appraisal is due perhaps to concern over impropriety. While the AIC Guidelines for Practice and Commentaries wisely caution conservation professionals about the potential for conflict of interest in the conservator providing appraisal services, it also may have dampened

> From time to time, articles appear in conservation literature on the need for consulting with curators, museum professionals, collectors, scientists, and connoisseurs. We understand how such dialogues add to the body of knowledge for a given artifact. These dialogues also act in a synergistic manner for the edification of professionals in these allied fields. Some regional groups have engaged appraisers to give presentations on appraising to their members, but this is rare and, while informative as to defining another profession, it

the "open communication" between the two profes-

does not really examine the importance of communication between conservator and appraiser. So why are many of us squeamish about discussions with the professionals who determine value? Although some may believe that "value" has no place in conservation, is it prudent to ignore value as a real attribute of the artifacts we treat?

Like conservators, appraisers have professional organizations, including the Appraisers Association of America (AAA), the American Society of Appraisers (ASA), and the International Society of Appraisers (ISA), with various levels of membership. These organizations offer-even may require-educational programs to grant accreditation. The member must agree to adhere to the Uniform Standards of Professional Appraisal Practice (USPAP) as well as the specific organization's ethical tenets. Topics addressed in these tenets include the appraiser's responsibility to third parties, inspection, investigation, and analysis of a property, statement of the appraiser's disinterestedness, and avoidance of unethical and unprofessional appraisal practices (ASA 3). Accredited members have attained a level of expertise that defines their professional status. The perception of some in our field that accredited appraisers are mere technicians who simply "guestimate" dollar amounts is unworthy.

Appraisers serve as witness and identifier of the known facts about the object (O'Brien English 3). Further, appraisers provide estimates of market value based on methodical research and informed opinion (ASA Board 1). Accredited appraisers, many of whom are scholars within their field of expertise, adhere to standard methodology and perform extensive research in determining market values.

Market value is but a single aspect of an object's value that may also include historic, evidential, informational, sentimental, decorative, and use value, as well as artistic / aesthetic merit. To arrive at an estimate of market value, a personal property appraiser will consider several characteristics, including artistic merit, quality, desirability, period of execution, rarity, availability, provenance, and condition (O'Brien English 11). It is the characteristic of condition to which the conservator may contribute facts beyond the non-technical observations and where dialogue can serve the object.



# Executive Director's Report

Kress Fellowship

The Samuel H. Kress Conservation Publication Fellowship has been in existence since 1995. This fellowship encourages conservation professionals to prepare publishable manuscripts in order to increase the written body of knowledge available for the con-

servation field. The Kress Fellowship allows a release period from full-time work obligations to prepare publishable book-length manuscripts. The next deadline for applications will be November 1, 1999, and the application guidelines will be mailed to all AIC Professional Associate and Fellow members this summer. (See article on this year's Kress Fellowship awardees on page 3.)

It is very exciting to note that five of the manuscripts that have been prepared under the Kress Fellowship are now scheduled for publication. This year, Archetype Books will publish Pam Hatchfield's Controlling Museum Pollutants and Nancy Odegaard et al.'s Spot Tests for Materials Characterization. Marianne Webb's Lacquer: Technology and Conservation is being published by Butterworth-Heinemann, and Randy Silverman's Book Repair: History and Technique will be published by ALA Editions. Michelle Derrick's book, Scientific Tools for Conservation: Infrared Spectroscopy, is scheduled for fall 1999 publication by the Getty Trust Publications. In addition, Gilded Metals—History, Technology and Conservation, based on a symposium on gilded metal surfaces in 1995, is being edited by Terry Drayman-Weisser and will be published by Archetype Books this year, Through the fellowship, the Kress Foundation has made a significant addition to conservation literature with its support of the preparation of these new publications.

# Arts Advocacy Day

Arts Advocacy Day will take place on March 15-16, 1999, to promote increased federal support for the arts. For more information, contact the AIC office at (202) 452-9545. ◆



# AIC's Web Site Address Has Changed!

Find us in cyberspace at

http://aic.stanford.edu





# AIC NEWS

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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 general deadline is March 30. Special articles are due March 15. We reserve the right to edit for brevity and clarity.

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 copy are February 15, April 15, June 15, August 15, October 15, and December 15.

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# AIC News

# Kress Fellowship Awarded

The Samuel H. Kress Conservation Publication Fellowship was awarded earlier this month. Nine excellent applications were received making the selection challenging for the review committee. The three 1999 recipients are Mary-Lou Florian, Chandra Reedy, and John R. Watson. The Kress Fellowship was established to assist professional conservators financially while they prepare book-length manuscripts of value to the conservation field. The \$18,000 stipend is paid in increments throughout the year as the work progresses.

Chandra Reedy's manuscript is entitled "Thin Section Petrography of Cultural Materials." Chandra is a professor at the University of Delaware in the Art Conservation Department. Part of the faculty for 10 years, she teaches courses in material science to students and is the director of the Ph.D. program in Art Conservation Research. She would like her completed work to be used as a practical textbook with an overview of the technique of petrography and case studies. It will also include a CD-ROM with color illustrations. Chandra has a B.A. in anthropology from University of California, Davis, and a M.A. and Ph.D. in anthropology from University of California, Los Angeles.

The working title for John R. Watson's manuscript is "Voices in the Wind: The Preservation of Historic Organs." John is the conservator of instruments and mechanical arts at the Colonial Williamsburg Foundation. He holds a B.A. in music from Houghton College. His publication will address different issues in regard to "organ restoration and its potential partnership with conservation." The book will detail concerns for conservators, restorers, and owners of organs, provide case studies, and outline discussions from around the world.

"Organic Material: Workbooks" is the title of Mary-Lou Florian's project. The completed work will include five workbooks on organic materials in human and natural history heritage to be used by teachers and students. It can also serve as a reference. The topics of the workbooks will be cellulosic material, proteinaceous material, environmental impact on materials, insect pest prevention, and fungal pest prevention. Ms. Florian has a B.A. in botany and zoology from University of British Columbia and a M.A. in botany from University of Texas, Austin. She is currently a consultant for museum collections.

The Kress scholarship is awarded annually and the next deadline is November 1, 1999. If you would like to receive a copy of the application guidelines, please contact the AIC Office: infoaic@aol.com; (202) 452-9545; 1717 K Street, NW, Ste. 301, Washington, DC 20006.

# Nominations Received for AIC/Heritage Preservation Award

Sixteen nominations were received for the new joint AIC/Heritage Preservation Award for Outstanding Commitment to the Care and Preservation of Collections. The nominees all have great merit and the awards committee's decision will not be easy. The results will be announced this spring, and the award will be presented later this year, with the intent of drawing public and media attention to this national award.

### Electronic Media 2000

The General Session topic for the year 2000 AIC Annual Meeting in Philadelphia will focus on the opportunities and challenges posed by new technology. Since last November, the program committee has been considering topics within two broad categories: the preservation of technology-based cultural material and how new technology is changing the role of conservators and the

continued on page 4

cultural institutions they serve.

A goal of the AIC 2000 meeting will be to present essential information to conservators so that they can knowledgeably and effectively contribute to the formulation of preservation strategies when it comes to electronic media. Since the mid-1940s, the amount of cultural material dependent on electronic media has increased rapidly, both in quantity and importance. As conservators, our commitment to advance the preservation of material culture will inevitably extend to the diverse electronic media held by museums, archives, libraries, and private collections. One of the unique challenges posed by the preservation of electronic media lies in maintaining continuity with past technologies in the face of constant innovation and change. An artistic work made todaywhether designed for an exhibit on the web or as a video installation in a museum—is at great risk of being inaccessible or substantially altered in a matter of years due to a host of problems. Such problems include media deterioration, file format obsolescence, hardware obsolescence, and insufficient documentation.

This compressed cycle between the

manufacture of electronic-based art and artifacts and the almost immediate imperative to preserve these same materials is virtually unique in the conservation field. Relative to the other materials found in collections, conservators do not have the benefit of a tradition of care and maintenance to guide their preservation activities when it comes to electronic culture. The implication of this accelerated preservation imperative is that the conservation profession will increasingly be geared toward the preservation of artifacts produced by our own contemporary culture. The shift from preserving the past to preserving the present will challenge the conservator's traditional mission of identifying, documenting, and preserving the subtle characteristic markers that establish an object in a certain time, place, and culture.

The Philadelphia meeting will also provide a forum for discussing the ways in which new technology is impacting the role of the conservator. Conservators' innovative uses of digital technology to perform the primary tasks of treatment, documentation, and research will be explored. In addition, the Program Committee is developing talks on the

ways in which new technology has and will continue to alter the internal dynamics of the cultural institutions and the role these institutions play in society. Just as we rely on collaboration with curators, librarians, and collectors, conservators will increasingly be working with technology-based professions that scarcely existed five to ten years ago.

As the hierarchy within many cultural institutions is increasingly populated with webmasters and computer systems administrators, we, as conservators, must be prepared to advocate for our agenda in this landscape of shifting priorities, while simultaneously capitalizing on the opportunities brought about by change. An emergent theme within the Program Committee is that conservators cannot approach the issues surrounding the preservation of electronic media in isolation. As such, one of the goals of the Philadelphia conference will be to engage prominent members from diverse fields to present their insight on the inherent problems and potential solutions for the preservation of digital culture. The AIC office is taking the lead to raise the funds to support this essential outreach. We are hope-

# AIC 2000 Call for Papers

The general session of AIC's 28th Annual Meeting in Philadelphia, set for June 9 and 10, 2000, will focus on preservation issues relating to electronic media. The conference will also explore the impact of new technology on the way conservators perform fundamental tasks. The General Session in Philadelphia will devote a full day of talks to this theme. Some examples of topics that would be appropriate for this session are:

- Materials science examinations of the materials used to store electronic information, such as magnetic tape, optical disks, hard drives, etc.;
- Art historical surveys tracing ways in which the various electronic media (video, computer art, etc.) have been used by artists over time;
- Potential strategies for managing obsolescence cycles of digital files and playback devices;
- An examination of the ethical issues raised by preservation measures, particu-

larly what measures are possible and practical and some acceptable compromises:

- An examination into standards for documenting condition, reformatting, and restoring electronic media;
- •Case studies of electronic media preservation projects, (e.g., surveys, treatments, and the formulation of institutional collections care policies) that have been developed by conservators;
- •Innovative uses of digital technology by conservators to perform the primary tasks of treatment, documentation, and research.

This list is by no means comprehensive, papers on other, related topics are encouraged.

In addition to the full day of talks relating to the electronic media theme, a half day of presentations during the General Session will be reserved for broader topics. These talks should be of general interest, designed to engage AIC's diverse and specialized membership. Abstracts should summarize either of the two topics in a way that permits

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 the content and significance of results; and 4) the paper's contribution toward forming an overall balance to the session's theme. Papers judged more suitable for specialty group sessions will be passed to the appropriate group. Assistance in the development of poster presentations, workshops, and vendor displays are also encouraged. Abstracts should be doublespaced and a maximum of two pages.

If at all possible, abstracts should be submitted in an electronic format, such as in the body of an e-mail message.

The deadline for submitting abstracts is Monday, August 2, 1999. Send them to InfoAIC@aol.com; 1717 K St., NW, Ste. 301, Washington, DC 20006; Fax: (202) 452-9328. If you have any questions, please contact Paul Messier, program chair, at



Linda Merk-Gould, Cynthia Stow, and Chris Foster discuss membership issues.

ful that the result of these efforts will allow the Program Committee to invite speakers and use presentation technologies that would otherwise not be available at the typical AIC conference.

The Program Committee is actively encouraging conservators and allied professionals to submit abstracts for the General Session talks. Committee members are also very willing to work with potential speakers to develop and focus their ideas. Conservators and allied professionals can participate in the planning process by contacting the committee through the AIC office or by contacting

me—Paul Messier, Program Chair, at

# Membership Seeks Candidate

The Membership Committee is seeking one new member for the term beginning in June of this year. The term limit is three years with an optional fourth year. The committee is responsible for reviewing applications for Professional Associates and Fellows and for working with the AIC Board of Directors on membership issues.

To compliment the makeup of the continuing committee members, we are looking for a specialist in objects conservation, architectural conservation, or conservation science, although others may respond as well. The applicant may be either a Professional Associate or Fellow.

Membership is one of AIC's greatest concerns and priorities. With rising public awareness, the demand for competence in our field is ever-growing. Assuring professionalism is imperative for our future, and service on the committee can help accomplish this.

Please send a letter of interest and resume to: Cynthia Stow, Membership Committee Chair, c/o AIC, 1717 K St., NW, Ste. 301, Washington, DC 20006; InfoAIC@aol.com

# Notes from the Membership Committee

Did you know that:

- Associates, Professional Associates and Fellows all pay the same dues?
- Professional Associates can serve on committees -- and, there will be an opening on the Membership Committee this June?
- •Only the latest revised PA application form (available from the AIC office or from the web site) is valid?
- All members of AIC have voting rights regarding officers, and dues increases?
- •The next application deadline for Professional Associates and Fellows is May 1? ◆

# **Commentaries Online**

The AIC Board of Directors has approved the following Commentaries to the *Code of Ethics* and *Guidelines for Practice*.

- Commentary 4a—Health and Safety
- Commentary 4b—Security
- Commentary 4c—Contracts
- Commentary 4d—Fees
- Commentary 4e—Advertising
- •Commentary 16—Justification
- Commentary 17—Sampling and Testing
- Commentary 18—Interpretation
- Commentary 19—Scientific Investigation

These commentaries, along with all other approved Commentaries, are now available on-line at:

http://aic.stanford.edu/pubs/ethics.html

A new set of draft Commentaries is included as an insert in this issue of AIC News. Please review these drafts and e-mail your comments to Paul Himmelstein at a grant or fax your comments to him at (any ore too).



# St. Louis - Annual Meeting News - St. Louis

Don't miss the 27<sup>th</sup> Annual Meeting of the American Institute for Conservation of Historic and Artistic Works (AIC) that will be held June 8–13, 1999, at the Adam's Mark Hotel in St. Louis, Missouri. Both conservation professionals and the cultural institutions, which conservation affects, will be interested in this year's general session, which will focus on two important topics: "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."

Prior to the general session, a one-day presession will be held on Tuesday, June 8, entitled "From Here to Eternity:
Collaborative Case Studies in American Archaeology and Conservation."
Attendance at this session, which is being sponsored by the AIC Research and Technical Studies Sub Group, is encour-

aged for members of the archaeological community. The daylong session will focus on approaches that have proven effective in building the relationship between archaeologists and conservation professionals. Presentations will include representations of a variety of working situations, sites, and archaeological conditions.

The general session will commence on the morning of Wednesday, June 9, with keynote speaker Maureen A. Farrow, executive vice president and director of economics and equity strategy for Loewen, Ondaatje, McCutcheon Limited (Toronto, Canada). Ms. Farrow's presentation is entitled, "Doing More with Less: An Economic Perspective." The rest of the day will be dedicated to the topic "The Costs of Conserving Our Cultural Heritage: Can We Afford It?" The day's program will feature:

Beyond the Operating Budget:
Developing Support for Preservation—
Inge-Lise Eckmann, Chair, Heritage
Preservation, and Conservation
Consultant, Dallas, TX

For Francs or for France: Public Policy in the Conservation of Cultural Property—Jose Orraca, Photograph Conservator in Private Practice, Kent, CT

The Costs of Conserving Our Cultural Heritage: The Shelburne Deaccessioning and Collections Care Endowment—Brian Alexander, Shelburne Museum, Shelburne, VT

An Alternative Funding Mechanism for the Restoration of Cultural Heritage—Rosanna Kuon, Museo de Arte de Lima, Lima, Peru

The Preservation of Vermont's Cultural Heritage—MJ Davis, Vermont Museum and Gallery Alliance, Lyndon Center. VT

Objects of Desire: Acquisition, Loan and Exhibition Strategies at the Museum of Fine Arts, Boston—Pamela Hatchfield and Susanne Gänsicke, Museum of Fine Arts, Boston, MA

Serving Other Institutions: A New Approach to Creating Staff Positions at the Colonial Williamsburg Foundation—F. Carey Howlett and David Blanchfield, The Colonial Williamsburg Foundation, Williamsburg, VA

Taking Charge: Forging a Preservation Plan and a Conservation Program for a Remote Regional Museum. A Study in Cooperation—Ralph Wiegandt, Rochester Museum and Science Center, Rochester, N.Y., and Caroline Welsh, The Adirondack Museum, Blue Mountain Lake, NY

Making Conservation Pay Its Way: The Business Experience of the Northeast Document Conservation Center—Ann Russell, Northeast Document Conservation Center, Andover, MA

The Cost of Conservation Research (Panel Discussion sponsored by Research & Technical Studies Subgroup)— Moderator: Chandra Reedy, University of Delaware, Newark, DE Panel: Martin Burke, National Park Service, Harpers Ferry, WV.: Stephen Callan, Polymer

# ASSISTANT OR ASSOCIATE CONSERVATOR OF PHOTOGRAPHS

The Paper Conservation Department of the Metropolitan Museum of Art is seeking applicants to fill a two day per week temporary position with opportunity for renewal as Assistant or Associate Conservator of Photographs depending upon qualifications. The Metropolitan Museum counts among its holdings one of the most significant collections of photographs in the nation and maintains an active exhibition and loan schedule. The candidate will work along side the Conservator of Photographs and other staff members in the Paper Conservation Department's newly renovated, state of the art facility. The selected individual will be responsible for conservation treatments, technical examinations, written reports, loan checks, collections care, and other Museum activities. Other essential qualifications include efficiency, superior organizational skills, and excellent communication skills.

A Master's degree from a recognized conservation program or equivalent training and three to five years professional experience are required. The salary level will be commensurate with experience. Candidates should submit a letter of interest, a curriculum vitae, and three professional references no later than March 15, 1999 to:

The Metropolitan Museum of Art Human Resources Department, Box ACP 1000 Fifth Avenue New York, NY 10028

This position is to begin as soon as possible. The Metropolitan Museum of Art is an Equal Opportunity M/F/D/V.



# St. Louis - Annual Meeting News - St. Louis

Testing of St. Louis, St. Louis, MO; James Martin, Williamstown Art Conservation Center, Williamstown, MA; Alison Murray, Queen's University, Kingston, Canada; Richard Newman, Museum of Fine Arts, Boston, MA

At the conclusion of the general session on Wednesday, June 9, all meeting attendees are invited to attend the opening reception, which will be held at The Saint Louis Art Museum from 6:00 to 8:30 p.m. The museum was designed as the only permanent structure of the 1904 World's Fair. Its collections range from ancient to contemporary, and feature masterpieces of Asian art, art of the Renaissance, Impressionism, and American art. Some of its collections, including the pre-Columbian and German Expressionist collections, are ranked among the best in the world.

The general session will continue on Thursday, June 10, and will feature:

Unjust Compensation: A Comparative Study of Conservator Salaries and Cost of Living Around the World—Anton Rajer, Conservator in Private Practice, Madison, WI

The Cost of Preserving Your Health While Preserving Our Cultural Heritage: Can You Afford Not to Do It?—G. Edward Burroughs, National Institute for Occupational Safety and Centers for Disease Control and Prevention Health, Cincinnati, OH

Conversion of a Convict-Built
Warehouse into a Maritime Museum and
Conservation Laboratory: The Balance
Between Forces of Decay, Aesthetics, and
Pragmatism—Ian D. MacLeod and David
Gilroy, Western Australian Museum,
Fremantle, Australia

Keep Taking the Tablets—or a Hypochondriac's Attitude to the Conservation of Cuneiform Documents—Andrew Oddy, The British Museum, London, England

Involving Volunteer Community
Artisans in the Conservation of a
Historic Altar Screen at a Church in
Arroyo Seco—Claire Munzenrider,
Museum of New Mexico, Santa Fe, NM

Changing Treatment in Response to Changing Use: Observing the Interplay of Reading Modes and Book Conservation Practice—Gary Frost, University of Texas at Austin, Austin, TX

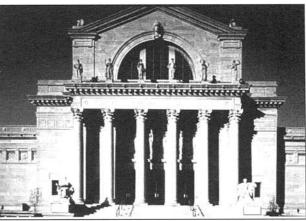
The Conservation of Historical Organs: Can You Finish by Sunday?—John R. Watson, The Colonial Williamsburg Foundation, Williamsburg, VA

Sessions will be conduct-

ed by AIC specialty groups (Architecture, Book & Paper, Electronic Media, Objects, Paintings, Photographic Materials, Textiles, and Wooden Artifacts) on Friday, June 11, and Saturday, June 12, on current topics of interest in their respective fields. A total of six workshops, including one sponsored by the Conservators in Private Practice subgroup, have been scheduled. Other meeting offerings include poster sessions and an exhibit hall featuring conservation suppliers June 10-12, and tours of various sites in the St. Louis metro area throughout the

Please don't forget to sign up for the Angels project! On June 6, the 1999 Angels will offer their conservation services (at a location that will be determined) and conservators for all types of cultural materials are needed! The AIC "Conservation Angels" are collections care professionals who volunteer their time and expertise to provide tangible, short-term help and encouragement to local staff responsible for caring for institutional collections. Founded by Lisa Mibach, the Angels meet annually for a one-day voluntary conservation project in conjunction with AIC's conference. If you are interested in participating in the 1999 Angels program in St. Louis, please contact one of the program <u>coor</u>dinators: Michele Pagá<u>n at</u> or Nicola Longford at

The annual meeting is fortunate to have the generous support of several organizations: The Getty Grant Program is assisting with the Latin American and Caribbean scholarships; the Huntington T. Block Insurance Agency, Inc. is acting as a benefactor to the conference; and Willard



The Saint Louis Art Museum, site of Wednesday's Opening Reception, features masterpieces of Asian art, art of the Renaissance, Impressionism, and American art.

Developments LTD will be sponsoring this year's unique conference tote bags.

For more information about the 1999 Annual Meeting, please see the registration packet that was mailed to you or visit the AIC web site at http://aic.stanford. edu to review or download the meeting details. Completed registration materials postmarked by April 16 are eligible for early bird rates. AIC is also pleased to announce that it will accept credit card payment (MasterCard and Visa) for annual meeting registration.

If you have any additional questions about the AIC meeting, please contact the AIC office at (202) 452-9545. ◆
—Jeanette Spencer, AIC Marketing Manager, 1717 K St., NW, Ste. 301, Washington, DC 20006; (202) 452-9545; Fax: (202) 452-9328; spenceraic@aol.com

# CONSERVATORS AND APPRAISERS, continued from page 1

Conservators, in preserving cultural property, ascertain the facts of construction and condition. Though many conservators are in their own right connoisseurs, we do not assign value. This does not mean, however, that we should disregard or exclude discussion with those who do determine and report value.

Concern for the "facts" of an object establishes the relationship between the conservator and the appraiser. Communication is especially important when the conservator's contributions may assist appraisers in forming their opinions and determining a market value. Both professionals are well aware that an object's significance and value (inherent and assigned) are in flux and change with time. Conservators stabilize to preserve, which may add market value (a culture's decision to preserve adds a level of significance that de facto adds a measure of value), but we hold that market value must not compromise the quality of our treatment choices.

How does an appraiser assessing market value interpret conservation efforts? While some might argue that the appraiser's task is of no concern to the conservator, it is the conservator's knowledge of previous treatments and conditions that may hold the key to interpretation. Without communication, the appraiser may be left uninformed in interpreting the conservation of an object. The appraiser's research, perhaps providing extensive detail on the history or provenance of an artifact that might otherwise be unknown to a conservator, may assist the conservator in developing more informed treatment choices. The conservator discerns physical facts while the appraiser's product is an informed opinion, which is based on facts from many sources (including the conservator). Professional discussions between the two can provide the most information.

This may be especially true when an appraiser renders a diminution of value. For example, a conservator may provide the fact that to perform a repair treatment properly for recent damage, an unrelated old repair may need to be removed. The owner may only be willing to have the new damage treated. While the conservator may be able to do this, the result may

be less than satisfactory. Instinctively we try to educate the owner as to why it is important to do the treatment in the manner we as professionals deem most appropriate. While it may appear more costly to do the proper treatment, the appraiser may point out that the lesser treatment alternative ultimately may diminish the value, thus resulting in an overall greater cost.

Other examples may further illustrate the point. A recent article (Wilkinson 92) on choosing a qualified appraiser featured comparative photographs of a painting in normal visible light and in ultraviolet light. The comparison was used to demonstrate "evidence of conservation." While in this instance the conclusions drawn from the comparison were correct, it is plausible to imagine an example in which dark fluorescence on a painting might be due to a particular pigment rather than retouching. Such evidence of conservation could easily be perceived incorrectly or negatively by an uninformed observer, whether curator, scholar, dealer, or appraiser. This again emphasizes the importance of dialogue.

An old patch repair on a painting might, in the eyes of an appraiser, seem to indicate loss of value. If in fact the mend is a historic repair, then its removal might actually lead to a greater loss, not only of market value, but also certainly of historical and perhaps informational value. In such instances, the collaboration of two or more allied professionals (e.g., conservator and curator, historian, scientist, or appraiser), each with facts and opinions, provides greater illumination of the issues and a more profound knowledge of the artifact.

This, then, is how we may achieve balance in communicating with appraisers. Different perspectives in open dialogue provoke further examination, and allow exchange of inquiries and opinions without either being unduly influenced. It is important that conservators be willing to provide appraisers with an understanding as to the reasons for treatment choices, for this may alter their interpretation and opinion. While it is not necessary (or desirable) for the conservator to know the determined market value, understanding the process by which the appraiser reaches that opinion may be beneficial.

With each unique case, the question, not considered here, of how a conserva-

tion treatment may affect market value may best be answered when there is dialogue between professionals. The educative benefits of communication with appraisers, as with other allied professionals, can be great. We must seek out qualified appraisers and, while mindful of our *Guidelines for Practice*, must not feel constrained to maintain an open dialogue.

In considering the need for open communication with appraisers, a number of related questions might be appropriate for our membership to ponder anew. How might value influence treatment decisions? How, if at all, does value affect the cost of treatment (that is, theory vs. reality)? In what instances, if any, might conservators serve as appraisers? The upcoming AIC Annual Meeting's emphasis on "Conserving Our Cultural Heritage: Can We Afford It?" provides an appropriate time for consideration of this issue and its attendant questions. They are of concern to all of us. Open dialogue within our own membership will allow open dialogue with allied professionals to flourish. All AIC members are encouraged to add their thoughts and contributions that these may be incorporated for consideration into an upcoming presentation and for further discussions.

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American Society of Appraisers, 1997 Professional Appraisal Services Directory, 3.

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# Acknowledgments

Special thanks to Carol O'Brien English, Rob Proctor, Lori Mellon, Hays Shoop, Barbara Appelbaum, Paul Himmelstein, Lisa Goldberg, and the many others who took time to discuss these issues with me.

—Victoria Montana Ryan, Conservator of Paintings and Painted Surfaces, Rocky Mountain Conservation Center, Denver, CO; Fax: (303) 733-2508; vmontana@du.edu

# Appendix

*Appraiser* – a professional who estimates the monetary worth of a property.

Market Value – the most probable price a property should bring in a competitive, open, and fair market.

For more information or to contact your local appraisers:

Appraiser Association of America (AAA) 212-889-5404

American Society of Appraisers (ASA) 1-800-272-8258

International Society of Appraisers (ISA) 1-888-472-5461

The Rocky Mountain Conservation Center and the Denver Chapter of the American Society of Appraisers will be hosting a presentation on "Conservation Matters" May 6, 1999 in Denver, CO. Call RMCC at 303-733-2712 for further information.

Note the drafts of Commentary 14 Conflict of Interest and Commentary 15 Related Professional Activities ◆

# WHAT'S IN A NAME? Visit the AIC web site under its new URL: http://aic.stanford.edu

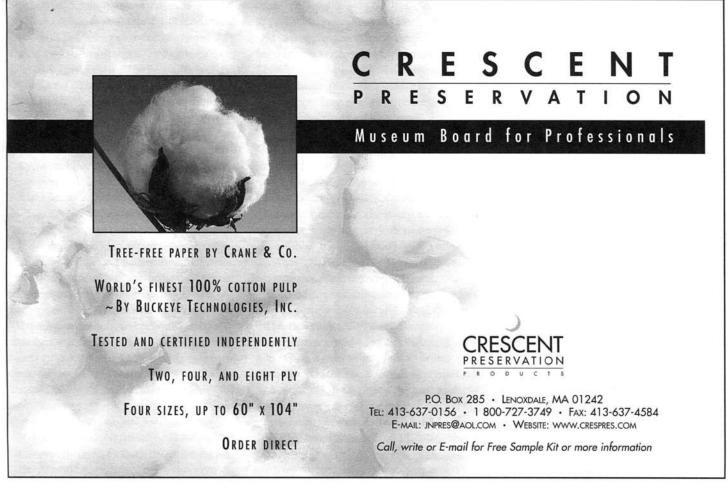
# **List-Serving AIC Members**

AIC has a new list serve through Stanford University. AIC members who have e-mail will receive time sensitive e-mail messages from AIC. The plan is to not clog your server, but to let you know of deadlines and advocacy issues that require immediate action. If you have a new e-mail address, please send a message to InfoAIC@aol.com.

We will update the list periodically.

# Correction

The staff of *AIC News* regrets an error in the January 1999 issue. In the Materials and Research column, by Pamela Hatchfield and Marie Svoboda on resin impregnated gauzes, FTIR results for X-Lite were incorrectly attributed to Vara-form due to an editorial error. No FTIR was conducted on Vara-form at the MFA, Boston. However, X-Lite was analyzed by FTIR. At the MFA, Boston, Michele Derrick identified the base of the web as a cellulose-based material coated with a variety of polymers. The interior and exterior of the web corresponded to a polyester resin, but the spectrum also indicated the possible presence of a mixture of polymers falling into acrylic or vinyl acetate families of resins. The material most closely matched the Hummel Polymer Library spectrum for poly (t-cyclohexanedimethyl suberate).



# <u>Conference</u> <u>Reports</u>

Review of the IIC Conference "Painting Techniques History, Materials and Studio Practice" Dublin, September 7–11, 1998

The 17th IIC Conference will certainly stand as one of the foremost conventions in the group's history. It excelled in all arenas. The superb efforts of the organizing committee, headed by Maighread McParland, resulted in access to the best of Dublin, including castles, galleries, monuments, and excursions.

The papers marked a new level of achievement in conservation research. After years of painstaking compilations of information garnered from the physical examination of paintings—often with little or no analogous study as a point of departure or comparison—a sufficient amount of background knowledge has been amassed to begin "technical connoisseurship." This was the underlying topic of each paper at the Dublin conference.

The range of subjects was wide--from architectural wall paintings to manuscript pages, from the medieval period to the 19th century. The first lecture was the Forbes Prize Lecture, delivered by Ashok Roy, which incorporated a well-deserved tribute to Joyce Plesters. The tribute aptly foretold the content of the rest of the conference: Cross-sections were the order of the week. Presentations were grouped so that associated research was presented in the same session. For example, three papers that explored the interrelationship of works executed as paintings with prints or drawings comprised the first afternoon session. The selection of papers illuminated the practice of painting as seen in a universal context. An entire session was devoted to the previously underreported arena of Spanish altar painting. Another session addressed pan-European wall paintings.

Not surprisingly given the location of the conference, one morning was filled with papers on painters native to the United Kingdom. Papers concerning the practices of various Renaissance painters and another paper on French painting comprised two other sessions. Large decorative paintings split an afternoon with illuminated manuscripts. Several papers on pigments ended the conference.

Author's abstracts for the papers printed in the preprints (including some papers that were not delivered at the conference) can be read online at http://www.iiconservation.org/conferences/dublin/abstracts98. html

Several special exhibitions were arranged to coincide with the conference, including the Treasury of Trinity College Library (which holds The Book of Kells); an exhibition and publication titled The Deeper Picture at the National Gallery of Ireland; a selection of ancient Irish manuscripts at the Royal Irish Academy; and books at Marsh's Library, St. Patrick's Close.

—Catherine Metzger, National Gallery of Art, 6th and Constitution Ave., NW, Washington, DC 20565; (202) 842-6703; Fax: (202) 842-6886; c-metzger@nga.gov

Review of the International Symposium on Conservation and Restoration of Contemporary Art, Aranjuez, Spain, September 14–16, 1998

A second annual International
Symposium on Conservation and
Restoration of Contemporary Art convened
in the Farnese Cultural Center in Aranjuez,
Spain, September 14–16, 1998, to address
problems of matte finishes and discuss
interdisciplinary collaboration for art care
and conservation training.

Pilar Sedano, director of conservation at the Spanish National Museum's Queen Sophia Art Center (Madrid; Spanish acronym MNCARS), convened and directed a diverse group of conservators, curators, artists, art dealers, and educators from Germany, Italy, Portugal, Spain, and the United States.

The proceedings were simultaneously and expertly translated into Spanish or English, depending on the language used by the presenter. Javier Carrion, Sirga de la Pisa, the excellent staff of the Center for Art Restoration Studies, and Maria Carrion of the Furniture Restoration Center (both of Madrid; Spanish acronyms: CEROA and CRM) produced the event, with generous support from Cesing Iberica, S.L. and the Municipality of the Royal Site and Villa of Aranjuez.

The symposium engendered active dia-

log in question-and-answer sessions concluding each lecture. Each day also included a moderated panel discussion. Following the first day's panel, Miguel de Cimadevilla for Productos de Conservation, demonstrated the Hanwell system of radiolinked environmental monitors.

On Monday, Pilar Sedano discussed substrates and surfaces. Cases from Joan Miro, Alberto Sanchez, Equipo 57, and others showed crackle and lack of adhesion in matte surfaces due to substrate absorption of binding media from paint-thinned for matte effect. Sedano also described problems of surfaces comprising natural, found materials such as sand, leaves, and feathers.

Silvia Noguer of Barcelona's Museum of Contemporary Art confirmed the importance of artist input for conservation when she discussed the works of painters Alfred Figueras and Albert Rafols Casamada. Artists may sometimes forget or lack records of materials, technique, commission or purchase, prior restoration, or their own alterations. Artists sometimes desire otherwise unacceptable interventions. Noguer recommended regarding both the artist and the art itself as primary sources on materials, structure, technique, and intention.

Conservator and educator Ubaldo Sedano of the Thyssen Bornemisza Museum moderated a panel on "El artista y la Restauracion." He was joined by Lisbon conservator and educator Francisca Figueira, director of the Jose Figueiredo Institute, and by artists Rafael Canogar, Cristobal Gabarron, and Agueda de la Pisa. The ideal of the connoisseur-conservator, discussed by John Scott in both the 1997 and 1998 symposia, reemerged here. Participants expect restorers to know and understand more than the technical and material history and qualities of art. Discussion established that—especially for ephemera—it might only be possible to maintain, rather than to preserve or restore, some contemporary art. Speakers advocated artist technical innovation because the very processes and materials are expressive. The panelists concluded that restorers and artists must collaborate in practice and in training. Gabarron's Foundation and CEROA are partnering a conservation training program affiliated with the University of Valladolid.

On Tuesday, Georgina Berini of the Gala-Dali Foundation (Figueras, Gerona), presented a rich account of mostly preventive conservation in the Foundation's collection. She also described Dali's lifelong phobia of restorers' alterations. Berini's main contribution was an exposition of Dali's experimentation before 1940 with matte finishes in poster tempera and oil, the artworks' condition problems, and her methods of care.

Eugenia Gimeno of MNCARS discussed effects on color and textural appearance when using various equipment, materials, procedures, and methods of handling and storage. She emphasized the importance of allowing artworks to equilibrate in the treatment and storage environments before evaluating condition and before proceeding with treatment.

Conservators Juan Antonio Sanchez of MNCARS and John Scott of the New York Conservation Center and New York Conservation Foundation, presented many types of sculptural matte surfaces requiring special understanding, treatment methods, and preventive care. Most of the MNCARS' collection is in relatively stable indoor environments, but unforeseen circumstances and accidents of handling and transport keep Sanchez and colleagues well occupied. Both speakers emphasized the understanding of materials, aesthetics, and artists' pfeferences.

Conservator Pilar Bustinduy, professor at Bilbao's Basque University, Marta Gonzalez, head of Temporary Exhibitions at MNCARS, and art historian Concepcion Vela, joined conservator Ana Calvo, professor at Madrid's Official School of Conservation and Restoration of Cultural Heritage, who moderated a panel, "El historiador y el conservador-restaurador." Calvo's introduction included comparisons of English and Spanish conservation nomenclature. Throughout the European Community, "conservador" in various spellings and pronunciations corresponds to North America's "curator," while "restaurador" encompasses both our "restorer" and "conservator." Thus "conservador-restaurador" might connote more general responsibility for collection care than "conservator-restorer." On the other hand, Europeans may often use the combined term for clarity in reaching Englishspeaking communities. For excellent guidance to the literature of conservation in Spanish, I recommend Calvo's "bibliografia razonada" in Kermes (May-August 1998) and for nomenclature, her Conservacion y Restauracion A - Z (Serbal, 1997 ISBN 84-7628-194-3).

Bustinduy reminded us that conservators need historians' information on artworks, just as historians need conservators' information. She and Calvo both addressed the history education professional milieu. In conversations with Bustinduy and Calvo, I was again impressed with the great number and diversity of European opportunities for restoration training compared to the small number offered in America. Comparisons of European and American levels of restoration funding and employment can evoke important factors. This panel also addressed the practical relations among artists, historians, collectors, and conservators in the care of art and in the training of conservators.

Marta Gonzalez's logistical responsibilities at MNCARS are quite similar to our museums' registrars'. As in U.S. museums, the pressures are great to facilitate lending and borrowing, as well as packing, transport, and installation—all at minimal cost. The potential for conflict between conservation and curatorial considerations is great, and Gonzalez called for "full mutual respect."

Emilio Ruiz suggested an important element of happenstance as it affects artists' choices of media and finish. He mentioned the artist's circumstances of access to tools and to materials such as matte paint or varnish. Ruiz's department has also surveyed 224 contemporary artists on a broad range of preferences and attitudes. Ruiz is a conservator with the regional museums of Alava, Vitoria.

Conservator Maria Castellano of the Central Institute of Restoration in Rome discussed treatment of unvarnished paintings with very absorptive surfaces. She delineated the consolidation and cleaning of three large and problematic paintings, which were made of diverse non-traditional media.

Konrad Laudenbacher, chief of the conservation department at the Alte Pinakotek (Max Doerner Institute) in Munich, delivered a clear and elegant lecture on history and techniques of treating aesthetically and physically sensitive painting surfaces. Beginning with examples from Impressionism, Laudenbacher showed that varnish alters textures and appearance in paintings not intended for varnishing, and that synthetic varnishes (even the now-popular resins that are considered close alternatives to natural varnishes) always diminish paintings.

The art trade faces virtually routine damage in transport, complications in import/export/customs and, of course, insurance issues. Seville conservator José Carlos Roldan of the Andalusian Center for Contemporary Art moderated the Symposium's final panel, "El conservador-restaurador y el coleccionista," with dealers of contemporary art Juana Aizpura, Rafael Perez Hernando, and MNCARS conservator Jorge Garcia. They discussed the prospects for conserving found and mixed media art, installations, and other contemporary material, and the question of who should conserve these materials.

A third annual symposium is planned for midsummer 1999. Watch the AIC News events calendar and CEROA's web site (www.sendanet.es/ceroa or click over from CoOL) and get on the mailing list at CEROA, Eduardo del Palacio 5, 28002 Madrid, SPAIN.

—John Scott, New York Conservation Center, P.O. 2098LT, New York, NY10011-0008; (212) 714-0620; NYConsnCtr@aol.com

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# Washington Update

1954 Hague Convention goes to the Senate

n January 6, 1999, President Clinton transmitted the 1954 Hague Convention (sometimes referred to as the 1954 UNESCO Convention) to the U.S. Senate for advice and consent to ratification. The Convention was referred to the Senate's Committee on Foreign Relations as Treaty Document No. 106-1. Single copies can be obtained free from the Senate Document Room by faxing your request to (202) 228-2815, or by calling your senator. It is also available from the Government Printing Office (GPO). Visit the GPO web site: http://www.access.gpo. gov/congress/cong006.html At the search screen click the radio button for TREATIES, and type in 106-1 in the subject search box.

The Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict (with the accompanying Hague Protocol) was created to protect certain major cultural properties within a country that is under attack. Several speakers mentioned the treaty during the General Session (on emergency preparedness) of the 1998 AIC Annual Meeting. More than 80 nations are party to this large-scale effort of preventive conservation. The United States was one of the countries that signed the Hague Convention on the day it was concluded (May 14, 1954). However, this is the first time the document has been presented to the U.S. Senate for ratification. If you wish to be heard on this issue, contact your senator. •

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# **People**

Timothy P. Whalen has been named director of the Getty Conservation Institute. Whalen has been in charge of conservation grant-making activities for the Getty Grant Program since 1991, and has been with the Getty since 1981. Prior to managing conservation grants, Whalen had been the assistant director of the Getty's building program office, assistant director for administration with the Getty Research Institute for the History of Art and the Humanities, and had been on the staff of the J. Paul Getty Museum in Malibu. He holds a B.A. in art history and a M.A. in art history and museum studies from the University of Southern California. During the academic year 1994-95, he was a Loeb Fellow in advance environmental design at the Harvard Graduate School of Design, where he examined the current role preservation issues play in urban planning and public policy debates.

Mark Towner was appointed assistant director of the Northeast Document Conservation Center. He formerly served as director of project art at the University of Iowa Hospitals and Clinics. He has also held management positions at the Davenport Museum of Art in Iowa, the American Craft Museum in New York, and the archives at the Metropolitan Museum of Art in New York. Mr. Towner holds a M.F.A. degree from Cranbrook Academy in Bloomfield Hills, Michigan, and a B.A. degree from Columbia College in Chicago, Illinois.

Ingrid E. Bogel has been appointed as executive director of the Conservation Center for Art and Historic Artifacts (CCAHA). Ms. Bogel joined the staff in 1991 as assistant director and, since June 1997, has been acting co-director. Prior to joining the CCAHA, she was on the staff of the Philadelphia Museum of Art as manager of administration for the Conservation Department. Ms. Bogel holds a M.A. degree from the Rochester Institute of Technology.

Janet W. Hessling has opened a private conservation practice specializing in collection surveys and collection care strategies and planning. Ms. Hessling is a 1984 graduate of the Art Conservation Department of the Buffalo State University with a M.A. degree in art history and a Certificate of Advanced Study in art conservation. She also holds a certificate in cultural resources management from Meredith College in Raleigh, North Carolina. ◆

# Correction

In the People column of the January 1999 issue of *AIC News*, the listing for Pam Kirschner erroneously indicated that she was "completing a third-year internship." Actually, she is completing a fourth-year fellowship.

# FAIC Giving Donors

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For more information on the AAM Annual Meeting or MuseumExpo99, call (202) 289-9113, or visit www.aam-us.org.



# FAIC News

Documenting Ourselves: The History of 20th-Century Conservation, Part I

In 1974, Mr. Rutherford John Gettens, one of the pioneer U.S. con $oldsymbol{1}$ servators, spoke at the Cooperstown American Institute for Conservation Annual Meeting: "To come to the point quickly," he said, "I think we should begin to think about collecting material for a history of the conservation of cultural property. . . . Knowledge of the beginnings and growth of our profession is a necessary background for training programs in art conservation. . . . We wouldn't really be a profession without a stepwise history of growth." He emphasized the necessity for recording "personal recollections, anecdotes, and informal doings which tie together the serious events." He then went to his summer home in Mooers, N.Y., and began making handwritten notes on the history of the early days of the Fogg Art Museum in Cambridge, Massachusetts. He recollected his first meeting with the young George Stout and other informal descriptions of activities in the late 1920s and early 1930s-but 10 days later he died.

To continue Mr. Gettens' proposal, Mrs. Gettens, George Stout, Richard Buck, Tom Chase, and I met at the Freer Gallery in 1975 during a seminar held in honor of Mr. Gettens in March of that year. The idea of beginning conservation history interviews and safeguarding early correspondence and other records was introduced. In September 1975, the Foundation of the American Institute for Conservation (FAIC) Board of Directors approved the project as an official undertaking under my leadership. Charles F. Hummel, then the curator of Winterthur Museum, consented to house the archives in the museum's climate-controlled research building. The file is now located in the Winterthur Library, and researchers can request released interview transcripts for study. In the last several years, FAIC has graciously provided funding for transcriptions of tapes. (Many oral history projects in other fields have tapes languishing un-transcribed. We are almost entirely up to date on transcriptions.)

Tom Chase and I taped a roundtable of reminiscences by Mr. and Mrs. Stout, Mr. Buck, and Mrs. Gettens at the 1975 AIC Annual Meeting. We also recruited three history talks for the AIC Annual Meeting in Dearborn in 1976, by Richard Buck, Sheldon Keck, and George Stout. We now have 103 transcripts in the file; most have been released for study by researchers. Caroline Keck urged me to note that people may often reshape historical events when in relaying their subjective experiences. To address this valid concern, we have made every effort to collect all sides.

Though this project is based in the United States, George Stout originally noted that it should be as international as possible. We welcome more interviews and additional interviewers and would be delighted to see oral history projects in other locations.

One pivotal individual was Edward Waldo Forbes—for whom the IIC Forbes Prize Lecture was named. He was director of the Fogg Art Museum from 1909–1944. A special climate of cooperation among scientists, art historians, and restorers developed at the Fogg in the late 1920s. It was around that time that Forbes realized how misleading the contemporary practice of wholesale repainting could be. He visited colorman's shops all around Europe and col-

lected what is now the "Forbes Pigment Collection" housed in many training programs and museum laboratories. He encouraged technical investigation and radiography. He was the first Honorary Fellow of the IIC and chairman of the Advisory Committee for the first technical journal, *Technical Studies in the Field of Fine Arts* (Volume 1, No. 1 appeared in 1932). From 1909 to 1941, he taught what was nicknamed "the egg and plaster course" at Harvard, about historical artists' techniques. Students from that course went on to become influential museum directors throughout the United States, who brought a special sympathy for technical understanding to their posts.

Forbes consistently raised money for projects to advance the field of conservation. He wrote in the Art Bulletin of 1920, "If we acquire paintings and do not care for them, we are committing a serious crime against civilization." Forbes raised money for Alan Burroughs to travel through Europe with a Picker X-ray machine in 1926 in order to x-radiograph paintings.

George L. Stout was another Fogg Art Museum pioneer. He was the first president of IIC, founder of the Fogg lab, co-author of the Weaver report investigating cleaning practices at the National Gallery in London, director of the Gardner Museum and the Worcester Museum, and founder and first editor of the first professional journal. He provided an overview of the field from 1925 to 1975 for his AIC history talk in 1976, and painted watercolors from which he made slides to illustrate his points.

In the early part of the 20th century, there were, of course, incompetent and overzealous restorers at work, repainting and cleaning with excessively strong solvents. In the International Studio magazine in the early 1920s, artist Abbott Thayer wrote in an appendix, "There is in the world's handling of its art treasures one monstrous abuse, which is nothing short of heartbreaking to those to whom art is really the food of the soul, and this abuse, God willing, must die. This is the well-meant and highly respected occupation of the restorer of paintings and sculpture." He went on to explain, "His heavy hand is as fatal as a blind gardener's would be to weed in a flower bed. This thing must stop." Thayer makes an interesting point: "If there were only one copy of Schubert's 'C Symphony' in the world, would you rather, every time as the years rolled on and a new bit of it got torn out, have someone write into the score the best substitute he could invent, or leave the hearer to miss those passages?"

The Fogg was not, of course, the first museum laboratory internationally. A scientific department was established at the Staatliche Museen in Berlin in 1888 and several researchers have recently published studies about the key figure there, Frederick Rathgen. Michael Farraday made analytical and deterioration studies for the National Gallery in London in the middle of the 19th century, motivated by the official inquiry into the methods of cleaning. He demonstrated the damaging effect on works of art of sulfur compounds liberated by coal smoke and gas lighting, and showed that this effect increased in London fog and high humidity. 

—Joyce Hill Stoner, Coordinator, FAIC Oral History Project; Winterthur Museum, Winterthur, DE 19735

EDITOR'S NOTE: PART II OF "DOCUMENTING OURSELVES" WILL APPEAR IN THE MAY ISSUE OF AIC NEWS.

# Worth Noting

# Support for Historic Houses

Centerville, Delaware, resident Bayard Sharp has established a private foundation for the purpose of endowing Historic Houses of Odessa, five properties owned and operated by Winterthur Museum, Garden and Library. The foundation will ensure the continued preservation of this unique historic treasure, donated to Winterthur in 1958 by H. Rodney Sharp. For hours of operation and directions to the houses, call

# More than Lamps

In April 1999, the chapel Louis Comfort Tiffany designed for the 1893 World's Colombian Exposition will be seen by the public in its original form for the first time in more than a century. A year in conservation, the reassembled chapel interior is being installed at The Charles Hosmer Morse Museum of American Art as part of an expansion project that will add galleries and a larger museum shop, and will involve the reinstallation of the entire Winter Park, Florida, museum known for its comprehensive collection of the works of Louis Tiffany. For more information contact Nancy Long, Winter Park, FL 32789; (Exp. 1992)

# Virtual Art Library Debuted in Fall

Twenty-six institutions across North America are serving as trial sites for a new online archive of art slides from leading American and Canadian museums. They are participating in a test of the archive during the 1998-99 academic year. Some 20,000 high-resolution images are available online through the Art Museum Image Consortium (AMIC), a not-for-profit coalition of art museums in the United States and Canada. Plans are in place for the online library to be made available under license to all subscribing higher education institutions in the 1999–2000 academic year. The archive is available to users on the campus computer network through a link on Boston College Library's web site. AMIC includes participants such as the Museum of Fine Arts Boston, the Metropolitan Museum of Art in New York City, the J. Paul Getty Museum in Los Angeles, and 23 others. Chosen for test sites were Harvard, Princeton, and Columbia Universities, and Boston and Wellesley Colleges, among others.

# International Project Focuses on Carbonyls

Several carbonyl pollution issues (acetic acid, formic acid, and formaldehyde) were discussed at the June 1998 conference entitled, "Museum Pollution: Detection and Mitigation of Carbonyls" held at Strathclyde University (Scotland) in June 1998. A number of actions were proposed.

# Materials Database

A database will be constructed by 12 labs in the Netherlands,

United States, Canada and the United Kingdom, to collate data from previous and future sampling experiments. A second database will collate post–1995 data from nine organizations on materials safe to use for storage of artifacts. Accurate sampling methods for the gases will be standardized. A group of conservators and scientists, including Cecily Grzywacz of the Getty Conservation Institute, will investigate the effects of carbonyl pollution. Results of ongoing research will be presented in 1999 at the Netherlands Institute for Cultural Heritage (NICH) in Amsterdam. For more information, contact Dr. Lorraine Gibson, NICH, Gabriel Metsustraat (Management).

# OSHA Respiratory Protection Guide Available

OSHA developed a guide to help small businesses comply with its new respiratory protection rules. Contact your nearest OSHA office for the Small Entity Compliance Guide for the Revised Respiratory Protection Standard. Contact (202) 693-1888; www.OSHA.gov

# Formation of New Graduate Degree

The J. Paul Getty Trust and UCLA are creating a master's degree in the conservation of archaeological and ethnographic materials. Original in its focus among existing conservation training programs in this country, it will provide students with a cultural orientation to conservation and a strong base in materials science, anthropology, and fieldwork. In the three-year graduate program set to begin in 2002, the first year's curriculum will be built around general courses in anthropology, archaeology, and conservation. The second will offer more technical training in specially designed laboratories at the Getty Villa in Malibu. The third year will be devoted to internships on archaeological digs or in museums. The M.A. degree will be conferred by UCLA. Similar programs are currently offered at the University of London's Institute of Archaeology and the National Center for Cultural Heritage Science Studies at the University Canberra in Australia.

# Revitalization of a Waterfront

The Newport Collaborative Architects have been commissioned to develop an area of the Bristol, Rhode Island, waterfront known as DeWolf's Wharf. DeWolf's Wharf was an economic and cultural hub of Bristol for many years and the developers plan to re-establish it as a vital and vibrant part of the Bristol community. The restored and renamed site, Thames Street Landing, will include a museum, shops, offices, a restaurant, apartments, and an inn. For more information, call

# National Trust to Fund Publication

Chicora Foundation, along with the Heyward Foundation, has just been awarded a National Trust for Historic Preservation grant for the preparation of a popular publication on the artifacts from the Old House Plantation in Jasper County, which was placed on the National Register of Historic Places in 1997.

# Request for Information

NCPTT's training component is interested in learning whether people in the preservation and conservation community are using CD and Internet technologies for training and education. If you or your organization has developed these technologies, contact Frances Gale, NCPTT, NSU Box 5682, Natchitoches, LA 71497; (318) 357-6464; frances\_gale@ncptt.nps.gov

# <u>New Fellow Profile</u>

# Thomas M. Edmondson

Tom Edmondson is the cofounder of Heugh-Edmondson Conservation Services, of Kansas City, Missouri. The practice, launched in 1988, serves numerous museum, library, corporate, and private collections, providing treatment and surveys of works on paper and photographs. Tom and his partner, Nancy Heugh, also provide consultations and training on collections care and maintenance for museum and historic site personnel. Together they have been responsible for training and mentoring several aspiring conservators.

Tom has been active in the conservation profession for 25 years, beginning with his training as an apprentice at the New England (now Northeast) Document Conservation Center. Except for one year working in an institution, Tom's career has been in the arena of private practice. He has been a regular presenter of papers at both regional and national conferences. Tom has been an active participant in Jose Orraca's annual photographs conservation workshop in Kent, Connecticut, and organized the "Conservation of Cased Photographs" session in 1996. Tom has been recognized for his research with Susan Barger on the treatment of daguerreotypes, with articles in the Photographic Materials Group's (PMG) Topics in Photographic Preservation, and IIC's Studies in Conservation.

Tom's contributions to the profession also include more than 20 Conservation Assessment Program surveys at small- and medium-sized historical and art museums in the Midwest, exposing staff at these institutions to the basics of conservation philosophy, ethics, and practice. While serving as chief conservator at The Conservation Center, Panhandle-Plains Historical Museum in Canyon, Texas, Tom developed, administered and directed the NIC/Bay Foundation Collection Care and Maintenance Pilot Training Project for Historical Collections, which has been used as a model by other collections care programs.

Tom is the co-chair of the Photographic Materials Group *Guidelines for Practice* Commentaries Committee, the past president of the Midwest Regional Conservation Guild, and has served on the nominating committees of the PMG and the Book and Paper Group. Those who know Tom personally are well aware of the energy, generosity, and dedication he brings to our profession. ◆

—Christopher Foster, AIC Professional Associate, Detroit Institute of Arts Conservation Lab, 5200 Woodward Ave., Detroit, MI 48202; (313) 833-1365; Fax: (313) 833-1358

# News from Affiliate Organizations

SOS! Urges Conservators to Join Professional Roster

All conservation professionals who participate in SOS! Awards must be listed on the SOS! Conservation Professionals Roster (CPR). Conservation professionals who have experience with assessment, conservation treatment, and maintenance of outdoor sculpture are welcome to complete the CPR form. The information will be updated biennially, and Fellows of AIC who have experience as conservators of outdoor sculpture and are now employed in institutions will review completed forms. Call SOS! at (202) 634-1422 or toll-free at (888) 767-7285 for more information and a copy of the CPR form.

# SOS! Launches Online Catalogue Raisonné

SOS! would like to include your sculpture on the SOS! Catalogue Raisonné—an illustrated online database of public outdoor sculpture in need of funding for conservation treatment. The public may browse or search the Catalogue Raisonné by sculpture location, artist, subject, date, conservation estimate, caption, and/or the name of the owner organization. The database, which was launched in February and will be updated each month, is available online at www.heritagepreservation.org.

# Girl Scouts to Study Sculpture Conservation

In conjunction with Patriots' Trail Girl Scout Council of Boston, Save Outdoor Sculpture! has launched an SOS! Patch for Girl Scouts of all ages. For this pilot year, SOS! hopes to work with up to 20 councils, each of which includes several troops. Girls earn the patches by participating in learning and service activities involving public awareness of outdoor sculpture. SOS! needs your help to make this a success. Do you have troops to suggest? Do you know of sculpture preservation projects under way, especially those by or about women? Please contact Lizzie Firczuk at

### Save America's Treasures Gets a Boost

In January, the National Park Service distributed applications for FY1999 Historic Preservation Fund Grants to Preserve Nationally Significant Intellectual and Cultural Artifacts and Historic Structures and Sites. This \$30-million appropriation for Save America's Treasures is the first major new program to support cultural institutions in a decade. Heritage Preservation distributed the application and encouraged institutions with diverse collections to submit applications through the Institute of Museum and Library Services (IMLS). These applications were then to be vetted by IMLS and the other two granting agencies, the National Endowment for the Humanities and the National Endowment for the Arts, before being submitted on their behalf to the National Park Service. In this first round of funding, the guidelines were

# **DRAFT**

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

**March 1999** 



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

# From the Commentaries Task Force

Dear Colleagues:

Presented below are drafts of Commentaries 1, 5, 6, 7, 10, 12, 13, 14, and 15. We have prepared these drafts based on the extensive work of CIPP and the Photographic Materials Group, as well as comments submitted by all of the Specialty Groups. It is now your turn. Please review them carefully and let us know what you think. We would like your comments and suggestions. You may contact us by e-mail:

Fax:

Or snail-mail: Paul Himmelstein,

New York, NY 10025. Please respond no later than June 15, 1999.

Thank you.

Commentaries Task Force Rae Beaubien Karen Garlick Paul Himmelstein, chair Richard Kerschner Shelley Sass

# **Commentary 1—Conduct**

• Adherence to a *Code of Ethics* is one of the primary tenets of any profession. While the creation of such a Code may be accomplished by a group, it is the responsibility of all individuals in that group to "promote understanding of and adherence to this *Code of Ethics*" (*Code of Ethics*, XIII). This is a fundamental responsibility owed by each individual to their colleagues. A code of ethics can only be effective when individuals within a profession take personal responsibility for its implementation.

# A. RATIONALE

- Adherence to the Code of Ethics:
  - Helps to ensure the effectiveness of a mutually agreed upon set of standards of professional conduct.
  - Provides a basis for ethical individual professional practice.
  - Widespread adherence to the *Code of Ethics* provides a level of confidence in the profession that promotes beneficial interactions with allied professionals and the public.

# **B. MINIMUM ACCEPTED PRACTICE**

- The conservation professional must read the *Code of Ethics* and *Guidelines for Practice*, along with the accompanying Commentaries, and be aware of the relevance to their practice.
- Adherence to the Code of Ethics and Guidelines for Practice is a requirement for the ethical practice of the profession.

# C. RECOMMENDED PRACTICE

- All conservation professionals should adhere to the Code of Ethics and Guidelines for Practice.
- The conservation professional should strive to familiarize allied professionals and the public with the *Code of Ethics* and *Guidelines for Practice*.
- The conservation professional should, within the provisions of the By-laws of AIC and the *Code of Ethics*, continue to evaluate the *Code of Ethics*, *Guidelines for Practice*, and especially the Commentaries.

# D. SPECIAL PRACTICES

• While strict adherence to the *Code of Ethics*, *Guidelines for Practice* and the Commentaries may not always be possible, it is the spirit of these documents that should guide the conservation professional, and actions should remain consistent with the inherent intent of these documents. Such situations are identified in the "Special Practices" sections of the commentaries that follow.

# **Commentary 5—Communication**

# A. RATIONALE

- To ensure that any action which may cause change to a cultural property is undertaken with full knowledge, awareness, and agreement between the conservation professional and the owner, custodian or authorized agent (i.e., "responsible party") whether a private individual or a public institution.
- To encourage an exchange of information, ideas, and considerations which will ultimately benefit the preservation of the cultural property.
- To protect the interests and legal rights of the owner, conservation professional, and cultural property through an informed decision-making process.
- To ensure that the conservation professional is aware of any conditions which may have a bearing on the conservation action or recommendation.

# B. MINIMUM ACCEPTED PRACTICE

- The responsible party for the cultural property should be identified before any action is begun.
- The conservation professional must ensure that the responsible party understands the need for the conservation professional to review any previously prepared reports or other documentation, such as photographs and work records, on the property's history, conditions and/or previous treatments.
- The conservation professional must endeavor to be fully informed of the expectations of the responsible party for a proposed treatment, as well as the potential for conflicts with those expectations. These may include the artist's/maker's wishes, cultural beliefs that may affect treatment considerations, and the end use of the cultural property in question.
- The conservation professional must fully inform the responsible party of treatment procedures that may cause permanent change to the cultural property. (see Commentary 26)
- The conservation professional must keep the responsible party informed of any significant discoveries made during treatment, significant changes to the treatment plan (see Commentary 26,D), including treatment schedule, or any accidental damage that may have occurred to the cultural property during treatment.

# C. RECOMMENDED PRACTICE

- In long or multi-phase projects, it may be advisable to keep the responsible party informed of progress at regular intervals.
- In communicating with the responsible party, the conservation professional should use non-technical language, where possible, and utilize mock-ups, test panels, or sample treatment areas where appropriate.

# D. SPECIAL PRACTICES

• In circumstances, such as an accident or a disaster, in which it is not feasible to establish communication with the owner, the conservation professional may act independently to stabilize the cultural property to reduce the risk of further damage with the sole intent of the preservation of the cultural property. Communication should be established as soon as possible.

# **Commentary 6—Consent**

# A. RATIONALE

- To ensure that a formal agreement has been reached between the owner, custodian or authorized agent, whether private individual or public institution, and the conservation professional prior to commencement of a proposed action.
- To protect and support the legal rights and responsibilities of the parties involved in the care and preservation of cultural property, and prevent misunderstanding and disagreements.
- To ensure that deviations from a proposed course of action are formally acknowledged and agreed upon by the parties involved.

# **B. MINIMUM ACCEPTED PRACTICE**

- Before beginning treatment or recommending action (e.g. sampling, mount making, x-radiography) the conservation professional must obtain the consent of the responsible party in the form of a written document as outlined in Commentaries 4, C and 24-26.
- Any significant changes in the original proposed treatment or activity, (e.g., change in scope of work, estimated cost, schedule) must be submitted, in writing, by the conservation professional and approved, in writing, by the responsible party.

# C. RECOMMENDED PRACTICE

• In long or multi-phase projects, it may be advisable to include reviews of work to date, and sign-offs on completed work.

# D. SPECIAL PRACTICES

- For certain situations involving many similar objects, such as those outlined in Commentary 26, D written consent may be obtained for the group as a whole.
- In circumstances, such as an accident or a disaster, in which it is not feasible to obtain formal consent, the conservation professional may stabilize the cultural property to reduce the risk of further damage with the sole intent of the preservation of the cultural property. Written consent should be obtained as soon as possible.

# **Commentary 7—Confidentiality**

# A. RATIONALE

- To protect the interests, rights, and privacy of the owner, custodian, or authorized agent, whether private individual or public institution.
- To maintain the credibility of the profession by honoring the generally accepted practice of professional/client confidentiality.
- To authorize conservation professionals to use appropriate supporting material in their professional activities (e.g., publications, scientific investigations, public presentations).
- To further evolution and growth in the profession by assuring access to documentation of examination, treatment and scientific investigation. (see *Code of Ethics*, X)

# B. MINIMUM ACCEPTED PRACTICE

• Information that is obtained or uncovered in the course of examination, treatment or scientific investigation conducted at the service of, and with the consent of the owner, custodian, or authorized agent, must also be treated as confidential and must not be disclosed or otherwise made public without prior written consent.

# C. RECOMMENDED PRACTICE

• The conservation professional should include in contracts with the owner, custodian or authorized agent a clause giving permission for the use of documentation or other materials for educational and research purposes (e.g., publication, public presentations, training, archival research). However, the conservation professional must respect the right of the owner, custodian or authorized agent to refuse such permission.

# D. SPECIAL PRACTICES

- In certain circumstances (e.g., life-safety situations, suspected stolen property, and legal proceedings) the expectation of confidentiality is superceded by legal obligations of the conservation professional. The owner, custodian or authorized agent should be informed of impending breach of confidentiality, unless there is a legal reason not to do so.
- In presentations to colleagues or the public, the use of information not attributable by the audience to any specific cultural property is permissible, without prior written consent.

# **Commentary 10—Consultation**

# A. RATIONALE

- To ensure that appropriate knowledge and skills are brought to bear on the conservation of cultural property.
- The conservation professional should view consultations or requests for second opinions as opportunities to ensure the appropriate level of care for the cultural property and to increase the knowledge of the owner, custodian or authorized agent. Such input should also be considered as opportunities for professional development.
- To support the admonition in the *Code of Ethics*, IV regarding practicing within the limits of personal capabilities, education or available facilities.
- To enhance the standing of the profession.

# B. MINIMUM ACCEPTED PRACTICE

- The conservation professional must not hesitate to consult with colleagues or allied professionals at any time in the conservation process when it is necessary to complement a conservation professional's knowledge, in order to provide an appropriate level of care.
- Conservation professionals must accept the responsibility for recognizing their limitations, and must willingly refer the owner, custodian or authorized agent ("responsible party") to colleagues or allied professionals when they can better provide the required service.
- When a second opinion is sought, the conservation professional must cooperate with all reasonable requests of the owner, custodian or authorized agent. This may include supplying the results of examination and analysis, providing that the conservation professional has been compensated for the work already completed, or providing information about referral systems.

# C. RECOMMENDED PRACTICE

• The conservation professional should make an effort to be aware of allied and related professions and/or disciplines, in order to offer more informed recommendations or referrals.

# **Commentary 12—Adverse Commentary**

Although conservation professionals may be uncomfortable providing adverse commentary about the professional conduct of a colleague, it is ethical to do so in appropriate proceedings. Such action contributes to the integrity of the field.

# A. RATIONALE

- To ensure that fair and true testimony is available in all appropriate proceedings concerning allegations of unethical conduct.
- To ensure that cultural property is protected from damage resulting from unethical conduct (by hacks, dealers, and inlaws).

# B. MINIMUM ACCEPTED PRACTICE

- Adverse commentary must be made in such a way that the individual will be notified of the allegation and have an opportunity to respond. When notification is not automatic (such as proceedings under Guideline 13), the conservation professional offering adverse commentary must personally ensure that the individual is notified. Failure to do so is professional misconduct.
- The conservation professional must provide fair and true testimony when required to testify in proceedings concerning allegations of unethical conduct.
- The conservation professional must not offer unsubstantiated adverse commentary.

# C. RECOMMENDED PRACTICE

The conservation professional should be aware of the consequences and potential damage to professional reputations that may result from gossip and innuendo.

# **Commentary 13—Misconduct**

In this Guideline, "misconduct" is failure to abide by the ethical standards of the conservation profession as defined in the *Code of Ethics* and *Guidelines for Practice*. Behavior resulting from a lack of knowledge or understanding of these standards is in itself unethical. "Confidentiality" pertains to all relevant communication and associated proceedings.

# A. RATIONALE

- Misconduct should be reported to help ensure that cultural property receives appropriate ethical care and treatment.
- Misconduct should be reported to ensure that the high level of ethical behavior embodied in the *Code of Ethics* and *Guidelines for Practice* is maintained.
- Confidentiality is maintained during proceedings (as defined in the Bylaws) to protect all parties involved, as well as cultural property.

# **B. MINIMUM REQUIRED PRACTICE**

- Failure to maintain confidentiality is unethical.
- Allegations of misconduct may result in serious consequences. The conservation professional must take care to report such allegations carefully based on as much substantiating material as possible. This may include:
  - documentation (as defined in Guidelines 24-27);
  - examination of a cultural property;
  - personal observation of procedures and/or results;

- knowledge of facilities, training and experience, relative to the conservation work undertaken (e.g. analysis, treatment, preventive conservation).

# C. RECOMMENDED PRACTICE

- Accidents which result from lack of knowledge and experience on the part of the conservation professional, as opposed to accidents resulting from unknowable conditions, should be reported
- Knowledge of the serious possible consequences should not deter the reporting of misconduct.

# Commentary 14—Conflict of Interest

- Conflicts of interest arise when the conservation professional is in a position to make decisions or representations which could promote goals, desires, opinions, or personal gain that come into opposition with the preservation of cultural property.
- The conservation professional should be mindful that the appearance of a conflict of interest, or impropriety, can be as damaging to the credibility and integrity of the conservation profession as an actual act.

# A. RATIONALE

- To ensure that decisions made and actions taken by conservation professionals do not compromise the preservation of cultural property.
- To maintain the credibility and integrity of the conservation profession, particularly as it is viewed by allied professions and the public.

# **B. MINIMUM ACCEPTED PRACTICE**

- Conservation professionals must remove themselves from situations in which the potential for a real or perceived conflict of interest exists. Such situations may include: monetary gain from the sale of a cultural property examined or treated by the conservation professional; providing an opinion on the suitability for loan of a cultural property to be loaned to the conservation professional's institution; giving an opinion about a colleague's work when the colleague is also a competitor.
- Any direct vested interest in an endorsed product or procedure must be stated, and justification for the endorsement should be available through independent testing. The selection of a suitable management strategy or treatment, and the methods and materials used in the treatment, must be governed by the needs of the cultural property. (See Commentaries 21 and 22)

# C. RECOMMENDED PRACTICE

• Providing information about a colleague to an owner, custodian or authorized agent may create the potential for a conflict of interest, real or perceived. In such circumstances the conservation professional should acknowledge the conflict and may recommend that another professional opinion be sought, as outlined in Commentary 10.

# Commentary 15—Related Professional Activity

# A. RATIONALE

• The conservation activities carried out by conservation professionals may contribute to the authentication of cultural property, and may help to assign a value to a cultural property. There is a potential conflict of interest associated with these activities when the conservation professional stands to gain from increased value or heightened prestige of the cultural property. When directly appraising or dealing in cultural property the poten-

tial for conflict of interest is greatly increased.

- Since the goals of art dealing (buying and selling cultural property for profit), authentication and appraisal may differ or conflict with the goals of preservation of cultural property, it is important to recognize that:
  - -these related professional activities may place the conservation professional in a situation where there is a conflict between the needs of the cultural property and the motive for profit, which may affect the choice of treatment and extent and nature of documentation;
  - -the conservation professional carrying out authentication and condition assessment of cultural property may be influenced by the prestige imparted by association with cultural property that is rare, famous or of high monetary value.

# **B. MINIMUM ACCEPTED PRACTICE**

- When acting in any of the above capacities, the conservation professional must always place the preservation needs of the cultural property first.
- When authenticating cultural property, the conservation professional must follow the requirements as stated in Commentary 18, "Interpretation."
- The conservation professional must not provide a formal or informal appraisal of a cultural property when the same conservation professional may treat it.
- The conservation professional is in a unique position, through training and experience, to obtain technical information about a cultural property (e.g., condition, past treatment, materials). When acting as dealers, conservation professionals must disclose all such information they possess.
- When acting as both conservation professional and dealer, with the same cultural property, the conservation professional must not allow potential sale to compromise the choice of an appropriate treatment.
- When acting as a representative of a company selling a particular product or procedure, the conservation professional must follow the Minimum Accepted Practice in Commentary 14, "Conflict of Interest."

# C. RECOMMENDED PRACTICE

- The conservation professional should refer an owner's/custodian's request for authentication or appraisal to an independent party.
- Because conflicts of interest are likely to occur, conservation professionals should not engage in the dealing of cultural property from their areas of specialization.
- Conservation professionals should avoid the use of the terms "appraisal" and "authentication" as misleading in their day to day work. The word "assessment" provides a more accurate description of opinions as to quality, value, or nature of the cultural property in question.
- When acting as a dealer or appraiser, the conservation professional should follow the laws and regulations governing those activities.

# D. SPECIAL PRACTICE

- Conservation professionals who become expert in a particular artist/maker or genre/style may be uniquely qualified to be involved both in the authentication and treatment of a particular cultural property. In this situation the conservation professional must disclose the potential conflict of interest to the owner/custodian. and must be mindful about the possible influence of one activity on the other.
- Cultural property that has been abandoned or is under a mechanics lien should be sold following all applicable laws and regulations. This is not considered dealing.

quite general and procedures were still being formulated at the same time applications were sought.

# CAP Evaluation Needs Your Help

The Conservation Assessment Program (CAP) is being evaluated to determine how effectively the program is meeting its goals and the goals of the IMLS. The outside contractor conducting the evaluation is distributing written surveys to all CAP assessors and CAPped museums as well as to 50 conservators who do not participate as CAP assessors. Additionally, the contractor will conduct random follow-up telephone interviews. We urge you to watch for your survey and we thank you in advance for assisting with this effort. Your thoughtful response will be important to the future of CAP.

# SERCA Prepares Georgia

The Southeast Regional Conservation Association (SERCA) is currently working on a project to improve the state of emergency preparedness in the state of Georgia. SERCA hopes to establish a relational database with information gathered from all participating repositories. The Georgia Department of Archives and History (GDAH) would maintain this database. SERCA has mailed a survey to more than 1,200 cultural repositories in Georgia and is encouraging participation in this project. Please complete and return the survey form you receive. If your organization has not received a survey form, you may contact Melody James, project assistant at http://www.sos.state.ga.us/archives/ps/gps.htm

# St. Louis: Gateway to Conservation

St. Louis will be the host of the American Association of Museums (AAM) 96th Annual Meeting from May 6–May 10, 2001. This year's AIC Annual Meeting will also be held in St. Louis from June 8–13.

# AAM Draws a MAP

AAM's Museum Assessment Program recently assessed itself, reviewing and refining its mission and identifying ways it can better meet the needs of the museum community. The MAP staff encourages your institution to be introspective and plan for new initiatives as well. Grant deadlines for each program are: MAP I—Institutional Assessment, April 30; MAP II—Collections Management Assessment, March 12; MAP III—Public Dimension Assessment, Feb. 26. Contact the MAP staff for more information: (202) 289-9118; map@aam-us.org ◆

# **Funding Opportunities**

SOS! Awards for 1999

SOS! Conservation Treatment Awards deadlines are approaching. These awards partially fund the conservation of at least one sculpture in every state. March 30 is the deadline for the following states: IN, KY, LA, ME, MN, MO, NE, NJ, NY, ND, OR, SD, TX. In addition, SOS! Assessment Awards are available to support professional conservation assessments of outdoor sculpture. As many as 100 awards of up to \$850 each are available in 1999. Applications will be accepted on a rolling basis through December 31, 1999.

SOS! is also accepting applications for its TLC-Maintenance Training Awards, which bring together conservators and community members to learn proper techniques for low-tech maintenance of outdoor sculptures. In collaboration with the National Endowment for the Arts, SOS! will provide funding for as many as 10 individual programs for 1999. Call SOS! at (202) 634-1422 or (888) 767-7285 for applications for all awards, and for a complete list of Conservation Treatment Award deadlines by state.

# Library of Congress/Ameritech National Digital Library Competition

The Library of Congress is sponsoring a competition to enable public, research, and academic libraries, museums, historical societies, and archival institutions (except federal institutions) to create digital collections of primary resources.

The third year of the three-year competition provides for awards of up to \$75,000 for individual institutions and up to \$150,000 for eligible consortia for projects that can be accomplished in 12 to 18 months.

Guidelines for entering are available on the competition's web site: lcweb2.loc.gov/ammem/award/

# The Recording Academy Grants

The National Academy of Recording Arts & Sciences, Inc. awards grants to organizations and individuals to support efforts that advance the archiving and preservation of the music and recorded sound heritage of the Americas.

Priority is given to projects of national significance that achieve a broad reach and whose final results are accessible to the general public. Grant amounts generally range from \$10,000 to \$20,000.

Grant requests may span a time period from 12 to 24 months. Each applicant must use the current grant application found online: http://www.GRAMMY.com/grantprogram ◆

# \*\* Specialty Groups \*\*



ANNUAL MEETING: I am very excited about the upcoming AIC Annual Meeting in St. Louis, and about the two days of interesting presentations that have been organized by BPG program chair Nancy Heugh, assistant program chair Jane Klinger, and by the program committee of the Photographic Materials Group

(PMG). The first day of sessions, scheduled for Friday, June 11, has been organized jointly by BPG and PMG and will focus on the subject of albums and scrapbooks. There will be treatment talks and survey summaries, as well as demonstration tables for the close examination of new album designs, structures, and photographs commonly found in albums. A joint lunch for members of the BPG and the PMG should afford the opportunity for informal discussion of the day's topic. The full-day BPG program, scheduled for Saturday, June 12, will encompass a range of presentations on various topics. These include research papers on materials and techniques ranging from iron gall ink to the art of the American silhouette. An investigation of 15th-century book structures in Italy and the Netherlands, and a presentation about a new approach to the washing of textblocks, will be of special interest to book conservators in the group. Two papers will focus on the technical aspects of printing processes, including the wax engraving and copy press processes. Discussions of complex and unique treatment procedures and approaches will round out the day's program. Although the program for this year's LCCDG meeting has not yet been finalized, Maria Grandinette and Randy Silverman announced that it will take place on Thursday, June 10, from 7-9 p.m. Further details about the LCCDG meeting will appear in the May issue of AIC News. The BPG reception in St. Louis will be shared with PMG and will take place at the International Bowling Museum and Hall of Fame, which is located a short walking distance from the hotel. The Bowling Museum shares a building with the St. Louis Cardinals' Hall of Fame Museum so you can also relive some of the great moments in Cardinals' history. In one evening, discover 5,000 years of bowling history as well as 100 years of baseball! Find out who were the first bowlers and where the first hot dog was served. After munching on haute sports cuisine you can bowl a few frames. We hope to see you all there for a fun evening at a unique venue!

REPORT ON THE WINTER IAG MEETING: Along with other specialty group chairs, and heads of various AIC committees and task forces, I attended the Internal Advisory Group (IAG) meeting in Alexandria, Virginia, on Saturday, January 30. I submitted a report of the recent activities of the BPG, and received copies of similar reports from others who also attended the meeting. Nancy Schrock, AIC treasurer, presented a very enlightening report on the status of AIC's finances and presented some ideas on ways in which we might increase AIC's annual income in order to improve the working conditions for the office staff and to broaden our financial base. The chair of the Membership Committee, Cynthia Stow, discussed the possibility of there being an increase in members' dues in the future. Dues

have stayed at the same level for several years now. There was also a discussion, headed by Debbie Hess Norris, of how we might interest pre-program students in joining AIC and what level of dues they might pay. A large part of the meeting was dedicated to a presentation by Terry Drayman-Weisser, chair of the Certification Task Force, about the work of her task force and about the session on certification that she is organizing for the St. Louis meeting. The IAG meeting was followed up by a discussion between specialty group chairs, Nancy Schrock, and the AIC director of Specialty and Sub Groups, Kate Garland. During this informal gathering, we had the opportunity to discuss some of the issues surrounding the use of specialty group funds for planning and implementing various projects as well as supporting the cost of outside speakers for our annual specialty group meetings. Unlike many of the other specialty groups, BPG is very fortunate in that we have at our disposal a significant amount of money from which we can draw to pay for special projects. At the upcoming mid-year meeting of the BPG Publications Committee, which BPG assistant chair Nancy Purinton and I will be attending, we will be looking at some of the ways that we might utilize these extra funds, to support further work on the Paper Conservation Catalog and the Book Conservation Catalog, among other publication projects. You will hear more about the results of this meeting in my next newsletter column.

LEAD ARTICLE: Nancy Purinton is hard at work preparing the lead article for the May issue of AIC News. Nancy thought that it would be an interesting idea to focus on the research that has been undertaken recently by certain BPG members on modern materials. Several authors have been approached about contributing information about their work, which Nancy will assemble into the lead article. We have also been asked to contribute to other parts of the May newsletter, such as conference reports, new materials and research, and information worth noting, to share recent news that is pertinent to BPG members but that is also of interest to the membership at large. If you feel that you have something to contribute please contact me or Lisa Goldberg, editor of AIC News, as soon as possible. We look forward to hearing from you!

—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

NOMINATIONS FOR 1999–2000 OFFICERS: The Nominating Committee announces the following slate of candidates to fill board openings for the upcoming term between June 1999–May 2000. Vice Chair: Kathleen S. Giesfeldt and Arnold Wagner; Treasurer: Peter Mecklenburg; Director: Fred Koszewnik and Gary McGowan; Nominating Committee: Laurie

Booth and Carol Kropnick. You will be receiving the candidates' biographies and a ballot in the mail. If you would like to run for an office or nominate someone, please contact a member of the nominating committee: Marilyn Kemp Weidner, Karen Yager, or Meg Craft.

CIPP WEB PAGE: Many thanks are due to Jim Moss who spearheaded expanding CIPP's presence on the AIC web site under Conservation Specialties. The new AIC web address is www.aic.stanford.edu. Although the CIPP Board had input, Jim provided a draft for comment and took the responsibility for finalizing the pages and forwarding them to AIC. The CIPP information will be updated and the board is considering additional pages and links. Please send any comments you have to the e-mail address listed on the CIPP page.

SURVEY OF CIPP MEMBERSHIP: The board is in the process of finalizing the questions and logistics of the membership survey. On the advice of professional statisticians and pollsters, the board has decided to undertake a random survey conducted over the phone. Potential participants will receive a postcard in advance of a phone call. If you have been randomly selected, please agree to participate in the survey. The results will be used for both discussions and decisions that will affect the future direction of CIPP.

CIPP WORKSHOP AT AIC: The CIPP workshop, to be held on Sunday, June 13, deals with the costs of conservation. In addition to discussing how clients perceive conservators, speakers will discuss recent trends in marketing and business cost cutting. The workshop will be free to CIPP members. Helen Alten is finalizing the program and has several jobs for volunteers. If you are interested in participating, please contact Helen at

CIPP BUSINESS MEETING: The board has planned something a little different for this year's business meeting program. As usual, the meeting will be preceded by a CIPP dinner. During the meeting, several points of view on one or more topics, chosen on the results of our membership survey, will be presented by CIPP members. The floor will be opened for general discussion. We hope to promote an open dialogue about important issues developing within CIPP and AIC. The discussion topics will be published in the May CIPP column. Please mark your calendars for the CIPP business meeting on June 10.

---Nancy Davis, CIPP Chair,

Laurel, MD 20723;



ELECTRONICMEDIA

MEMBERSHIP UPDATE: The EMG is dedicated to providing a forum within AIC to discuss preservation issues relating to electronic media and exploring the impact new technology has on the way conservators perform fundamental tasks. As conservators, we cannot fulfill this mission in isolation. Rather, we need to reach out to

allied professions. EMG membership dues are an essential part of this outreach, allowing the EMG to invite speakers and use presentation technologies that would otherwise not be present at the typical AIC conference. As of this writing, AIC's fall membership mailing has yielded more than 50 "founding" members of EMG. At \$15 per membership, this gives EMG a respectable start when it comes to budgeting for invited speakers and the use of electronic presentation technologies for the projection of video and computer output. If you have not yet responded to the AIC membership mailing or missed signing up for EMG, I encourage you to take a look at the EMG mission and goals posted on the web site (http://www.bosartconserv.com/emg), and consider joining the group.

ST. LOUIS PROGRAM: We have a number of sessions planned for the AIC Annual Meeting. Be sure to see your registration materials for details.

EMG ON THE WWW: The EMG site is currently located at http://bosartconserv.com/emg. The site contains important information on the mission of the EMG, a resources page of emedia preservation sites on the web (prepared in large part by Walter Henry), and information on EMG special projects such as the Imaging Roundtable. The site also contains speaker abstracts for EMG's previous two meetings and the program for the upcoming meeting in St. Louis. The EMG also intends to develop and present original content dealing with issues pertaining to electronic media. A hypertext guide to videotape formats is currently in development. Prepared by Sarah Stauderman, conservator at VidiPax, this guide will present an image of the tape reel, cassette, or cartridge along with basic information on the tape format including predominant dates of use and key manufacturers. This guide should be up and running very soon.

RULES OF ORDER: Oddly, no one answered my invitation in the last news column to help draft the EMG rules of order. The major agenda item for the business meeting in St. Louis will be the discussion and possibly the adoption of rules of order. I hope to post a draft of the rules of order on the EMG web site for commentary. The EMG membership can expect an e-mail from me alerting them to this initial posting. The initial draft of the rules of order will be based on the existing rules of order of other specialty groups. As I begin this process, volunteers who are willing to oversee the drafting process are encouraged to contact me.

contact me	. •	
Paul Mes	sier, EMG Interim Chair, Boston A	Art Conservation,
	., Boston, MA 02135; (	; Fax (
<b>i</b>		



0 B J E C T :

ARCHAEOLOGICAL CONSER-VATION: The OSG would like to announce the formation of the Archaeological Conservation Discussion Group within the OSG. The group has been formed to facilitate discussions and communication among professional archaeological conservators and those conservators and other allied professionals on the special issues associ-

ated with archaeological conservation. Archaeological objects and the issues that conservators face when treating them differ in many ways from the objects and issues associated with other types of collections. Often these differences are quite significant. For example, provenience information is important for any object but for archaeological pieces it is doubly so. It is often the context that gives the object its meaning and value and conversely the artifact that gives the context its association and meaning. Other issues, such as the treatment of looted artifacts, are ethical dilemmas that, while not entirely unique to archaeological conservation are of greater concern to archaeological conservators than to other kinds of conservators. Under the current arrangement, presentations containing archaeological content are found under many of the specialty groups. While this is an indication of the truly interdisciplinary nature of archaeological conservation, it does create a fractured vision of archaeological conservation and does not contribute to a concerted discussion or understanding of archaeological materials and the sites from which they come. It is hoped that the formation of the Archaeological Conservation Discussion group within the OSG will help to facilitate these discussions. Other aims of the group include the facilitation of communication between archaeological conservators within AIC, the facilitation of interdisciplinary relationships among AIC and archaeological organizations and the provision of input toward existing AIC activities from an archaeological perspective. Membership within the group is open to anyone in OSG and to anyone with a deep interest in archaeological objects. The discussion group was proposed at the 26th AIC Annual Meeting and has already been active in helping RATS plan the presession for the 1999 meeting in St. Louis entitled "From Here to Eternity: Collaborative Case Studies in American Archaeology and Conservation." The contact for the Discussion Group is Emily Williams, associate archaeological conservator at Colonial Williamsburg. For more information, please contact her at

NOMINATING COMMITTEE: The OSG Nominating Committee (Hiroko Kariya, Julie Unruh, and Scott Carroll) is looking for OSG members who would be willing to serve as program chair for the 2000 OSG program and then become chair for the following year. Serving as OSG program chair and chair is a great opportunity to educate yourself about the state of the field and meet other professionals working both inside and outside of our specialty. If you are interested, please contact Hiroko Kariya at Unruh at

1999 OSG PROGRAM: The 1999 OSG program for the AIC Annual Meeting is shaping up and promises to be full and exciting.

JOIN OSG-L: Just a reminder that to join OSG-L, send the message "subscribe osg-l" to the address: lists@majordomo.stanford.edu. Currently, there are 137 WAG and OSG members signed onto the list. ◆

—Julie Reilly, OSG Chair, Ford Conservation Center, 1326 South 32nd Street, Omaha, NE 68105; (402) 595-1171; Fax: (402) 595-1178; grfcc@radiks.net



Annual Meeting in St. Louis, we will be having a joint session with the Book and Paper Group on Friday, June 11. Eight papers have been submitted on the topic of albums and scrapbooks. Also, demonstration tables for speakers will be set up so that various techniques can be demonstrated.

PHOTOGRAPHIC MATERIALS

PHOTOGRAPH CONSERVA-

TION CATALOGUE: All members should have received a copy of the completed Cased Objects chapter. A chapter on Exhibitions is nearing completion and two other chapters have been started: surface cleaning and silver mirroring.

NEW OFFICERS: By the time this newsletter is published, we will have elected our new officers whose terms begin in June. Andrew Robb will be the chair; Monique Fischer will continue as secretary/treasurer; and Tom Edmondson will be the program chair.

EUROPEAN PHOTOGRAPHIC COLLECTIONS SURVEY: The European Commission on Preservation and Access is currently researching the conservation and digitization of European photographic collections. They are trying to find out how institutions treat their photographs, if they have started digitizing, etc. If you know of any European collections that have not been contacted, please have them fill out the survey, which they can find at: http://www.knw.nl/ecpa/form.htm

EUROPEAN PHOTOGRAPHIC MATERIALS CONSERVATION GROUP MEETING: Our European counterpart will be holding their meeting on July 22–23, 1999, at the Birmingham Central Library, Birmingham, England. The conference will be titled The Preservation & Conservation of Photographic Albums & Photographically Illustrated Books. For information, contact David Parker at

—Gary Albright, PMG Chair, Northeast Document Conservation Center, 100 Brickstone Sq., Andover, MA 01810; (978) 470-1010; Fax. (978) 475-6021; garya@nedcc.org



RESESSION: The RATS-sponsored archaeological conservation presession has shaped up nicely. Thanks are due to the many presenters who have come forward to participate. The session, entitled "From Here to Eternity: Collaborative Case Studies in American Archaeology and Conservation," will take place

on Tuesday, June 8, and will look at the relationship between our fields with an emphasis on strategies that have led to successful collaborations. The session is self-funding, and we are seeking as wide a participation as possible from the archaeological and conservation communities. If you have suggestions for related organizations that might be interested in the session, please contact either Jeff Mais or, more directly, Jeanette Spencer, AIC marketing manager, at . Jeanette is heading the publicity effort. Press releases have been sent to the major archaeological organizations as well as many local organizations in Missouri and surrounding states. The session will provide an excellent venue for participants from

RESEARCH PAPERS: Christopher Maines is moving forward with the review of the research papers submitted to the specialty groups. These will be announced at the AIC Annual Meeting in St. Louis. If you are interested in helping Chris in this effort, please contact him. Chris will discuss paper sponsorship further at the St. Louis business meeting.

around the country to relate their experiences.

SPECIAL PANEL: The RATS-sponsored "Cost of Research" panel has been completed and will include scientists and researchers from a range of backgrounds in order to provide a variety of perspectives on the funding of conservation research. Panelists will represent museum, governmental, private conservation, university, and private non-conservation points of view. Chandra Reedy will bring her great perspective to bear as moderator for the panel and will direct the discussion. The panel, originally scheduled for the RATS business meeting, has now been incorporated into the General Session. The Panel will "discuss amongst themselves" for approximately half of the allotted 90-minute period; the panel will then take questions from the audience to round out the discussion. We would like to thank the panelists who have kindly agreed to take part: Martin Burke, National Park Service; Stephen Callan, Polymer Testing of St. Louis; James Martin, Williamstown Art Conservation Center; Alison Murray, Queen's University; and Richard Newman, Museum of Fine Arts Boston.

THINK "PRESESSION": It isn't too early to begin thinking about sponsoring our next presession. A topic that received strong support in the 1998 business meeting was the testing of materials. Many new materials may be introduced to the artifact environment with the renovation of museums and other facilities. A variety of testing methods and strategies are available to

### RATS!

The staff of AIC News regrets an error in the January 1999 issue. In the Specialty Group listings, the Research and Training Studies group should have been listed as the Research and Technical Studies group.

look at any "byproducts" of materials such as carpeting, drywall, glues, paints, etc. If you are interested in this topic, please send your ideas to me soon so that we can begin to formulate the time frame and general structure for the session. This session will be discussed further at the business meeting in St. Louis. Finally, if there are any new issues that you would like to address in the RATS business meeting in St. Louis, please let me know by your preferred means of communication!

—Jeff Maish, RATS Chair ; Judith Bischoff, Vice-Chair; (



EXTILES

NNUAL MEETING: The TSG program has been finalized with the TSG business meeting scheduled for Thursday, June 10, directly after the AIC Board's issues session. Please contact me if you have agenda items for the business meeting. The opening paper for the Friday, June 11, session will focus on the Star-Spangled Banner Preservation Project. The listing of all papers to be presented is avail-

able in the AIC registration brochure, which you should have received in the mail. At the end of the afternoon, a panel session will focus discussion on applicable research areas for textile conservation, and for sharing ideas about the collaborative planning for research experiments and the accessibility and costs of analytical services. Panelists will include textile conservators and conservation scientists. If you have specific questions that you think should be addressed at this panel session, please forward them to me ahead of time.

TSG DINNER: The TSG ticketed dinner will be held at the Great Grizzly Bear Restaurant in the historic Soulard neighborhood. Located just 2 miles south of the Adams Mark Hotel, the buffet-style meal will be served in the outdoor wine garden in an architectural setting reflecting the heritage of the French and German settlers to St. Louis' oldest neighborhood. The dinner is being held Saturday evening, June 12, to allow members to attend the RATS and CIPP meetings on Thursday evening and the AIC Banquet on Friday. We are assuming that many members will be staying over Saturday night to take advantage of lower air fares.

JANUARY IAG MEETING: The Internal Advisory Group meeting was held on Saturday, January 30, with the AIC Board members and the chairs of committees, task forces, specialty groups, and subgroups. The agenda included a report by the AIC treasurer and discussions about membership. The Commentaries Task Force reported that the nine commentaries approved in late 1998 can be viewed on the AIC web site at: http://aic.stanford.edu/pubs/ethics.html. Review for nine additional commentaries will be needed by June 15; see drafts published in this issue. Submit your comments to Kathleen Kiefer, TSG Ethics and Standards liaison. These commentaries will be discussed at the TSG business meeting in June. Terry Drayman-Weisser reported on the work of the Certification Task Force in preparation for further sharing in St. Louis; look for her article in the May issue of AIC News.

TSG POSTPRINTS: Camille Myers-Breeze is in the final

phase of editorial work for the 1998 Postprints; copies will be mailed in mid-April. We are grateful to Camille for volunteering to make this publication possible.

OTHER NOTES: In late March, a symposium sponsored by the Fiber Perishables Interest Group will be held during the 1999 Society for American Archaeology Annual Meeting in Chicago entitled Inferring Textile Production from the Archaeological Record. Contact Jill Minar for more information . The Costume Society of America (Group 1) will be meeting in Quebec City, June 26; for further information contact Sharon Little at

Papers delivered at the American Chemical Society's Historic Textiles and Paper Materials session at the August 1998 Boston meeting will be published; look for this publication later this year.

NOMINATIONS: Susan Heald, Vicki Cassman, and Cara Varnell are finalizing a slate of candidates for the two available positions: vice-chair and secretary. Please submit names to one of the committee members no later than March 31. TSG officers are voted in by mail-in ballot. Please look for the final slate of candidates and mail-in ballot in the packet of information, which will be mailed to you by mid-April. Current TSG Board Members: T.Rose Holdcraft, chair; Joy Gardiner, vice-chair; Christine Giuntini, treasurer; Kathleen Kiefer, secretary. Current Nominating Committee Members: Vicki Cassman

), Susan Heald ( ), and Cara Varnell ( ). 🔷

-T.Rose Holdcraft, TSG Chair, Peabody Museum-Harvard University, 11 Divinity Avenue, Cambridge, MA 02138; (617) 495-2487; Work Fax: (617) 495-7535; Home Fax: (781) 593-4416; tholdcr@fas.harvard.edu

ROUPS AND EVENTS: Some Jinteresting things have come up. Joe Godla at the J. Paul Getty Museum called me about a "wonderful group" called "The Furniture Society." The members are predominately studio furniture makers but they have an interest in conservation. Joe and I will be speaking ₩ 0 0 D € N Å R T I F Å ( T S with them about the interplay among conservation and contempo-

rary furniture makers for their conference in Smithville, Tennessee, June 17-19. Part of the conference is an exhibit that features Charles Hummel of Winterthur fame, as one of the jurors. The group has a web site, a nice brochure, and an upcoming book. The group can be contacted at Union, VA 22940; ( ; furniture@avenue.org. Another event that I would like to highlight is the "Modern Materials; Modern Problems" conference in Liverpool, England, in April. It is hosted by the UKIC-furniture group. WAG member Pamela Kirschner, Kress Fellow at Peebles Island, will be presenting a paper on F. L. Wright furniture. Be sure to ask her about the conference when you see her in St. Louis.

BOOKWORMS: Brian Considine at the J. Paul Getty

Museum reviewed a book for Studies in Conservation: Katharine Walch & Johann Koller, ed., Baroque and Rococo Lacquers, Munich (1997). I hope you all had a chance to read the review because the book sounds excellent and might provide good preparation for the Clear Finishes Conference that Hugh Glover is trying to organize. Perhaps we can get some of the speakers to present his or her work. My local independent bookseller could not import it from Germany (it is published in both German and English), but it was only \$59.95 through Schoenhoff Books in Cambridge, Massachusetts. Call Schoenhoff

IAG UPDATE: The AIC Internal Advisory Group met on January 30. I represented WAG. If you are not already aware of the purpose of IAG, the meeting provides an opportunity for the AIC Board to discuss its goals and needs with the specialty groups, committees, and task forces. Of all the various issues, probably certification will be the most controversial. It is possible for AIC to establish a certification program, if the members want to, but there are many costs as well as benefits. Please be thinking and talking about it before the AIC meeting in June; if you want more details I might be able to help out so please feel free to call. Terry Drayman-Weisser will be conducting an "Issues" session (maybe two hours) to fill all of us in on the ramifications and procedures. This topic alone may be enough to warrant the trip to St. Louis.

IT'S NO JOKE: Saving the best for last, there will be a furniture joke contest for the best joke to be published in the AIC News WAG column. Send me your jokes (at the address or fax below) or bring them to the AIC Annual Meeting. The winning entry will receive much recognition and a substantial prize. -David Bayne, WAG Chair, Furniture Conservator, Peebles Island Resource Center; (518) 237-8643 ext. 244; Fax: (518) 235-4248

# Clarification

By now, you should have received your AIC Annual Meeting registration materials in the mail. Please note that there is no need to fax the registration form to AIC. We provide the option to fax the form to individuals who are paying by credit card.

Otherwise, if you are paying by check, simply complete both sides of the registration form and mail the form with your check to AIC headquarters:

AIC 1717 K St., NW, Suite 301 Washington, DC 20006

You do not need to fax it as well.

# Conferences, Courses, and Seminars A

# 🗷 Call for Papers

### NOVEMBER 7-9, 1999. CHARLESTON, SC

Restoration & Renovation invite proposals for conference presentations relating to restoration, renovation, rehabilitation, and historically inspired new construction. Contact Conference manager, EGI Exhibitions, 129 Park Street, North Reading, MA 01864; (978) 664-6455; Fax: (978) 664-5822; show@egiexhib.com; http://www.egiexhib.com

### May 17 - 20, 2000. OTTAWA, CANADA

"The Conservation of Heritage Interiors," Symposium 2000. Contact the Canadian Conservation Institute, Department of Canadian Heritage, 1030 Innes Road, Ottawa ON K1A 0M5 Canada; Fax:

# **∞** General

# SUMMER 1999. ARANJUEZ, SPAIN

3rd Annual International Symposium on Conservation and Restoration of Contemporary Art, Aranjuez, Spain. Contact CEROA, Eduardo del Palacio 5, 28002 Madrid, SPAIN www.sendanet.es/ ceroa (or click over from CoOL)

# July 1999. New York, NY

5th Annual Introduction to the Conservation of Outdoor Bronze Sculpture, New York City. Contact N Y Conservation Foundation, 275 Madison Avenue 1618, NewYork, NY 10016 (212) 714-0620; NYConsnFdn@aol.com

### NOVEMBER 15-16, 1999. SOMERSET, NJ

Eastern Analytical Symposium, Nov. 14-19 near Somerset, New Jersey. Two full days of Conservation Science Technical Sessions during EAS, in cooperation with the New York Conservation Foundation: Nov. 15: Analytical Investigations for Outdoor Art; Nov. 16: Analytical Investigations in Art and Archaeology. Contact NYConsnFdn@ aol.com or EAS: easinfo@aol.com; www.eas.org; (302) 738 6218; Fax: 302 738 5275

# MARCH 22-26, 1999. ASHEVILLE, NC

"Research and Resource Management in Parks and on Public Lands. On the Frontiers of Conservation: Discovery, Reappraisal, and Innovation with the George Wright Society." Contact GWS Conference, P.O. Box 65, Hancock, MI 49930; gws@mail.portup.com

### MARCH 24-28, 1999. CHICAGO, IL

64th Annual Meeting of the Society for American Archaeology at the Sheraton Chicago Hotel and Towers. Contact Elizabeth Foxwell, SAA, (202) 789-8200; www.saa.org

### MARCH 25, 1999. WASHINGTON, DC

14th Annual Preservation Conference: "Alternative Archival Facilities" sponsored by the National Archives and Records Administration. Contact Eleanor Torain, Conference Coordinator at a

0, College Park, MD 20740-6001; Fax:

71 B; preserve@nara.gov; http://www.nara.gov/nara/preserva/conferen/

# MARCH 29-31, 1999. LONDON, ENGLAND

"The Museum Environment in the Next Century: 1st International Conference." Contact the Museum Practice Conference Organizer, Museum Association, 42 Clerkenwell Close, London EC1R 0PA, UK

# MARCH 29-APRIL 2, 1999. SUITLAND, MD

"Polarized Light Microscopy-Fundamentals and Applications for Conservators and Archaeologists" with Harry A. Alden. Contact SCMRE, Museum Support Center, 4210 Silver Hill Rd., Suitland, MD 20746

# APRIL 19-21, 1999. THE HAGUE, THE NETHERLANDS

"Preservation Management: Between Policy and Practice" organized by Konniklijke Biblioteek, IFLA-PAC, and the Commission on Preservation and Access (ECPA). Visit www.konbib.nl/pmc or contact ECPA, P.O. Box 19121, 1000GC Amsterdam, The Netherlands; Fax: +31 (0)20620 4941

### APRIL 26-30, 1999. SUITLAND, MD

"Conservation Administration" with Donald C. Williams and Francine Lewis. Contact SCMRE, Museum Support Center, 4210 Silver Hill Rd., Suitland, MD 20746

### MAY 3-5, 1999. DENVER, CO

NSF International Conference on Indoor Air Health. Medical, scientific, academic, laboratory, regulatory, and industrial forces on allergens, asthmarelated measurements, infectious and airborne diseases, and emissions and filtration. Contact Wendy Raeder; Fax: (734) 769-0109; raeder@nsf.org

### MAY 17-19, 1999. ROME, ITALY

"Non-Destructive Testing and Microanalysis for Diagnostics and Conservation of Cultural and Environmental Heritage." Contact Sig. C. Parisi, AlPnD-Rome Office, Via Botticelli 1, 1-00196 Rome, Italy

### MAY 20-21, 1999. MINNEAPOLIS, MN

"Integrated Pest Management" workshop organized by the Upper Midwest Conservation Association. Contact Field Services Dept; (612) 870-3128.

# May 28-30, 1999. Winnipeg, Manitoba, Canada

Canadian Association for Conservation of Cultural Property 25th Annual Conference and Workshop. Contact Jasmina Vlaovic, Winnipeg Art Gallery, 300 Memorial Blvd., Winnipeg Manitoba, Canada R3C 1V1; (204) 786-6641; Fax: (204)788-4998; GVLAOVIC@ PANGEA.CA

# May 31-June 5, 1999. London, Ontario, Canada

Joint Association of Canadian
Archivists/Archives Association of
Ontario Conference, "Measuring Up:
Standards for Archival Practice." Contact
Ian Forsyth at Fax: (4)
29
; Brian
Masschaele at Fax: (7; Fax: 7)

# Conferences, Courses, and Seminars

June 1999. Florence, Italy International Conference on Microbiology and Conservation. Visit http://www.area.fi.cnr.it/icmc

### JULY 12-16, 1999. WASHINGTON, DC

"Technology and Preservation of Furniture, Paintings, and Paper-based Artifacts" with Donald C. Williams and Francine Lewis. Contact the George Washington University Appraisal Studies Program at (202) 973-1175.

### JULY 12-14, 1999. OXFORD, ENGLAND

International Conference on Aging Studies and Lifetime Extension of Materials. Organized By: AWE/Hunting-BRAE. Contact Dr. Les Mallinson, Organizing Chairman, International Conference on Aging Studies and Life Extension of Materials, AWE Aldermaston, Reading RG7 4PR, United Kingdom; +44 (0)118 9827993; Fax: +44 (0)118 9824739; Imallinson@awe.co.uk

# August 2-6, 1999. Arlington, VA

11th Triennial International
Biodeterioration and Biogradation
Symposium (IBBS) sponsored by the
Biodeterioration Society and held concurrently with the Society for Industrial
Microbiology's 50th anniversary meeting.
Papers invited. AIC and ICOM are considered member societies. Contact Mary
M. Hawkins,
Hawkins,
Fax:
Fax:

http://palimpsest.stanford.edu/news

CoOL,

# AUGUST 8-13, 1999. EDINBURGH, SCOTLAND

"Indoor Air 99," triennial conference sponsored by the International Academy of Indoor Air Sciences, the Air Infiltration and Ventilation Centre and 12 other organizations, including ASHRAE and the World Health Organization. Contact Claire Aizelwood, BRE, Garston, Watford WD2 7JR, UK; Fax: +44 (0)1923 664443; ia99@bre.co.uk

### AUGUST 15-21, 1999. COPENHAGEN, DEN-MARK

"Active Conservation-Trends in Research and Practice," 9th IADA Conference. Posters with brief abstracts may be submitted until March 31, 1999. Contact Mogens Koch, Konservatorskolen, Esplanaden 34, DK-1263 Kobenhaven, Denmark; Fax:

AUGUST 24-SEPTEMBER 4, 1999. PARIS/ LYON, FRANCE

ICOM-Committee for Conservation, 12th Triennial Meeting. Contact David Grattan at CCI ; Fax:

### SEPTEMBER 8-10, 1999. LONDON, ENGLAND

"Reversibility-Does it Exist?" sponsored by the British Museum Department of Conservation. Contact Sara Carroll, Dept. of Conservation, British Museum, Great Russell St., London WC1B 3DG; Fax: +44 (0)1713 238636; conservation@british-museum.ac.uk

### OCTOBER 4-5, 1999. CHICAGO, IL

"New Frontiers in Grey Literature: The Geographic Approach" at the Center for Research Libraries. Contact Trans Atlantic Grey Net Grey Literature Network Service, Koninginneweg 201, 1075 CR Amsterdam, The Netherlands; tel. and Fax: +31 (0)2067 11818; Greynet@inter.nl.net; http://www.knbib.nl/infolev/greynet

# OCTOBER 13-16, 1999. Mt. CARROLL, IL

"Mastering Inpainting" with Jim Bernstein. Inter-disciplinary, hands-on workshop for paper, objects, and paintings conservators. Registration deadline: August 1, 1999. Contact Mary Wood Lee, Campbell Center, 203 East Seminary St., Mt. Carroll, IL 61053-0066; (815) 244-1173; Fax: (815) 244-1619; www.campbellcenter.org

# OCTOBER 20-23, 1999. BANFF, ALBERTA, CANADA

"Winds of Change," Association for Preservation Technology Conference. Contact the Program Chair: Larry Pearson, Head, Planning and Preservation Program; Historic Sites Service, Alberta Community Development, 8820 112th St., Edmonton, Alberta, Canada T6G 2P8; (403) 431-2307; Ipearson@mcd.gov.ab.ca

# OCTOBER 20-24, 1999. BIRMINGHAM, ALABAMA

"2000 & Beyond-Museums' Response to the Millennium!" Southeastern Museums Conference Annual Meeting. Contact Scott M. Brown, Director, Davenport House Museum, Savannah, GA; (912) 236-8097; Fax: (912) 233-7938.

### NOVEMBER 30, 1999. LYON, FRANCE

Triennial Meeting of the ICOM-CC Working Group on Training in Conservation and Restoration. Contact ICOM, 1030 Innes Road, Ottawa K1A OM5 Canada; (613) 988-3721; Fax: (613) 998-4721.

# Architecture

# MARCH 25-26, 1999. DUNDEE, SCOTLAND

"Where to Draw the Line: investigating the production, interpretation, selection, and preservation of architectural drawings," at the University of Dundee. Contact Helen Holden, Library Conservation Unit, Main Library, University of Dundee, Smalls Wynd, Dundee, DDI 4HN; 011 44 (0)1382 344094;

# APRIL 15-JULY 2, 1999. VENICE, ITALY

International Course on the Technology of Stone Conservation sponsored by ICCROM, UNESCO, University Institute of Architecture of Venice (IUAV), and Venetian Superintendencies. Contact ICCROM Training & Fellowship Programme Office, Via di S. Michele,13,1-00153 Rome, Italy; +39 06 58 55 31; Fax: +39 06 58 55 33 49; training@iccrom.org

### May 1, 1999. CATANIA, ITALY

"Earthquake Resistant Engineering Structures '99." Contact Liz Kerr, Conference Secretariat ERES99; Wessex Institute of Technology; Ashurst Lodge, Ashurst, Southampton SO40 7AA, UK; liz@wessex.ac.uk

### MAY 17-20, 2000. OTTAWA, CANADA

"Symposium 2000—The Conservation of Heritage Interiors." The program will focus on architectural interiors and the materials that compose them. Contact the Canadian Conservation Institute, Department of Canadian Heritage, 1030

# Conferences, Courses, and Seminars 🖾

Innes Rd., Ottawa, Ontario, Canada K1A OM5

# Book and Paper

### MARCH 24, 1999. SUITLAND, MD

"Preservation of Paper-based Collections: Collaborative Case Studies from Around the Mall" with Dianne L. Van der Reyden and Fei-wen Tsai. Contact SCMRE Courses, Museum Support Center, SI MRC 534, 4210 Silver Hill Road, Suitland, MD 20746

### APRIL 14, 1999. BRYN MAWR, PA

"From Craft to Industry, Changes in the Binding Trade in Britain in the Early 19th Century." Contact Friends of the Bryn Mawr College Library, Mariam Coffin Canada Library, 101 N. Merion Ave., Bryn Mawr, PA 19010-2899

### APRIL 22, 1999. BIRMINGHAM, ENGLAND

"IPC Librarians Course" with Caroline Bendix, advisor to the National Trust and consultant to English Heritage. Contact the Institute of Paper Conservation; 011 44 (0) 1886 832323; Fax: +44 (0)1886 833688; clare@ipc.org.uk

### MAY 15-JULY 31, 1999. PARIS, FRANCE

"Finely Conserved Finely Bound: Today's bindings on antiquarian books and documents." Contact the Bibliothéque Historique de la Ville de Paris, 24 rue Pavée, 75004 Paris; Fax: +33 (0)1 4274 03 16

### MAY 13-16, 1999. TORONTO, CANADA

"Looking at Paper: Evidence and Interpretation" featuring recent art historical and bibliographic research focussing on the examination and interpretation of paper. Contact John Slavin; (2005) 566 9038; http://www.adamsheritage.on.ca/paper

# JUNE 28-AUGUST 6, 1999. WASHINGTON, DC

"Preservation Principles for Paper-Based Collections: Fundamentals and Future Directions in a Digital World." SCMRE is hosting and co-organizing the course sponsored by ICCROM. Contact ICCROM, Via di S. Michele, 13, 00153 Rome, Italy; iccrom@iccrom.org For more information, visit http://www.iccrom.org/eng/events/courpape.htm or contact ICCROM - Training and Fellowship Secretariat, Via di San Michele 13, I-00153 Roma RM, Italia; +39 06 5855-531; Fax: +39 06 5855-3349; e-mail: training@iccrom.org

### JULY 1-4, 1999. SHROPSHIRE, UK

Society of Bookbinders Silver Jubilee Conference at the University of Shropshire. Contact newsletter editor Frank Hippman, Windrush, Wiston, Haverfordwest, Pembs. Wales, UK SA62 4PS; 011 44 (0)1437 731255

### SEPTEMBER 13-17, 1999. NEWCASTLE, UK

Institute for Paper Conservation workshop on tape and tape removal. Contact IPC; 011 44 (0)1886 833688;clare@ipc.org.uk

### SEPTEMBER 15-18, 1999. Mt. CARROLL, IL

"Pulp Repairs of Tears & Losses in Paper" with Bill Crusis and Christina Marusich. Hands-on experience in mixing, matching, and application of pulp. Registration deadline: August 1, 1999. Contact Mary Wood Lee, Campbell Center, 203 East Seminary St., Mt. Carroll, IL 61053-0066; (815) 244-1173; Fax: (815) 244-1619; www.campbellcenter.org

### OCTOBER 14-16, 1999. Mt. CARROLL, IL

"Conservation of Japanese Woodblock Prints" with Betty Fiske and Anne Rosenthal. Conservators will be provided with increased understanding of materials, media and range of options for treatment of Japanese woodblock prints. Registration deadline: August 1, 1999. Contact Mary Wood Lee, Campbell Center, 203 East Seminary St., Mt. Carroll, IL 61053-0066; (815) 244-1173; Fax: (815) 244-1619; www.campbellcenter.org

### OCTOBER 14, 1999. LONDON, ENGLAND

"Professional Development Seminar." Contact the Institute of Paper Conservation; 011 44 (0) 1886 832323; Fax: + 44 (0)1886 833688; clare@ipc.org.uk

### OCTOBER 5 - 9, 1999

"The Broad Spectrum: The Art and Science of Conserving Colored Media On Paper." Sponsored by The Art Institute of Chicago, (312) 857-7662; Fax: (312) 4430085; hstratis@artic.edu

### DECEMBER 1999. NEW ORLEANS, LA

"School for Scanning: Issues of Preservation and Access for Paper-based Collections." Contact NEDCC, 100 Brickstone Square, Andover, MA 01810.

# Electronic Media

### May 11-13, 1999. DENVER, CO

"To Film or to Scan: Preservation Options in a Digital World"; a hands-on workshop. Contact Sussan Wrynn, NEDCC; (978) 470-1010; wrynn@nedcc.org

# ∠ Objects

### APRIL 23-25, 1999. CHICHESTER, ENGLAND

"An Examination of Ceramics and Glass in Relation to Composite Objects." The Ceramics and Glass Conservation Group is holding its 1999 spring weekend conference at West Dean College. Contact Marion Seidler-Boxer, 4 Arle Gardens, Alresford, Hampshire, England S024 9BA; +44 1962 733517

# MAY 24-28, 1999. SUITLAND, MD

"Mountmaking for Museum Objects" with David La Touche and Shelly Uhlir of Benchmark. Course for museum preparators, mountmakers, designers and conservators with lectures, hands-on practice and demonstrations. Contact SCMRE Courses, Museum Support Center, SI MRC 534, 4210 Silver Hill Rd., Suitland, MD 20746

### June 17-20, 1999. Lancaster, PA

Society of Guilders Annual Meeting. Contact Susan Saye, Programmer, Norcross, GA 30092; (770) http://come.to/sog

### July 19-23, 1999. Washington, DC

"Technology and Preservation of Glass, Ceramics, Pottery, and Metals with Donald C. Williams and Carol A. Grissom." Contact the George Washington University Appraisal Studies Program at (202) 973-1175.

# 🖾 Conferences, Courses, Seminars, & Internships 🖾

# AUTUMN 1999. JAPAN

Urushi Conservation of Japanese Lacquer sponsored by ICCROM and Japanese authorities. Contact ICCROM Training & Fellowship Programme Office, Via di S. Michele,13,1-00153 Rome, Italy; 011 39 (0)658 5531; Fax: +39 (0)658 5533 49; training@iccrom.org

### SEPTEMBER 15-18, 1999. Mt. CARROLL, IL

"Preservation of Plastics" with Julia Fenn. Conservation and preservation concerns for plastic collections from early plastics through synthetic polymers in modern art collections to mass-produced plastics and artifacts with plastic components integrated into historic and archival collections will be covered. Registration deadline: August 1, 1999. Contact Mary Lee Wood, Campbell Center, 203 East Seminary St., Mt. Carroll, IL 61053-0066; (815) 244-1173; Fax: (815) 244-1619; www.campbellcenter.org

# OCTOBER 14-16, 1999. Mt. CARROLL, IL

"Preservation of Lacquer" with Marianne Webb, Jane Norman, and Barbara Roberts. A seminar on materials of Asian and Western lacquers and increased options for treatment of lacquered objects. Registration deadline: August 1, 1999. Contact Mary Wood Lee, Campbell Center, 203 East Seminary St., Mt. Carroll, IL 61053-0066; (815) 244-1173; Fax; (815) 244-1619; www.campbellcenter. org

# NOVEMBER 15-19, 1999. SUITLAND, MD

"Plant Anatomy and Morphology for Objects Conservators and Archaeologists" with emphasis on herbaceous characters of leaves, stems, roots and bark. Contact SCMRE Courses, Museum Support Center, SI MRC 534, 4210 Silver Hill Rd., Suitland, MD 20746

# Paintings

### JUNE 1999. ROME, ITALY

Specialized Short Seminar on Graphic Documentation Systems for Mural Paintings sponsored by ICCROM. Contact the ICCROM Training & Fellowship Programme Office, Via di S. Michele,13, 1-00153 Rome, Italy; +39 06 58 55 31; Fax: +39 06 58 55 33 49; training@iccrom.org

# Photographic Materials

MAY 3-JUNE 18, 1999. LONDON, ENGLAND

"The Preservation and Conservation of Photographic Materials," for experienced photographic conservators and conservation students.

### JUNE 21-JULY 16, 1999. LONDON, ENGLAND

"Conserving Photographs, 2" an intensive workshop covering advanced skills and current developments in conservation of paper-based photographic images.

Contact Angela Moor, Centre for Photographic conservation, 222 Standard R. I., Forest hill, London SE25 ITTO, England; 1441 21 (00) 2678; Fax: 1441 191 (10) 3678; Fax: 1441 191 (10) 3678; Fax: 1441 191 (10) 3678 (

### AUGUST 14-19, 1999. ROCHESTER, NY

"Preserving Photographs in a Digital World," a course from the Image Permanence Institute. Contact the 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

### May 4-7, 1999. OTTAWA, CANADA

"Adhesives for Textile and Leather Conservation: Research and Application." Contact Christine Bradley, Client Services Officer, Canadian Conservation Institute, 1030 Innes Rd., Ottawa ON K1A OM5, Canada; (613) 998-3721 ext. 250; Fax: (613) 998-4721; christine bradley@pch.gc.ca

# Wooden Artifacts

### APRIL 12-15. OTTAWA, CANADA

"Specialized Techniques and Research for Wet Objects." Contact Professional Development Workshops, Canadian Conservation Institute, 1030 Innes Rd., Ottawa ON K1A OM5, Canada; Mary-Lou\_Simac@PCH.GC.CA

### AUGUST 9-13, 1999. SUITLAND, MD

"Wood Anatomy and Identification" with Harry A. Alden. Contact SCMRE COURSES, Museum Support Center, SI MRC 534, 4210 Silver Hill road, Suitland, MD 20746

### INTERNSHIPS

# MELLON ADVANCED INTERNSHIPS IN PAINTINGS AND PAPER CONSERVATION BALBOA ART CONSERVATION CENTER

The Balboa Art Conservation Center (BACC), an active regional conservation center, is offering two one-year, postgraduate internships-one each in the conservation of paintings and works on paper. Interns will work with a wide variety of collection types performing conservation services in examination, treatment, analysis, and on-site surveys of collections. The applicants should be recent graduates of recognized conservation training programs 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 internships are scheduled to begin in September 1999. Interested applicants should apply in writing with a resume, three professional references and examples of treatment experience. Please submit applications by May 3, 1999 to: BACC, P.O. Box 3755, San Diego, CA 92163.

# POST GRADUATE FELLOWSHIP IN THE CONSERVATION OF CULTURAL MATERIALS MUSEUM OF NEW MEXICO SANTA FE, NEW MEXICO

The Museum of New Mexico is offering a 12-month post-graduate fellowship commencing in early autumn of 1999. The stipend award is \$21,000 with additional funds of \$2,000 for travel/study. In addition to working with senior staff at the museums, the Fellow will help supervise pre-program, college-level interns from New Mexico's Native American and/or Hispanic communities. This fellowship will offer training and experience in treatments and cultural issues surrounding the conservation of the Museum's diverse collections. The fellowship will include interdisciplinary seminars led by various scholars, conservators, scientists and artists focusing on specific technological or cultural issues in conservation. Opportunities to visit Native American and traditional Hispanic artists and artisans in surrounding communities will also be offered. The fellowship is open to the training disciplines of anthropological objects, painted

# Grants & Internships

objects and paintings. Applications must be received in our office by April 1, 1999. An application can be made by submitting a letter of interest, 2 samples of complete treatment reports, and Curriculum Vitae to Michelle Parker, Museum of New Mexico, Santa Fe, NM 87504-2087.

Please include an e-mail address if you have one. The fellowship candidate will be selected by the end of April 1999.

# MELLON FELLOWSHIPS IN OBJECTS CON-SERVATION

### NATIONAL MUSEUM OF THE AMERICAN INDIAN

### **SMITHSONIAN INSTITUTION**

The National Museum of the American Indian is offering three one-year advanced fellowships in ethnographic and archaeological artifact conservation beginning September 1999, funded by the Andrew W. Mellon Foundation. Two advanced level, post-graduate fellowships will be located at the NMAI Research Branch (RB) in the Bronx, NY. Fellows at the RB will work on a wide range of artifacts to prepare them for moving to the NMAI Cultural Resources Center (CRC) in Suitland, MD. The third fellowship, located at the CRC, will focus on the conservation of objects chosen for exhibit and loan. Fellows in both locations will be involved in daily activities at each site. The fellowships are intended to cultivate practical skills as well as to foster a solid understanding of the contexts of material culture, the philosophies of conservation at NMAI, and the ethics of the conservation profession. Museum programming involves collaboration with Native Peoples in the development of appropriate methods of care for, and interpretation of, their cultural materials. Candidates will be considered who are in their final year of graduate study (for the CRC fellowship only) or who have at least one year's experience beyond graduate school (for CRC and RB fellowships). Applications, postmarked no later than March 31, 1999, must include: a cover letter explaining candidate's interests and intent in applying for the fellowship, curriculum vitae including basic biographical information with current and permanent addresses and telephone numbers, transcripts of graduate and undergraduate coursework, three letters of recommenda-

tion from conservation professionals familiar with the candidate's work. Finalists will be invited for an interview and asked to submit a portfolio of completed projects. NMAI is an equal opportunity employer. Interviews will be early April 1999 and notifications sent by May 1, 1999. The fellowship includes a salary in the high \$20's, \$3000 for research and travel to conferences, full health insurance and medical benefits, and thirteen vacation days. Applications should be sent to Marian A. Kaminitz, Smithsonian Institution, National Museum of the American Indian, Cultural Resources Center, MRC 541, 4220 Silverhill Road, Suitland, MD 20746.

# Post-Graduate Internship in Exhibit Conservation Division of Conservation, National Park Service

The Division of Conservation, National Park Service, is offering a one-year internship in exhibit conservation, supported by the Getty Grant Program. The internship will begin in September 1999 and will be located at the Harpers Ferry Center, West Virginia, which is one and one half hours from Washington D.C. The position includes a stipend of \$27,100 plus an allowance of \$5,000 for travel and research, and two weeks vacation. The internship goals are familiarization with all facets of the exhibition development and production processes and development of expertise in providing the full range of exhibit conservation services. The intern will have the opportunity to work on a range of exhibits which includes travel to park museums; will gain hands-on experience working as part of exhibit teams; and will perform applied research in areas of current need. In addition to access to the significant media resources of the Harpers Ferry Center, the interpretive design center for the NPS, lectures, informal discussions, shadow assignments, and site visits to design and fabrication firms are planned. A product of the internship will be a publishable paper based on research completed during the year. ELIGIBILITY: Candidates should have a graduate degree in conservation or equivalent training; they should have a minimum of one year post-graduate work experience and have a proven record of research and writing ability and English language skills. Internships are awarded without regard to age, sex, race, or nationality of applicants. Finalists who are not United States citizens must provide proof of their own insurance and health care coverage during the internship period. APPLICATION PROCEDURE: Interested candidates must submit the following materials in English: 1) transcripts of both undergraduate and graduate courses of academic study (unofficial copies are acceptable); 2) a curriculum vitae including basic biographical information, current and permanent addresses, and telephone numbers; 3) three examples of written materials (i.e., publications, survey reports, etc.); 4) a short essay describing your interest in exhibit conservation and its importance in a preventive conservation program; a discussion of specific research interests may be included, and; 5) two supporting letters from professionals familiar with the candidate's work and two additional references. The materials should be postmarked no later than April 30, 1999, and sent to: Toby Raphael, **Exhibit Conservation Internship** Coordinator, Division of Conservation, PO Box 50, Harpers Ferry, WV 25425. Telephone: 304-535-6141. E-mail address for inquiries only: toby\_raphael@nps.gov.

Finalists for the internship will be invited for an interview. All applicants will be notified by June 18, 1999 of the decision of the selection committee.

# INTERNSHIP THE NEW YORK ACADEMY OF MEDICINE

The New York Academy of Medicine offers a 2-3 month internship at the Gladys Brooks Book and Paper Conservation Laboratory, with a stipend of \$4,250. 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 resume and three professional recommendations to Elaine R. Schlefer, Gladys Brooks Book & Paper Conservation Laboratory, The New York Academy of Medicine Library, 1216 Fifth Avenue, New York, NY 10029. An interview is required, and candidates should present a portfolio of completed bindings or treatments. Deadline for application: May 1, 1999. For inquiries, please contact Ms. Schlefer by phone (212, 822, 7363), fax (212, 722, 7650) or e-man (e.g., logical payments).

# 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 1999. 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 \$24,500 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 a letter of interest, resume and the names of 3 references by April 30, 1999 to: Laura D'Alessandro, Head, Conservation Laboratory, Oriental Institute Museum, 1155 E. 58th St., Chicago, IL 60637. An Affirmative Action/Equal Opportunity Employer.

### **POSITIONS**

# PAPER CONSERVATOR AUTRY MUSEUM OF WESTERN HERITAGE

The Autry Museum of Western
Heritage has reopened the search for
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 where conservation is supported and valued by the
administration. Responsibilities include all
aspects of 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 con-

temporary 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 exhibition 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 professional conservation laboratory. Additional experience and interest in textile or objects conservation would be a plus. Computer knowledge essential. Salary commensurate with experience. Send letter of interest, two references and resume to: Linda A. Strauss, Chief Conservator, Autry Museum of Western Heritage, 4700 Western Heritage Way, Los Angeles, CA 90027.

# OBJECTS CONSERVATOR BISHOP MUSEUM

Bishop Museum seeks conservator desiring opportunity to work in the Museum's modern and well equipped laboratory to gain valuable experiences in treatment work and collection management practices in a cultural and natural history museum. Responsibilities include treatments, general lab duties, and supervision of interns and volunteers. The conservation staff services the needs of the Museum and does work for private clients to assist in meeting revenue targets. Candidates should be a graduate of a recognized conservation training program (ethnographic conservation specialization preferred) with excellent preventive conservation and organizational skills. An interest in Natural Science conservation is helpful. The successful candidate is expected to be able to work well with Collection Management and other Museum staff in a team effort and be willing to assist the public and participate in community events. Depending upon experience, there

is potential for supervision of the lab facility and other conservation staff. The position will report to the Senior Objects Conservator, salary commensurate with experience. Position availability: Immediate. Send letter of application and C.V. to: Carol Higa, Personnel Office, Bishop Museum, 1525 Bernice Street, Honolulu, HI 96817-0916; e-mail (carol@bishopmuseum.org). Upon offer of employment must show authorization to legally work in the U. S.

# TEXTILE CONSERVATOR BOSTON ART CONSERVATION

Boston Art Conservation, a nationally recognized private practice in the conservation of textiles, works of art on paper, photographs, electronic media, Asian paintings screens and scrolls, seeks a textile conservator to join the private practice. Our clientele includes institutions, museums, historic societies, and private clients. The applicant must be capable of working independently on a broad range of textiles, performing examinations, treatments, report writing, and meeting with clients. Candidates must be graduates of a recognized training program, OR equivalent knowledge and abilities, and have three to five years experience. Experience in private practice is a plus. Please send letter of interest, resume, and three professional references to: Betsy Gould, Conservator of Textiles, Boston Art Conservation, 9 Station Street, Brookline, MA 02146.

# ASSISTANT CONSERVATOR COLONIAL WILLIAMSBURG FOUNDATION

The Department of Conservation at the Colonial Williamsburg Foundation is seeking an assistant conservator to report to the associate conservator of exhibits and environment. The conservator will assist in the management of the Foundation's preventive conservation program. The program includes monitoring the environmental conditions and maintaining the collections on display in the historic area exhibition buildings, Abby Aldrich Folk Art Center, DeWitt Wallace Decorative Arts Museum, Bassett Hall, and Carter's Grove. The conservator will assist in the organization and implementation of a conservation treatment program for four conservation technicians, carry out preventive

conservation duties including gathering data and maintaining environmental monitoring equipment, and assist with materials testing. Candidates must have strong organizational skills, including the ability to establish priorities, supervise and motivate technicians, encourage teamwork and staff development, be flexible, and work cooperatively as a member of a team. Candidates must possess excellent oral and written communication skills, and computer skills. The position requires an advanced degree in objects conservation plus two years experience in a recognized institution or the equivalent technical education and experience. Excellent benefits. Final candidate must have USA work visa. Send completed application to: Ed Joyner, HR-FSO, Colonial Williamsburg Foundation, P.O. Box 1776, Williamsburg, VA 23187-1776 by closing date of noon, April 9, 1999 USA East Coast time. Visit www.colonialwilliamsburg.org to download and print application, OR request one by phone: ), Fax: or E-mail: ejoyner@cwf.org. EEO/AA

### THANGKA CONSERVATOR EASTERN TIBET

We are looking for an experienced Thangka Conservator to teach in Eastern Tibet, 3 weeks to one month, summer 1999. This term position, sponsored by the Kham Aid Foundation, will provide a unique opportunity to live, teach, and travel in Eastern Tibet. The conservator will help develop the curriculum and coinstruct a course in Thangka restoration, to be given at the Tibetan College in KangDing, in Kham Province, western China. Students will be Tibetan painters, college students, and monks. The conservator will also have the opportunity to travel and to participate in other conservation projects in Eastern Tibet. Please send letter of interest and resume, ASAP, or direct inquiries by phone, fax or e-mail to Karen Yager, Director of Conservation Programs for KAF, 211 West 106th St., #2C, New York, NY 10025; phone/Fax: 212-864-3687; E-mail: KYAGERFAC@ Juno.com.

## Assistant Conservator Frank S. Welsh Co.

The Frank S. Welsh Co. seeks a conservator/microscopist to assist with investi-

gations, sampling, analysis, and reporting on historic architectural paint and wallpaper finishes. The conservator will have a degree in fine arts or architectural conservation, with basic skills for the microanalysis of paints and coatings. The candidate must possess strong organizational and writing skills, and also be fluent in widely used computer programs. Send a letter of interest and resume to Frank S. Welsh B. Bryn Mawr, PA 19010. (Te

# CONSERVATOR FREER GALLERY OF ART SMITHSONIAN INSTITUTION

The Freer Gallery of Art and the Arthur M. Sackler Gallery, the national museum of Asian art, Smithsonian Institution, seeks a Conservator to perform duties that support the conservation, research, and exhibition activities of the galleries: examining and conserving works of art in the galleries' collections, which include objects composed of glass, ceramics, metals, stone, lacquer, and wood; preparing object condition reports; conducting tests of object materials; developing and implementing treatment proposals and plans; and preparing documentation related to conservation activities. Qualified candidates will have a knowledge of the techniques, materials, and methodologies related to the conservation of works of art and the ability to conduct research and write technical and non-technical materials. Federal civil service position with benefits. Salary range \$33,650-\$52,927 commensurate with experience. Application deadline: March 26, 1999. To receive an application package for announcement #FSG-99-0006, call (202) 357-4880 ext. 444 to leave a voice message. For information call Toni Lake, (2 48 ext. , or fax (

# OBJECTS CONSERVATOR MIDWEST CONSERVATION SERVICES, INC. SEARCH RE-OPENED

Smithsonian Institution is an Equal

Opportunity Employer.

Midwest Conservation Services, 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 and 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. Partnership status will be considered for those with significant experience in the field. 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 send a resume and three references to Laurie Booth, President/Objects Conservator, Midwest Conservation Services, Inc., 12580 Jerome Rd., Plain City, OH 43064, (614) 873-4880. E-mail: mwestcons@aol.com. EOE.

## CHIEF PRESERVATION OFFICER THE HUNTINGTON LIBRARY

SEARCH EXTENDED. Full-time with benefits. Oversees preservation & 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 & 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 & experience. Excellent organizational, interpersonal, & 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

Positions continued on page 30

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

### 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. Minimum 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.

## CONSERVATOR OF PHOTOGRAPHS THE MUSEUM OF MODERN ART

The Museum of Modern Art (MoMA) is seeking candidates for the newly established position of Conservator of Photographs, which has been funded in part by an endowment from the Mellon Foundation. The successful candidate will

be responsible for the conceptualization, planning and implementation of a new photography conservation section in the Conservation Department, which currently includes painting, sculpture, and paper conservation sections. Duties will include the hands on care of the collection, as well as a systematic conservation review and evaluation of the museum's extensive photographic holdings. Responsibilities will also include planning and design of a new photography conservation laboratory in conjunction with the museum's building project, consulting on new storage facilities to be built as part of the expansion, the shaping of educational programs designed to coordinate with the museum's exhibition and extensive educational programs, and implementation of photographic research initiatives. Candidates should demonstrate a combination of hands-on treatment skills, interest in research and education initiatives, and the ability to work with a wide range of colleagues in a museum with an active exhibition and loan program. An advanced degree in conservation and a minimum of five years experience is required. Salary and title will be commensurate with experience. The museum offers an excellent benefits package. Please send resume and letter of interest listing references to Jim Coddington, Chief Conservator, Museum of Modern Art, 11 West 53rd St., New York, NY 10019.

## Associate Conservator of Cultural Materials Museum of New Mexico Santa Fe, New Mexico

The Conservation Department of the

Museum of New Mexico is seeking a fulltime associate conservator of cultural materials who will work independently in providing tangible conservation products and professional services for enhanced preservation of museum collections. Qualifications include a graduate degree in conservation with an additional 2 years of supervised and directed conservation experience in corrective and preventive conservation. We seek an individual with ability to creatively and effectively manage multiple, complex and diverse conservation assignments, and possess excellent communication and writing skills. Salary range \$24,500 - \$36,695 with good benefits; the

position is state funded and listed as a Museum Specialist 2G. Please send letters of interest and resume to Michelle Parker, P. 1997, Santa Fe, NM 87504-2087 before April 1, 1999. An application package will follow. The State of New Mexico is an Equal Opportunity Employer.

# CONSERVATOR/INTERN IN ASIAN SCROLL/SCREEN PAINTING NISHIO CONSERVATION STUDIO WASHINGTON, D.C.

Nishio Conservation Studio is seeking conservators and interns for examination, treatment and scroll/screen mounting of Japanese and Chinese paintings. Nishio Conservation Studio is one of a few privately operated Asian painting conservation labs in the US, and works are done under the supervision of Yoshi Nishio and other conservators from Japan.

Experience in the field of paper or painting conservation, but not necessarily Asian painting conservation, is required. Strong interest and enthusiasm in Asian conservation techniques is essential. This rare field has exceptional potential for future career opportunities. Salary and benefits are negotiable. Contact Yoshi Nishio by telephone at the formore information. Interviews will be arranged during the AIC meeting in St. Louis.

# ASSOCIATE PAPER CONSERVATOR NORTHEAST DOCUMENT CONSERVATION CENTER

The Northeast Document Conservation Center (NEDCC) in Andover, Massachusetts is seeking an experienced conservator for the treatment of works of art on paper and unbound archival materials. Candidates should have at least five years of experience after the training period and well-developed skills. They must possess a good aesthetic sense, a strong interest in hands-on work, the ability to work well with others, and good communication skills, both verbally and in writing. This conservator will primarily perform conservation treatments but will also assist the Senior Conservator with supervision and training. He or she will negotiate with clients and occasionally perform off-site treatments. In time, the conservator may be called on to conduct surveys and workhops or to participate in foreign exchanges. NEDCC offers the opportunity to treat a wide variety of materials in a large laboratory working with a highly skilled and friendly staff. NEDCC is an equal opportunity employer. Excellent benefits package; very competitive salary commensurate with experience. Send resume, letter of intent, and the names of three references to Mary Todd Glaser, Director of Paper Conservation, NEDCC, 100 Brickstone Square, Andover, MA 01810. Phone: 978-470-1010, Fax: 978-475-6021, e-mail: toddy@nedcc.org.

## ARCHITECTURAL CONSERVATOR SEEBOHM, LTD.

Seebohm, Ltd. seeks a full-time Architectural Conservator with education/experience in painting conservation and/or historic preservation with an emphasis in historic paint finishes. Position includes execution of sampling, analysis and reports for historic finish investigations. Must be familiar with microanalysis of paints and coatings. Candidate must also e knowledgeable in decorative painting and painting conservation treatment techniques. Individual should have strong organizational and technical writing skills, and be fluent in computer operations. AutoCAD knowledge and experience preferred but not required. Position also includes project management for architectural finishes conservation. Must be willing to travel and relocate to northern lower Michigan. Salary commensurate with education and experience. Interested applicants should send cover letter and resume to: Steven C. Seebohm, SEEBOHM, Ltd., , Petoskey, Michigan 49770.

## PAINTING CONSERVATOR SOLOMON R. GUGGENHEIM MUSEUM

The Solomon R. Guggenheim Museum is immediately seeking a painting conservator. The scope of work will focus primarily on exhibitions travelling to the Guggenheim Museum Bilbao, and would require the conservator to spend substantial amounts of time in both New York City and Bilbao, Spain. Responsibilities include toan evaluations, preparation of art works for travel and installation, as well as conservation treatments. The conservator will work closely with the Guggenheim regis-

trars and technical staff to design packing and transport systems, and act as a liaison between the conservation departments of the Solomon R. Guggenheim Museum and the Guggenheim Museum Bilbao. The successful candidate will participate in the evolution of the conservation laboratory in Bilbao and supervise treatments and research, as well as help develop training programs in Bilbao. Candidates should have a diploma from an accredited conservation training program or equivalent, and at least 6 years experience, preferably gained in a museum environment where exhibitions have been a strong focus. Experience with twentieth century art is preferred. An established understanding of modern materials, three-dimensional objects and composite materials is a distinct advantage. The successful candidate would ideally be fluent in English and Spanish, be free to travel extensively and have permission to work in the United States. Title and salary will be commensurate with experience. This position is presently approved as a 75% position and comes with benefits. The successful candidate will report directly to the Chief Conservator, Guggenheim Museums, and will work closely with all members of the department. A statement of interest, curriculum vitae and references should be sent to Paul M. Schwartzbaum, Chief Conservator, Guggenheim Museums/Technical Director, International Projects; Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York, NY 10128.

# ASSISTANT TEXTILE CONSERVATOR & TEXTILE CONSERVATION TECHNICIAN TEXTILE PRESERVATION ASSOCIATES, INC.

Textile Preservation Associates, a treatment oriented private practice, is seeking applicants. Assistant Conservator applicants should be graduates of a recognized training program or have equivalent experience. Technician applicants should have a Bachelors degree in a related field and/or previous related work experience. Salaries are commensurate with experience and ability. Excellent benefits. Send resume to Sharpsburg, MD 21782. Inquiries can be telephoned to Fonda Thomsen at

## ASSOCIATE PAPER CONSERVATOR THE WALTERS ART GALLERY

The Walters Art Gallery seeks an experienced paper conservator who will have primary responsibility for the survey, examination, treatment and technical study of the museum's collection of European, American and Asian works of art on paper and related objects. The conservator will also participate in the examination and treatment of manuscripts and printed books in the collection, supervise the work of contract conservators, and work with inhouse art handlers and contract technicians on exhibitions, loans and rehousing projects. The conservator will report to the Senior Conservator of Manuscripts and Rare Books. This permanent position includes a competitive benefits package. Salary commensurate with experience. Graduate degree in conservation, or equivalent training, and at least five years experience required. Send cover letter, curriculum vitae and names of 3 references to Terry Drayman-Weisser, Director of Conservation and Technical Research, The Walters Art Gallery, 600 North Charles Street, Baltimore, MD 21201.

Deadline for applications is June 1, 1999. An EE/AA employer.

## PAPER CONSERVATOR WEST LAKE CONSERVATORS, LTD.

Painting conservators with a well established clientele seek an experienced paper conservator to join our private practice. Large equipped paper lab completed in 1998. Practice is located in historic Finger Lakes village outside of Syracuse. Send resume, letter of intent and 3 professional references to Susan Blakney, West Lake Conservators, Ltd., PO Box 45, Skaneateles, NY 13152. Tel. 315-685-8534 or e-mail west-lakers@compuserve.com for further information.

SUPPLIER'S CORNER continued on page 32



#### SUPPLIER'S CORNER

HERE, THERE & EVERYWHERE!

Metal Edge Inc. announces our new Web site www.metaledgeinc.com. The site features our entire Archival Storage Materials catalog and provides on-line ordering as well as catalog & contact information capabilities. When combined with our new east & west coast warehouse and shipping facilities, we are now available 24 hours a

day to fill your archival storage needs. Watch for our new 1999 Archival Storage Materials catalog containing over 70 new products to be published in April.

Trouble removing stubborn adhesive residue and stains from paper? The RH High Pressure Suction System, released after extensive trials at the National Gallery of Victoria, Australia, has a superfine, copper/nickel suction surface with exceptional porosity and very high

pump capacity making treatment time quick and dramatically reducing the use of solvents. It operates safely with all solvents used in these treatments and is available with a range of suction surfaces. The RH High Pressure Suction System will give you a safer, more efficient and comfortable work environment. For further information, contact RH Conservation Engineering, U.S. Office Telephone (516-218-9499), Head Office Fax (+61-3-5989-2203), European Office (+45-86-99-3745).

## Good News for AIC News Advertisers!

The deadline for Grants and Internships, Position Available, and Classified Ads, as well as Supplier's Corner and display ads has been changed from the 1st of the month prior to publication to the 15th (February 15, April 15, June 15, August 15, October 15, and December 15). The deadline was changed to accommodate a greater number of submissions. Please be aware, however, that ads that are received after the 15th deadline cannot be included. Please send Grants and Internships, Position Available, Classified Ads and Supplier's Corner ads via e-mail to SpencerAIC@aol.com within the body of your message, or as a text file or Microsoft Word 6.0/95 attachment. Line advertisements may also be sent via mail or fax (202-452-9328).

Display advertisements may be sent via e-mail to SpencerAIC@aol.com as a Quarkxpress 3.31, TIFF or EPS file for Macintosh only as an attachment. Camera-ready copy may also be sent via mail.

Please contact Jeanette Spencer, Marketing Manager, by phone (202-452-9545), fax (202-452-9328) or e-mail (SpencerAIC@aol.com) for any questions about advertising in AIC News.

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## Fugitive Modern Media (In Fading Typeface)

### Introduction

The information presented in this article was researched by members of the AIC Book and Paper Group. The media—copy pencil, porous pointed pen, ball point pen, and ink jet—are most directly related to paper, but can also be found on other substrates. These modern media, whether intentionally or not, are now seen on artworks and artifacts in museum collec-

tions. While not all of the media were necessarily invented in the 20th century, they have been used extensively in this century and all are still available commercially. Significantly, all of these media have stability problems that will affect exhibit and

treatment decisions. We hope this information is helpful to a wide variety of conservators.

# News from the Book and Paper Specialty Group

## The Copying Pencil

Copying pencils have been found on a wide variety of collection materials, including archival manuscripts and works of art where the conveyed indelibility may or may not have been intended by the creator. To those unacquainted with copying pencils, their discovery might come as an unwelcome surprise during a routine wet treatment wherein copying pencil markings were mistaken for standard graphite. First introduced in the 1870s, copying pencils were manufactured like standard cased pencils. A writing core com-

posed primarily of graphite was set within a wooden sheath. Copying pencil cores, however, also contain an aniline dye embedded within the graphite and clay. Although some copying pencil markings evidence the presence of this colored dye, many appear virtually indistinguishable from graphite. Careful visual inspection, even when aided by a microscope, is often insufficient to detect the soluble dye component

Annual Re

embedded within the graphite and clay. The dry crystals of

aniline dye can actually resem-

Highlights

Annual Report, Page 15 Certification Update, Page 9 Funding Deadlines, Page 14

ble graphite, in its dry state. Methyl violet exhibits a metallic luster. Copying pencils were developed primarily for use with the letterpress copying process, which provided copies of documents by pressing a moist sheet of transparent paper against an original written in ink, producing a reverse-image copy that could be read through the verso of the transparent paper. A secondary usage, that of an "indelible pencil," eventually predominated and the terms "copying" and "indelible" soon became largely interchangeable. As indelible markers, they were convenient (no need to continually dip one's pen into the ink well) and relatively permanent.

The dyes used in these pencils typically contained violet or blue aniline dyes; though red, black, and green were also used. Methyl violet, the most common aniline dye used in copying pencils, is a mixture of the tetra-, penta-, and hexamethyl-pararosanilines. The derivatives of methyl violet used as a dye include crystal violet, methyl violet 2B, and methyl violet 6B—all highly-conjugated organic systems that impart methyl violet's intense color. Significant characteristics of methyl violet include: solubility in alcohol and water, poor lightfastness, vulnerability to oxidation, and sensitivity to pH shifts.

Tests have confirmed that the aniline dye component of copying pencil markings on paper is altered by a number of routine conservation treatments. Though individual copying pencil responses varied, the dye component was generally found to be soluble (in descending order) in: ethanol, acetone, water, toluene, and high humidity. Conversely, the subsequent level of disfigurement followed the reverse pattern. Although the dye was most soluble in an ethanol, the results were the least disfiguring because the dye became completely soluble in a test bath, leaving a clean, though less intense, graphite marking. Humidification and exposure to toluene, on the other hand, resulted in highly disfiguring paper stains caused by the active movement of the soluble dyestuff.

Fortunately, an awareness of copying pencil use, combined with sensible testing procedures, can help prevent treatment mishaps. For training purposes, conservators might wish to obtain a modern version of copying pencil. Eberhard Faber's Noblot Ink Pencil 705 is available from Crafts Galore, (360) 501-

6562; craftsgalore@tdn.com. In the event that copying pencil markings unexpectedly solubilize and produce staining during conservation treatment, there may be a number of alternatives for reducing the disfiguring effects. Ethanol might facilitate removal of the dyestuff from

## Deadline Reminder

Do YOU want to submit a notice or article for the July issue of AIC News? If you do, please note that the deadline is Friday, May 14. Any articles submitted after May 14 will be held for the next issue.

Ways to Submit

If you have Microsoft Word...
The best way to submit an item to AIC News is via e-mail as a Microsoft Word attachment.
Create your file in Microsoft Word.
Use your last name plus ".doc" as the file name (e.g., Jones.doc). Then, attach the file as an attachment and e-mail it to JgoffAIC@aol.com by May 14. If you don't have Microsoft Word or do not have access to e-mail, please call Jennifer Goff at

## Washington Update

Please consider writing your congressional representatives to ask them to let their colleagues on the House and Senate Interior Appropriations Subcommittees know how important it is for them to support President Clinton's budget in regard to the arts. The budget includes \$150 million each for the National Endowment of the Arts (NEA) and the National Endowment of the Humanities (NEH), and \$34 million for the museum services of the Institute for Museum and Library Services (IMLS).

Also consider contacting your representatives about the plan in the President's Fiscal Year 2000 budget proposal to tax the investment income of 501(c)(6) associations. Associations, such as AIC, that fall under the 501(c)(6) category could be harmed by this measure. Under Clinton's plan, the first \$10,000 that an association earns from interest, dividends, rents, and royalties will not be taxed. However, all income earned over \$10,000 will be subject to the tax. You can contact your congressional representative at (202) 224-3121. Or, send a letter to the attention of your House representative at:

U.S. House of Representatives, Washington, DC 20515.

Send a letter to the attention of your Senator at:

United States Senate, Washington, DC 20510.

For more information, contact Penny Jones, AIC executive director, at

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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 May 14.

We reserve the right to edit for brevity and clarity.

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment.

The cost of Internships and Fellowships, Position Available, and Classified Ads is: \$.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 copy are February 15, April 15, June 15, August 15, October 15, and December 15.

#### AIC News staff:

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## President's Message

A tour March 18–20 meeting in Atlanta, the Board voted to establish the AIC Advocacy Committee. This action was in response to our interest as an organization to become more involved with those individuals, organizations, issues, and decisions that affect our field in many ways. AIC has always recognized the importance of staying abreast of issues that impact the funding of cultural



programs and agencies. The health and well-being of sites and collecting institutions are of concern both to conservators in institutions and the many independent conservators who derive some of their income from contract work with institutions that receive federal grants.

By working with allied professional organizations to strengthen state and federal arts and humanities agencies, writing legislators in support of increasing appropriations to these fundamentally important institutions, and involving AIC members, we feel we can make a difference. Other professional organizations actively seek to engage their members on important legislative and budgetary issues, and we will be looking at these efforts as models in developing efficient and timely mechanisms for keeping in touch with our members.

The committee will monitor the development of state and federal legislative cultural policy issues. The committee also will provide accurate and timely information about our profession and the needs of museums and other collecting institutions to those individuals making the decisions. Working closely with the AIC executive director and Board, the committee will be the primary liaison among AIC and the Cultural Advocacy Group and the American Association of Museums' Museum Advocacy Team. The committee charge includes keeping our members informed about pending legislation via "AIC Announce," our recently launched e-mail advisory network; AIC News; and through our Website (http://aic.stanford.edu).

We would also like to serve as a resource for our members who may be coming to Washington. We would like them to visit their representatives and will be looking to encourage individuals who have representatives on influential committees to contact those representatives when a constituent call or letter on specific issues would be advantageous.

The committee will initially consist of six members, at least four of whom should live in the Washington, D.C., area. This will make attendance at meetings with allied organizations easier to schedule and will keep costs to a minimum. We anticipate that most of the work can be addressed via e-mail and telephone. Like other committees, we will begin with a staggered rotation of committee members to ensure a measure of continuity and enthusiasm. I encourage anyone who might be interested in this effort to contact the AIC office at (202) 452-9545. ◆

—Jay Krueger, AIC President, National Gallery of Art, 6th & Constitution Ave., NW, Washington, DC 20565; (202) 842-6437; Fax: (202) 842-6886; j-krueger@nga.gov

## Advocacy Committee Opportunity

At the March 1998 meeting, the AIC Board approved the creation of the Advocacy Committee. If you are interested in serving on the committee, please submit a letter of interest to the AIC office by e-mail (InfoAIC@aol.com) or by regular mail (1717 K St., NW, Suite 301, Washington, DC 20006) by June 1.

## continued from p. 1

the substrate by further solubilizing the dye in disfigured areas. Exposure to ultraviolet radiation might minimize the colored stain by oxidizing the chromogenic dyestuff, thereby facilitating a reduction of the color-producing conjugated system. Mechanical erasure using vinyl erasers has demonstrated some success in reducing an aniline dye stain. Finally, the local application of a buffered solution also might help minimize the pH sensitive dye stain.

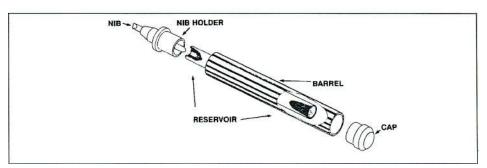
An earlier version of this paper, coauthored with Dana Hemmenway, was presented in a poster in 1998 at the AIC Annual Meeting in Washington, D.C. A more detailed version is published in the Book and Paper Annual, v. 17, 1998.

—Liz Dube, Conservator, University of Notre Dame Libraries, 10 Reyniers Building, Notre Dame, IN 46556, 219-631-7754 ldube@nd.edu

### Porous Pointed Pen

Introduced into the American marketplace as early as 1940, the porous pointed pen is now taken for granted by an entire generation that finds them convenient, inexpensive, and versatile writing and drawing instruments. Despite the nontraditional status of the pen as a drawing medium, artists, draftsmen and scribes use it with increasing frequency. As a result, documents and artworks done with these pens are found in museums, illustration societies, galleries of popular commercial art, historical societies, "folk art" collections and libraries of architectural drawings.

The names of the earliest porous pointed marking devices reflect confusion over their design and function. At first called fountain-brushes and brushpens, today they are known as markers, sign pens, and felt or fiber tipped pens. The first porous pointed pen, known as the Kaweco "Signeur" made an appearance in 1911 in Europe but was not commercially successful. Introduced into the American marketplace 30 years later, the improved model caught the public's attention. One wellknown brand, Magic Marker, introduced in 1951, has evolved into a generic term; it is recognized by 97% of the American public and is included in Webster's New World Dictionary. The porous pointed pen is offi-

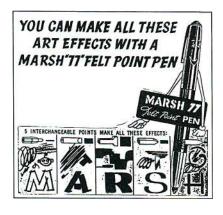


Nomenclature for porous pens

cially defined by the Writing Implement Manufacturer's Association as a handwriting or handmarking instrument, having as its distinguishing characteristic or feature a nib made of porous material for contacting the writing or marking surface for the purpose of depositing the writing or marking fluid (WIMA, Nomenclature and Test Parameters for Porous Pointed Pens, Marlton, W J, Writing Instrument Manufacturer's Association, 1982, p. 4).

The most cited selling points of the first pens were their inks and nibs. Oil-soluble basic dyes produced vivid solvent-based inks that dried quickly. The interchangeable felt nibs, available in several profiles, created a responsive line, continuously fed from a reservoir of ink contained in the pen's barrel. Novel advertising strategies included the pen's economical potential. For example, because of the nib's versatility, artists no longer needed to purchase a wide range of costly drawing supplies. Furthermore, thanks to the ink's water and temperature resistance, artists could draw in the rain and in the snow.

The ink's imperviousness to water has led to a widespread misconception that it is also "permanent" to light. This is not an attribute when the term is used by the writing industry or in the laundry or dry cleaning business, where it refers to an ink's sensitivity to rubbing, perspiration, solvents and high heat. In glancing over a compendium of dyes, those intended for (mostly mono-, diazo, inks anthraquinone dyes) are noted for their poor fastness to light and instability in heat, leading to decomposition, melting, or sublimation of the dye. In addition, many of these oil-soluble or solvent dyes typically contained xylene and toluene. Many of today's pens are less toxic, and since 1988, have been labeled in accor-



Advertisements for the first pens stressed their versatility, made possible by five interchangeable felt nibs

dance with ASTM D4236 (The Labeling of Hazardous Art Materials Act, 1988).

Since the pen's introduction, significant improvements in the design of their nibs and reservoirs have occurred. At present, four types of nibs exist: the now traditional felt (subject to compression and drab problems), oriented fiber (bundles of bonded polyester or nylon strands), porous plastic made from granules similar to TEFLON and molded into the desired profile, or extruded plastic with channels through which the ink flows. Insertion of an absorbent material into the reservoir of the pen, at first simply an empty barrel prone to leakage, minimized accidents and controlled the amount and rate of ink delivered to the nib. The careful selection of compatible nib and reservoir material, combined with ink of the proper viscosity and solubility parameters, has resulted in the highly sophisticated liquid delivery system of modern porous pointed pens.

While drawings and documents incorporating porous pointed pens can share the same conservation problems as other works on paper, it is the behavior of the inks that is of greatest concern. The light sensitivity of these dye-based inks and their low concentration of dye-stuff to solvent makes them susceptible to fast and drastic fading. It can be predicted that a significant number of dyes found in both water- and organic solvent-based inks will fade even in the absence of ultraviolet light. Given the difficulty in identifying the dyes in a drawn line, it seems prudent to use extreme caution when displaying or lending for exhibition such works, which should be classified as the most sensitive, a category also including Polaroid photographs, Japanese woodblock prints and watercolors.

In addition to fading, another conservation concern is color transfer or the migration of certain colors of ink, or one dye contained in that ink, over extended periods of time into adjacent drawings, glassine, mats and MYLAR. Usually the color transferred is purple or blue, however, red and yellow stains have been caused by black inks, which is not surprising given that red and yellow dyes are often added to intensify blacks. Color transfer can continue unabated for over 25 years. The chemical instability of the inks is due to several factors, among them the type of dye and eluant used, and the presence of other additives. These can be slow-drying glycols, added to improve flow and prevent drying out of the nib (thio-glycol may be added to fix and enhance color), a small percentage of resin, added to prevent feathering and form a more durable line, and a preservative. It has been theorized that color transfer is caused by some form of sublimation, perhaps initiated or accelerated by solvent evaporation. It has also been suggested that the binding resins also retain solvents, adding to the very slow release of solvent vapors. In most cases, color transfer is simply a curiosity. The color of the original line remains bright and crisp; color transfer does not travel laterally. When drawings are kept in direct contact with each other in folders or in sketchbooks, however, the progression of color transfer can cause significant disfigurement to adjacent drawings. Slipsheets will prevent damage, but must be systematically replaced.

After half a century, the time has come for collectors, curators, and conservators to acknowledge that the porous pointed pen is a legitimate artistic medium.

Drawings in porous pointed pens delight us with their freshness and lack of pretension. Unhappily their vivacity comes at a cost. Strict limitations on exhibition and storage conditions must be imposed. Like any other works of art on paper, however, the price of preservation is worth paying.

This article summarizes previously published information, which can be found in *Drawing*, Vol. XVI, no. 6, March-April 1995, *Paper Conservation News*, no. 72, Dec. 1994, *Modern Works—Modern Problems*, London, The Institute of Paper Conservation, 1994, and *Conference Papers Manchester*, The Institute of Paper Conservation, 1992.

—Margaret Holben Ellis, Sherman Fairchild Chairman, Conservation Center, Institute of Fine Arts, New York University, 14 East 78th Street, New York, NY, 10021

#### Ball Point Pen

Much like the porous pointed pen, the first version of the ball point pen, Mr. Loud's "rolling pointed pen" was not commercially successful when introduced to the American marketplace in 1888. It took the pragmatic and ingenious Ladislau J. Biro to refine the handy selfcontained writing implement while working as a reporter in his native Hungary. Marketed as the "Biro," a generic term that endures to this day, the pen came equipped with a supply of quick-drying ink, good for six months or more. Refill cartridges could be obtained from distributors around the world (10,000 were in Great Britain in 1949 with thousands more overseas). Other selling points of the pen included no further need of blotting paper, the ink's water and weather resistance, and the pen's adaptability for lefthanded writers. Also like the porous pointed pen, the "Biro" promised uninterrupted freedom to the writer or artist, who never needed an inkwell again.

The ball point pen's unpredictable leakage and "lay down"—that is, its ability to make a continuous inked line—when compared to more reliable fountain pens, led one competitor to joke that it was, "the only pen that makes eight carbons and no original!" It was the ability to make multiple carbon copies, however, that was the real reason for the ball point pen's success. Up to this time, duplicates via copy pencil

or photography were messy and expensive. The appearance of multi-layered carbon paper forms for duplication, however, proved the ball point pen's acceptance into the business marketplace. On paper, lines drawn in ballpoint pen can be recognized by their characteristic skipping and streaking due to uneven lay down of ink by the ball bearing nib. The paper might also be indented from the pressure of the ballpoint, sometimes visible on the verso in raking light.

The ingredients of the early ball point pen inks were similar to viscous printing inks in that they contained linseed oil, acids, and plasticizers. The coloring matter was obtained from insoluble pigments or basic dyes dissolved in oleic acid. In the 1950s, glycol inks replaced oil-based inks. These glycol inks dried much more quickly by solvent evaporation rather than auto-oxidation. Fatty acids were added as lubricants. Other ingredients include surfactants and resins for smoother flow.

The ink was delivered to a rolling ball bearing contained in a funnel-shaped nib. Ink was continuously supplied via a reservoir of ink in the barrel of the pen. Improvements over time led to a pressurized barrel that overcame the problem of gravity feed, with the result that the ball point pen was launched into outer space!

As for conservation problems, early inks (pre-1950s) are prone to smearing, sinking, feathering, or striking through to the verso due to their oily components. Their oil-soluble dyes are also prone to fading. More contemporary inks are less prone to off-setting. However, no assurances exist for their resistance to light.

—Margaret Holben Ellis, Sherman Fairchild Chairman, Conservation Center, Institute of Fine Arts New York University, 14 East 78th Street, New York, NY 10021

## Conservation Implications of Computer-Generated Printing: The Ink Jet Print

Computer printing can be divided into two distinct categories, impact and nonimpact printing. Impact printing covers such processes as dot matrix and daisy wheel in which mechanical force is

## continued from p. 5

required to transfer ink to the paper surface. The process discussed here is a non-impact printing process, also referred to as a "NIP." Ink jet prints are the computer print processes most often found in museum collections and this discussion will center on their characteristics.

Ink-jet is a term used to describe a number of distinct technologies that place ink directly onto the paper or medium under the control of a digital electronic image source. Ink-jet covers a wide range of different delivery mechanisms with the basic principle being that ink is dispersed into very fine micro particles deposited directly onto the paper.

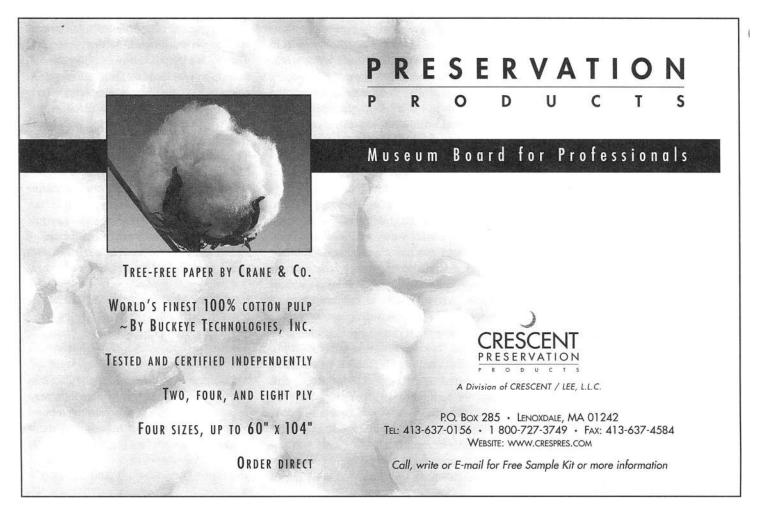
Ink-jet was introduced in the 1960s and by the 1990s had spread across a variety of applications and environments. Two different ink-jet processes have been pursued. The first is continuous pressure and drop formation, usually called continuous ink-jet (CIJ). The second is called intermittent drop formation or drop-on-demand (DOD). The names refer to the readiness of the printhead to deliver ink.

CIJ printers generate drops continuously by shooting a jet of pressurized liquid through a small opening called the nozzle, or orifice. These printers are expensive to make and difficult to maintain, but the resultant prints have nearly photographic image quality. In the fine arts field, Scitex-Iris prints are now preferred for direct digital output device of printing large-format color images. These prints are high quality, producing near continuous tone images on a variety of substrates. The inks are usually dye-based and have limited light stability under both visible and ultraviolet light.

The second ink-jet process, drop-ondemand (DOD), generates drops only as needed. Various types of physical forces have been used for these printers, including electrostatic, magneto-static, thermal expansion and mechanical impact. Most commonly, two types of DOD mechanisms are currently being used. The first is thermal ink-jet (TIJ), also called bubble-jet, in which the drops are created on demand by boiling an ink so that steam pressure expels the drop. The second, the piezoelectric ink-jet method, has been described as the "oil can" because it consists of a closed chamber filled with ink, with a small nozzle at one end. The chamber is reduced in volume via a piezoelectric actuator that forces the ink fluid out through the nozzle. The marketplace is dominated by the TIJ mechanism.

Innovations being developed include the use of electrohydrodynamic (EHD) jetting to produce continuous tone prints using an ink-jet printer. Ink-jet printers are continually being refined to resolve problems with resolution, solubility, feathering and smearing.

The inks used in this technology are specific to the industry. This type of color printing requires color separation into four colors: cyan, magenta, yellow, and black. All other colors in the print are created through blending. Regardless of the exact ink-jet application, all ink-jet inks must satisfy certain requirements for safe-



ty/toxicity, performance, print quality, smear resistance, water and light fastness. For example, the addition of the wrong dye or buffer can cause the deposition of decomposed byproducts on the heater, causing lower jet velocity, misplaced drops, and loss of print quality. Originally, the inks chosen were modified textile dyes, but these had poor water-fastness, presented problems with evaporation, microbial growth and corrosion of the nozzles. These difficulties led to the addition of glycol, which improved the inks by lowering the rate of evaporation and allowing the dyes to penetrate the paper more completely. This resulted in less smearing of the printed image. The industry continues to search for more lightfast and reliable inks based on modified dyestuffs.

Currently, phase-change, or solid ink-jet inks, are being developed. Solid at room temperature, these inks are melted, heated to above 130°C and ejected as droplets using a piezoelectric ink-jet device. The solidified ink is bound to the surface of the paper by means of a cold-pressure fusing device and does not flow into the paper fiber, resulting in more clearly defined dots and more saturated colors. Solid inks are being used increasingly because of their ability to print on nearly any media. These inks are made from a blend of synthetic waxes, with the addition of tackifier, an antioxidant and plasticizers, and the dye colorants.

Research continues on the development of pigmented inks because they tend to be more thermally stable than dyes. For example, black, hydrophilic pigments are being designed and tested for use in water-based inks instead of the more common dyes and carbon blacks. The advantages of these pigments over dyes include better image durability through water-fastness, rub and fade resistance, sharper edge acuity, and heat resistance. These inks have proven to be more optically dense than inks with dye colorants and more lightfast than inks containing dye only.

Conservation concerns vis-a-vis ink jet prints center around a few characteristics. The inks, whether water soluble or hotmelt, have proven to be vulnerable. The color images made from water-based inks are usually very susceptible to water damage, both liquid water and water vapor. Andrew Robb has found that IRIS (a specific type of) ink jet prints are at risk at elevated relative humidity (ConsDist list 1/6/99). Doug Nishimura recently reported that a wide range of ink jet print test samples humidified at 80% RH prior to testing exhibited dye transfer and bleeding problems (ConsDist list 1/18/99). For these reasons, RH should be carefully controlled when exhibiting these prints. Also, humidification and any water treatment of ink jet prints should be avoided. Light stability for ink jets is also problematic. Although great improvements have been made in the inks used for such prints, they remain fugitive. These prints should be displayed under the most restrictive light levels; light levels similar to those used for watercolors and photographs (5-10 footcandles). Additional information about the light stability of ink jet prints can be found at Henry Wilhelm's new web site: URL:http://www/wilhelm-research.

At this time, one of the most remarkable qualities about these technologies is the speed of change. The International Society for Optical Engineering alone produces a six-foot-high pile of proceedings papers every year. Ink jet prints on any substrate present new conservation problems. The issues are complex because the computer industry is rapidly changing.

This paper was presented at the Fourth International Conference for Paper Conservation, London, April 1997. Some of the information in this article already might be out of date. It is intended only as an introduction to the topic of ink jet printing and a review of some important conservation concerns.

-Kathleen Orlenko, Private Conservator, ,, Santa Clara, CA, 95050,

Eleanore Stewart,

## Acknowledgments

I would like to thank the authors for being so generous with their time and research. •

—Nancy Purinton, Paper Conservator, National Park Service, Harpers Ferry Center, Harpers Ferry, WV



# Documenting Ourselves: The History of 20th-Century Conservation, Part II

EDITOR'S NOTE: PART I OF "DOCUMENTING OURSELVES" APPEARED IN THE MARCH 1999 ISSUE OF AIC NEWS.

Fircumstances surrounding the founding of a number of other museum conservation departments are detailed in our 103 interviews collected to date including: Fogg Art Museum (1928, George Stout, Richard Buck, and Mrs. R. J. Gettens); Boston Museum of Fine Arts, 1930, William Young (by Tom Chase, who also interviewed Elizabeth Jones); National Gallery of Canada, 1934, Mervyn Ruggles; Walters Art Gallery, Philadelphia Museum, and Worcester Museum, Elisabeth Packard. Tony Werner discussed the British Museum Laboratory and noted that his "finest accomplishment" was the hiring of Joyce Plesters. Christine Leback Sitwell interviewed Norman Brommelle, Joyce Plesters, Alfred Jakstas, and Harold Plenderleith in the late 1970s, and assisted with a recent interview with Lord Antrim (Alexander Dunluce formerly of the Tate). Maura Cornman (a young interviewer, now deceased) interviewed Robert Feller, Christine Danziger, Walter McCrone, James Roth, and Phoebe Dent Weil and collaborated with Shelley Sturman to interview Henry Hodges. Lawrence J. Majewski, Violet Bourgeois, Kate C. Lefferts, Harry Bober, and Craig Hugh Smyth have all contributed information about the early days of the New York University Institute of Fine Arts Conservation Center, founded 1960.

Some interviewers have chosen to enrich the coverage of the history of certain specialties or geographical regions. Nina Rayer has interviewed textile conservators Theresa Eliot, Nabuko Kagitani, and Gertrude Markell. Vicki Cassman interviewed Karen Finch, and I interviewed Kathryn O. Scott. Thanks to Carl Grimm, Denise Thomas, Catherine Nicholson, Elizabeth Schulte, and Tim Vitale, we have interviews with pioneer paper conservators: Anne F. Clapp, Marjorie B. Cohn, Christa Gaehde, Minna

Horwitz Nagel, Marilyn Weidner, and Alexander Jensen Yow. Other objects or furniture conservators interviewed to date include: W. T. Chase (by Shelley Sturman), Bethune Gibson (by Carolyn Rose and Jane Glaser), Rostislav Hlopoff (by Glenn Wharton), and John Melody (by Susan West). Other scientists: Robert Brill (by Heidi Miksch), Elisabeth West FitzHugh, Gordon Saltar (by Debbie Hess Norris), and Nathan Stolow. Other art historians were: Charles Montgomery, Paul Perrot, Eleanor Quandt, and John Spencer. Michael Heslip interviewed Anton J. Konrad and Luis Torres Montes. Constance Silver interviewed Watson Smith, and Robert Gale interviewed Almerindo Perella to enrich the file on mural conservation efforts. Jim Bernstein and Bob Futernick covered conservators in the Western U.S.: Anna Bennett, Stella Patri, and Tony Rockwell. Jean Portell and Rebecca Rushfield are carrying out important historical research in the New York City area; Jean is enriching the file while writing her own book on the history of New York conservation, and Rebecca has been able to retrieve information about conservators whom we had not interviewed such as Orrin Riley and George Papadapulos.

My own specialty is paintings conservation; after finishing a Ph.D. in Art History in 1995, I have intensified my own work for the history file to focus on discourses regarding the cleaning and retouching of easel paintings. Laura Juszczak interviewed Morton Bradley and Ben Johnson. Lyn Reiter interviewed Jean Volkmer and Tosca Zagni. Christine Daulton interviewed Peter Michaels and Eleanor Quandt. German colleagues Stephan Schaefer and Michael von der Goltz have recently interviewed Knut Nicolaus and Christian Wolters. Since 1975, in addition to a number of the interviews listed above, I have had the pleasure of interviewing: Gustav Berger, David Bomford, John Brealey, David Bull, Louis de Wild, Alexander Dunluce (now Lord Antrim), Ernst Gombrich, Julius Held, Bettina Jessell, Herbert Lank, Patrick Lindsay, Ian McClure, Mario and Dianne Modestini, Paolo and Laura Mora, Paul Philippot, Louis Pomerantz, Bernard Rabin, Clements L. Robertson, Andrea Rothe, Robert Shepherd, William Suhr,

Hubert von Sonnenburg, and Martin Wyld. My current focus is the discourse represented by the pupils of Johannes Hell and Helmut Ruhemann; at some point I hope a publication will be forthcoming.

If you feel that your specialty or geographical area has been neglected, please volunteer to help by writing to Dr. Joyce Hill Stoner, FAIC Oral History Project, Winterthur Museum, Winterthur, DE 19735. Suggestions about additional interviewers and interviewees are always welcome. •

—Joyce Hill Stoner, Coordinator, FAIC Oral History Project; address as above

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## Certification

An Issues Session, "Certification for Conservators," will be held on June 10 at the Annual Meeting.

- Do you know how professional certification will affect you?
- Do you know the benefits and limitations of certification?
- If someone asked you to define certification, could you do it?
- Do you know that AIC once had a certification program?
- Do you know that the Canadians, the British, and the Europeans have active certification programs?

The AIC Certification Task Force is currently exploring the feasibility of establishing a certification program for practicing conservators. We are depending on you to learn all you can about certification at this critical juncture in the history of AIC and to help decide whether or not AIC should move forward in developing and implementing a certification program. The issues session on June 10 will be an opportunity for you to ask questions and to learn about the logistics of setting up a certification program. Your input is crucial at this time.

The issues session in St. Louis will provide you with a forum to gather information on logistical and legal questions concerning certification, such as whether a separate organization should carry out certification, or whether AIC can be held liable for "bad" conservation treatment carried out by certified conservators. To prepare for this session, see articles in AIC News, March 1998, Vol. 23, Number 2 and AIC News, July 1998, Vol.23, Number 4. Below you will also find a summary of this information, and some news about new certification developments abroad. In order to get the most out of this session, please send your questions in advance to me by e-mail at

After submitted questions have been addressed at the session, questions from the floor will be answered. I look forward to seeing you there!

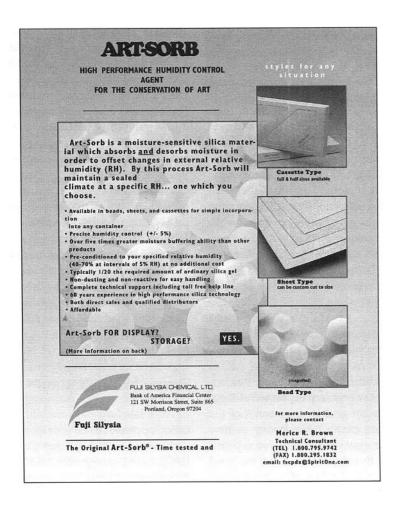
—Terry Drayman-Weisser, Chair, AIC Certification Task Force

## Background and Current Information

Certification is a voluntary procedure by which a non-governmental organization attests to the professional qualifications of specific individuals. To become certified, a person must demonstrate that s/he meets minimum standards of professional education and/or experience. These minimum standards are set by the professional community itself. (See Terry Weisser, March AIC News for definitions of terms). Certification has been a topic of concern for conservators since the 1970s. as described by Mary Todd Glaser in the March 1998 issue of AIC News. In recent years, AIC members have reopened the issue of certification, as per discussion by Jay Krueger in the March 1998 issue of AIC News. In addition, conservators in Europe and Canada are rapidly moving forward with unified plans to provide certification, as presented by Ann Boulton in the July 1998 issue of AIC News. Below is a summary of previously published information, and a brief update of current task force work and findings.

## AIC and the History of Certification

In 1970 a group of concerned paper conservators formed the Committee on Standards for the Practice of Paper Conservation, chaired by Mary Todd Glaser. The group focused on developing standards for apprenticeship training, and determined "that regulation of apprenticeship training could be achieved only through the certification of conservators and accreditation of trainers." The group published "Basic Minimum Standards for Training Paper Conservators by the Apprenticeship System." After discussion at the 1971 IIC-AG business meeting, the Proposal was returned "to committee for further study and clarification." The Proposal was reviewed by the ad hoc



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Committee to Review Standards for Paper Conservators, chaired by Paul Banks. In 1972 the "Resolution to Establish Training" Certification Standards and Conservators of Art on Paper" was approved by the membership. This called for a Board of Examiners for the Certification of Paper Conservators (BOE) and specified its duties: to certify "established conservators" ("grandfathers"), to prepare an examination for those who could not be grandfathered, and to accredit trainers. Thirty-six conservators who met certain standards of membership and experience were grandfathered in by the February 1977 deadline. After that date, in addition to meeting certain training and experience requirements, candidates had to take an examination and have their practical work reviewed during a laboratory visit. Five conservators were certified in this manner. In 1977 a Committee on Accreditation and Certification, with Paul Perrot as its chair, was appointed to examine the issue for the profession as a whole. In 1982 Barbara Appelbaum became chair of this committee. In 1984 the committee circulated "Certification: A Discussion Paper," advocating profession-wide certification with no grandfathering, periodic recertification, and an examination procedure. In 1984 the AIC Board surveyed book and paper conservators and found that most did not intend to apply for certification for various reasons. The Board then suspended the activities of the BOE pending the adoption of a profession-wide certification program. After circulating a questionnaire on certification to all AIC members, the Board decided that it did not have a clear mandate to pursue certification at that time and disbanded the Certification Committee on Accreditation, as well as the BOE.

In recent years there has been increasing interest from the members of AIC to reconsider the issue of certification, as evidenced by the concerns expressed at focus group sessions and by the results of the most recent membership survey. A new committee, now a task force, was appointed by the Board to "reexamine the need for and the feasibility of a certification program." Thus far the task force has defined some of the important terms used

in the discussion of certification, and worked with the National Certification Commission (NCC) in order to gather information on methodologies for developing a certification program. The task force has researched the logistical and legal issues of certification, and has been busy with preparations for the issues session at the AIC Annual Meeting. In addition, the task force has researched and reported very carefully on the status and progress of certification in Europe and Canada.

## Europe, Canada and the History of Certification

Certification of conservators has a long history in the United Kingdom and Canada. There are five organizations in the United Kingdom that offer certification to conservators: The Association of British Picture Restorers (ABPR) since 1943, the British Antique Furniture Restorer's Association (BAFRA) since 1979, The Society of Archivists since 1987, the British Society of Master Glass Painters (BSMGP) since 1994, and the United Kingdom Institute Conservation (UKIC) since 1999. In Canada certification has been offered since 1971 by the Canadian Association of Professional Conservators Although specific requirements for certification vary, all groups (except UKIC see below) require some minimum number of years of training and experience prior to assessment and utilize an assessor or panel of assessors to review material submitted that may include references, portfolio, or actual work in progress, and evidence of continued professional development, and a site visit/ interview. Specific details can be found in the July 1998 issue News, "Certification AIC Conservators in the United Kingdom and Canada."

## Update on European Efforts Toward Certification

As of last July, the possibility of certification appeared to be imminent for UKIC and the Institute for Paper Conservation (IPC). As of January 1999, UKIC began the first phase: a "Fast Track" accreditation of experienced conservators (those with at least 10 years full-time experience includ-

ing training), a program that is available for one year. This program is intended to encourage well-established conservators who are voting members of UKIC to become certified and to quickly create a large pool of qualified individuals prior to the implementation of full assessment. Approximately 150 people had applied by the end of January, and more are expected in the next application cycle. IPC is planning to begin a similar process after its conference.

The "Fast Track" application form is a 32-page booklet that includes three forms requesting information regarding education, training, and experience; one is for the applicant and the other two are for the sponsors (referees) to demonstrate their qualifications as sponsors. A fourth form is a Self-Assessment questionnaire that consists of an interlinked series of Standards (descriptions of best practice) grouped under seven headings.

The designated sponsors then review this self-assessment and each standard chosen by the applicant. The self study form was drawn in part from the Museum Training Institute's (MTI) occupational standards, which are discussed in greater detail in the July article.

After the "Fast Track" period has expired at the end of the year, certification will proceed through full assessment (discussed in further detail in the July article). Three conservation organizations: UKIC, IPC and the Society of Archivists Preservation and Conservation Group (SAPC) have come together under the auspices of the Conservation Forum to prepare an assessment and accreditation scheme for which a consultant will carry out the bulk of the work. These three groups represent the majority of conservators in the UK, and their desire is to reduce confusion to the public by banding together to offer one certification program. Funding is provided by all three groups as well as grants from two government agencies, the Museums and Galleries Commission, and Historic Scotland. Implementation is expected by January 2000.

In addition, the "Fulco Project," a joint United Kingdom-European group founded to develop professional standards of competence for assessing the different aspects that make up a conservator's role, met in Vienna at the end of last November. However, it was soon clear at the meeting that many of the participants were hostile to the basic concept of verifiable standards. Disagreements ensued over the legal recognition of the profession of conservator-restorer and harmonization of the standards of education at university level or recognized equivalent. The British and Dutch were alone in the desire to keep the definition and policing of the profession in the hands of the profession rather than those of the state. This information was excerpted from a report by C. V. Horie entitled, "Professionalisation in Europe-The Vienna Process and Document" recently published in UKIC's Conservation News.

In Canada, the crisis concerning the relationship between CAPC, the organization that certifies conservators, and CAC (the Canadian equivalent of AIC) has been resolved by the acceptance of a proposal to formally link the two organizations. Part of the new by-laws to be voted on at the CAC meeting in Winnipeg will assure that each group elects a liaison board member to sit on the other's board. These non-voting members will serve as informants at board meetings and for each other's organizations (singular and joint). The CAC newsletter will begin a permanent section for CAPC while the CAPC newsletter will cease publication. A joint CAC-CAPC committee has been established to review the code of ethics. In addition, CAPC has completed its independent audit as discussed in the July article. The auditors found that their process for certification of conservators works pretty well and recommended some improvements in their record keep-

—Terry Drayman-Weisser, Chair, Certification Task Force, Director of Conservation and Technical Research, Walters Art Gallery, Baltimore, MD; Ann Boulton, Member of the Certification Task Force, Private Conservator.



Debbie Hess Norris, Craig Deller, and William Real enjoy a light moment at January's IAG meeting.

## IAG Meeting

On January 30, the Board met with the Internal Advisory Group (IAG), which is composed of the chairs of committees, task forces, and specialty/sub groups, the editors of IAIC and AIC News, and representatives from the AIC staff. The IAG twice a year—once convenes Washington, D.C., and once at the AIC Annual Meeting. These meetings provide opportunities for the Board to inform the group about its plans and activities, and more importantly, to benefit from the group's input on the critical issues facing the organization. More than once in the past, the group's observations have played a major role in shaping subsequent Board action.

AIC Treasurer, Nancy Schrock, presented an overview of AIC's financial situation. While 1998 ended on a positive note, thanks to the record-breaking annual meeting attendance and the resurgence of the stock market in the fourth quarter, AIC must consider certain realities when shaping financial policy over the next several years. For example, the membership revenue, which accounts for 44% of total revenue, has been essentially flat since 1992, while expenses for the office and an expanding roster of productive committees have continued to rise. In response, the Board has taken several steps to increase revenue: transferal of the brochures and educational programs from the AIC operating budget to FAIC, applications for grants, and corporate underwriting. A brochure sales program will be



Jerry Podany listens intently to the IAG discussion.

implemented shortly. The AIC prudent reserve fund has almost reached the Board's goal of one full year of operating expenses. The interest generated by these investments can be spent for member services rather than reinvested in the near future. The report stimulated a number of valuable suggestions from the group for increasing revenues, particularly in the membership area.

The Annual Meeting program chairs, Ingrid Neuman (1999) and Paul Messier (2000), reported on the activities their committees are planning for these upcoming meetings. Both meetings are developing well and promise to be quite exciting.

Terry Weisser, chair of the Certification Task Force, updated the group on the task

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force's investigation into certification. Her report and the ensuing discussion indicated that the issue of certification remains an open question that will require further research, legal advice, and participation from the membership. However, the research and information provided by the Task Force to date has clarified the process considerably and has provided groundwork for a more cogent discussion of the benefits and difficulties. Discussion within IAG emphasized that any certification program-should the process be pursued-would have to be inclusive. It also must define a meaningful minimum standard in the practice of conservation.

—William Real, Secretary, Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213; (412) 622-3267; Fax: (412) 622-3112

## Calling All Angels!

The Angels are being called on this year to provide their delicate touch for the collections in two well-known house museums that belonged to famous St. Louis residents. They are the Samuel

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RD 1, Fleetwood, PA 19522 519 W. 26th St., N.Y., NY 10001 212 714 0620, 714 0149 fax NYConsnCtr@aol.com Cupples House, an 1888 mansion influenced in design by architect Henry Hobson Richardson and a part of St. Louis University, and the Tower Grove House, built by Henry Shaw, founder of the Missouri Botanical Garden, located on the Missouri Botanical Garden grounds.

The Cupples House possesses a major glass collection (Lalique, Tiffany, Steuben, etc.) which is in critical need of housing. In addition, its extensive paintings collection includes items in need of assessment and potential re-linings. The collections include furniture and carpets that require assessment and recommendations for basic care. A plethora of stained glass windows abounds as well as religious objets d'art! The Tower Grove House on the grounds of the Missouri Botanical Garden also has a varied collection requiring emergency care. At least 20 Angels will be needed, with five being assigned to the Tower Grove House and the remaining Angels working at the Cupples House. Conservators specializing in all materials are welcome!

Angels will need to arrive on Saturday, June 5. The group will convene at the Cupples house in the evening for a reception and then review the projects for the next day. St. Louis University has graciously agreed to provide housing in their dormitories, which are within walking distance of the Cupples mansion.

In addition to the Angels work project, Angels will come together at the Cupples House to present a training session for the staff working at both museums on Sunday, June 6. The session will include instruction on general collections care for the house museum, basic housekeeping guidelines, etc., which will be invaluable for all involved with the houses, including the directors, board members, and even custodial staff. Interested parties from other area museums will also be invited to attend this session in an effort to foster community outreach by AIC.

Angels are still needed to help this year at the two magnificent historic homes. To sign up or to learn more about this year's program, please contact Nicola Longford, program co-chair, at the Missouri Historical Society by phone at

, or e-mail: We hope to see you there! •

## Recent Publications

First Aid for Finds by David Watkinson and Virginia Neal is the new, revised third edition of the manual for the care of archaeological finds in the field. The aim of the book to provide practical information on packing archaeological finds immediately following their excavation remains unchanged as does its focus on sites in England and northwestern Europe.

Additions include sections on planning for the recovery of finds and the control of hazardous chemicals. 1998. Spiral bound.108 pages. 15 plus postage (12 for UKIC Archaeology Section members). Available from Judith Philpott, Treasurer UKIC Archaeology Section, Ashmolean Museum, Beaumont St., Oxford, OK1 2PH. Also available from Archetype Publications, 6 Fitzroy Square, London, England W1P 6DX, +44-171-380-0800; Fax: +44 171 380 0500; orders@archetype.co.uk

Oxygen-Free Museum Cases, edited by Shin Maekawa, is another title in GCI's Research in Conservation series. The book provides the background and summarizes the results of GCI's collaboration with the Egyptian Museum (Cairo, Egypt) to develop an exhibit case that would protect mummies from deterioration using inert gas.

The design and construction of GCI's hermetically sealed display/storage case is presented, including mechanical drawings and lists of components and supplies. While the main focus of the book is the Royal Mummy collection, case studies involving the constitution of India and an Egyptian mummy in Spain are also described. 1998. Softcover. 71 pages. \$30. Published by the Getty Conservation Institute, 1200 Getty Center Dr., Ste. 500, Los Angeles, CA 90049; (310) 440-6795; Fax: (310) 440-7706; booknews@getty.edu

—Catherine Sease, Head, Division of Conservation, The Field Museum, Chicago, Illinois

## Annual Meeting News

#### Best Bets for St. Louis

The AIC Annual Meeting is just about a month away! Here are some suggestions for interesting outings and fun excursions as you prepare your itinerary for St. Louis in June.

The Gateway Arch: The elevator trip to the top of the Gateway Arch, which reaches 630 feet above the Mississippi River, offers a fantastic view of the city. Hours are 8:00 a.m. to 10:00 p.m. Same-day tickets and advance tickets are available by If you are claustrophobic or are arraid of the thought of the Arch moving beneath your feet (yes, there is a three-foot sway factor at the top), you might want to admire the arch from the ground and tour the Museum of Westward Expansion, where a very interesting film on building the arch is shown. Also, if you are bringing your family, note that children under the age of nine are not allowed in the Gateway Arch.

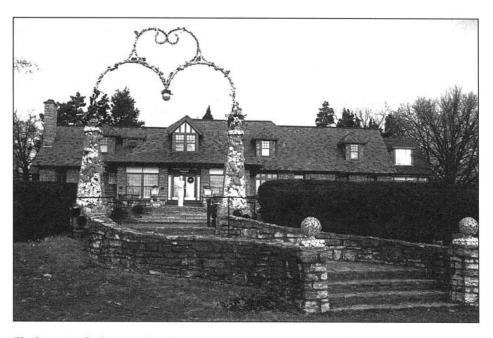
For Beer Lovers: The tour of the Anheuser-Busch Brewery, the world's largest brewery, includes a visit to some of the Clydesdale stables and horses, as well as a tasting room. Tours are free, but advance tickets are recommended; call (31

Take Me Out to the Ballgame: The St. Louis Cardinals baseball team will be playing the Detroit Tigers at Busch Stadium on Friday and Saturday nights, June 11 and 12. For tickets, call (2001) 124(20).

Strike Two Ways: Next to Busch Stadium is the International Bowling Museum and Cardinal Baseball Hall of Fame. You can actually bowl on old-time lanes and see famous artifacts highlighting the Cardinals' great baseball tradition.

Recycling Art: Another unique museum is the recently opened City Museum. A must for kids young and old, this museum focuses on creative objects and interiors made from recycled materials, and includes model trains, huge play areas, tunnels, and other indoor activities.

Not Just for Kids: Also in the downtown area are several historic houses, including the Eugene Field House and



The Laumeier Sculpture Park will provide a unique setting for the picnic dinner and tour on Thursday, June 10. Laumeier Sculpture Park, 12580 Rott Rd., St. Louis, Missouri, Photo by Steve Grote

Toy Museum. This was the home of Eugene Field, author of the children's classics "Hickory, Dickory, Dock," and "Little Boy Blue."

## Best Bets outside the Downtown Area

A short cab ride from downtown is the Missouri Botanical Garden. Walk or take a tram through this famous garden, which contains one of the nation's largest Japanese Gardens and the famous Climatron designed by Buckminster Fuller. Or take a ride on the Metrolink train with a connecting shuttle bus to Forest Park, home to a variety of cultural institutions including the world-class St. Louis Zoo complete with a new children's petting zoo, animal shows, and playground.

Other sites include the Science Center with its IMAX theater; the Saint Louis Art Museum; and the Missouri Historical Society.

## Outside the City Limits

Faust Park features a restored and working 1920s era carrousel and the new Sophia Sachs Butterfly House and Education Center. A little known fact is that St. Louis is also the home of the American Kennel Club Museum of the Dog, with dog-related art in permanent and special exhibitions. Yet another family favorite is a tour of Grant's Farm, a showplace on land once owned by Ulysses S. Grant and now operated by the Anheuser-Busch Co. Visitors enjoy train rides through the wildlife park and can see bird and elephant shows, as well as Grant's cabin. Reservations are required; call

Laumeier Sculpture Park (pictured above) and Cahokia Mounds State Historic Site (which was pictured in the January issue of *AIC News*) are being offered as tours during the meeting.

Another notable resource for bicyclists is the Katy Trail, a popular hiking and biking trail that makes use of a former railroad corridor and stretches 185 miles from St. Charles (half an hour north of St. Louis, westward to Sedalia, Missouri). Bed-and-breakfast inns, quaint towns, and wineries are located along this scenic trail

There are many other attractions to recommend. The state of Missouri is rich in state parks and offers many fine camping, canoeing, caving, and scenic outdoor sites throughout the beautiful Missouri Ozark mountains. •

—Zoe Perkins, 1999 Program Committee and Local Arrangements Chair

## Funding Deadlines

### **JUNE 15, 1999**

 National Trust for Historic Preservation Emerging Preservation Leaders Scholarship Program. (See Grants and Awards, page 22.)

## **JULY 31, 1999**

• SOS! Conservation Treatment Awards deadline. (See Grants and Awards, page 22.)

## **AUGUST 3, 1999**

• FAIC Publications Fund application deadline. The Publications Fund supports subvention of publications for the conservation field. Applicants must be Professional Associates or Fellows of AIC. Call FAIC or visit the AIC Website for more information: http://aic.stanford.edu/

### **SEPTEMBER 15, 1999**

 Morris Louis Conservation Fund deadline. (See Grants and Awards, page 22.)

#### NO DEADLINES

◆ Getty Grant Program. Conservation Training Grants (Training of Midcareer Professional Conservators and Training Programs); Conservation Survey Grants; Conservation Treatment Grant. Contact the Getty Grant Program for more information.

#### **FUNDING SOURCES**

- ◆ American Academy in Rome, (212) 751-7200; Fax: (212) 751-2200
- American Association of Museums (AAM), Museum Assessment Programs (MAP), (202) 289-9118.
- Council for International Exchange of Scholars, (202) 686-7877
- ◆ Foundation of the American Institute for Conservation, (202) 452-9545
- ◆ Getty Grant Program (GGP), (310) 440-7320; (310) 440-7703

- ◆ Heritage Preservation (formerly NIC), (202) 634-1422
- ◆ Institute of Museum and Library Services (IMLS), (202) 606-8539
- 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 Gallery of Art, Center for Advanced Study in the Visual Arts, (202) 842-6482
- National Historical Society, (703)
   779-8338; Fax: (703)
   779-8342
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- 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 ◆

## Guide to Conservation Services

(formerly known as the Referral System)

Effective January 1, 2000, only PAs and Fellows will be eligible for a Guide to Conservation Services listing.

Upcoming deadlines for PA and Fellow applications are July 9 and October 8, thus allowing enough time for individuals in these two categories to be included in the Guide.

Only the current application form will be accepted. The new application form and more information are on the AIC Website at http://aic.stanford.edu or call AIC at (202) 452-9545.

Details about the issues that prompted this change will be discussed in the July issue of AIC News.

# News from Affiliate Organizations

## Address Change

Heritage Preservation has changed its location. The new address is 1730 K St., NW, Suite 566, Washington, DC 20006-3836. The phone number is (202) 634-1422; Fax: (202) 634-1435.

## CAP Evaluation Needs Your Help

The Conservation Assessment Program (CAP) is being evaluated to determine how effectively the program is meeting its goals and the goals of the Institute of Museum and Library Services. The outside contractor, Bosma & Associates International, Inc., is conducting the evaluation and has distributed written surveys to CAP assessors, museums that participated in CAP from 1990 to 1997, and unsuccessful CAP applicants. If you fall into any of these categories and have not received a copy of the evaluation, please call Bosma & Associates International, Inc., at (800) 377-2945.

## New IPH Web Site

The International Association of Paper Historians (IPH) has a new Website: www.paperhistory.org

IPH integrates professionals of different branches and all friends of paper: historians, art historians, librarians, museum curators, conservators, specialists in books, publishers, antiquarians, booksellers, paper industrial engineers, hand papermakers, and paper artists.

## **NEDCC Manual Online**

The Northeast Document Conservation Center (NEDCC) has placed its publication, *Preservation of Library & Archival Materials: A Manual*, online with the help of the Institute of Museum and Library Services (IMLS). Visit NEDCC's Website at www.nedcc.org to view the updated and expanded version of the manual. •



# 1998 AIC Annual Report

1998 was a very good year for AIC, thanks to all of the care and devotion of the Board members, the Specialty/Sub Group officers, Committee and Task Force chairs and members, the staff, and all of the members who contribute in so many ways to the goals and work of AIC.

—Elizabeth F. "Penny" Jones AIC Executive Director

## **1998 Annual Meeting**

The 26th Annual Meeting, which was held in Arlington, Virginia, across the Potomac River from Washington, D.C., welcomed 1,144 attendees —the largest turnout ever for an AIC Annual Meeting. The theme of the meeting was "Disaster Preparedness, Response, and Recovery." Speakers came from countries around the world including: Croatia, Poland, Ecuador, Argentina, England, United States, Canada, and the Virgin Islands. Audio tapes of the General Session talks were made and sold.

Highlights of the meeting included an opening reception at the National Gallery of Art, tours of conservation labs around the area, a tour and barbecue at SCMRE, and workshops with disaster

themes. The Program Committee chair was Katharine Untch, and Ann Seibert and Catharine Hawks were General Session chairs. Dare Hartwell chaired the Local Arrangements Committee, and Michelle Pagán chaired the Angels Project at Howard University.

#### **Awards**

The Forbes Medal was awarded to Harold Williams, former President and CEO of the J. Paul Getty Trust, and Richard Krimm of FEMA. Bernard Rabin and Sidney Williston received the Sheldon and Caroline Keck Award, while Deborah Hess Norris and Sara Wolf received the Rutherford John Gettens Award. Marilyn Kemp Weidner was made an honorary member of AlC. Roger Joyce received the Gaylord Collections Conservation Award, and Thomas Chase was the recipient of the University Products Award for Distinguished Achievement in Conservation.

#### Outreach

The AIC Website expanded and received an increased amount of cyber traffic. Both the new textile brochure and the *Health & Safety Technical Resource Guide* were uploaded to the page. As for hard copy, brochures were provided to numerous museums and individuals throughout 1998. AIC hosted an information booth at the Library of Congress Preservation Fair. AIC also sponsored sessions at Northeast Museum Association (NEMA), the American Association for State and Local History (AASLH), Society of

American Archivists (SAA), and was represented at the National Archeological Collections Management conference. AIC also was represented at the Council of Affiliates meeting of the Association of American Museums (AAM).

### **Board Activities**

The AIC Board met four times in 1998—three times in Washington, D.C., and once in Los Angeles, California, at the J. Paul Getty Center. A reception for AIC members in the Los Angeles area was held at the Los Angeles Public Library in conjunction with the board meeting.

The AIC Board has been updating the AIC and FAIC Strategic Plan.

Nancy Schrock was elected to the AIC Board as treasurer, and Craig Deller was elected director of Communications and Publications. William Real was reelected secretary.

## **Advocacy Issues**

AIC was a national cosponsor of Arts Advocacy Day. Staff is active in the Cultural Advocacy Group (CAG), the CAG Congressional Subcommittee and the Museum Working Group.

## **AIC Advisory Council**

The Advisory Council, which consists of representatives from allied organizations, meets once a year with the AIC Board and staff to discuss topics and ideas that AIC can implement in the areas of member services and outreach. Many useful ideas were generated when the council met in October at the National Gallery of Art.

## **Internal Advisory Group**

The Internal Advisory Group (IAG), consisting of the AIC Board and the chairs of each Specialty/Sub Group, Committee, and Task Force, met in January and June in Washington, D.C., to review and discuss issues relating to the AIC membership.

### **Committee Reports**

The Appeals, Bylaws, Ethics and Standards, and Nominating committees carried out their respective duties, as required.

The Awards Committee implemented the new AIC/Heritage Preservation Award for

Outstanding Commitment to the Preservation and Care of Collections. There were 16 nominations, which the committee reviewed. The committee also made recommendations to the AIC Board for other AIC awards.

The Education and Training Committee (E&T) researched and reported on course requirements for graduation from the three U.S. conservation training programs compared to the existence and availability of those or similar courses outside the training programs. E&T also continued dialogue with Mexican colleagues regarding agreement on qualifications for professional conservators in anticipation of the application for professional recognition under the North American Free Trade Agreement (NAFTA). E&T also initiated contact with Canadian colleagues regarding NAFTA professional status for conservators.

The Heath & Safety Committee (H&S) produced the first of a series of health and safety guides as an insert in AIC News and for distribution on the Website. H&S also sponsored a lead article for AIC News dealing with hazards in emergency response and salvage based on the successful H&S Luncheon at the Annual Meeting. H&S sponsored a display of health and safety equipment and publications at the Annual Meeting, along with free respirator fit testing, which was conducted by a Certified Industrial Hygienist. H&S also joined in a cooperative venture with the National Institute of Occupational Safety and Hazards (NIOSH) to identify collections-based hazards in museums and develop guidelines for safe practices.

The Membership Committee approved applications from 30 Professional Associates and seven Fellows; examined AIC membership growth and retention, and began formulating recommendations for the board.

The Program Committee solicited abstracts for the 1999 Annual Meeting. Papers were received from nine countries, 16 out of 31 were accepted for the General Session, "Cost of Conserving Our Cultural Heritage: Can We Afford It?" The second-day General Session topic is "The Ethical Preservation of Functional Cultural Property Still In Use." The Poster Session will have a minimum of 33 posters. The keynote speaker will be the internationally known economist Maureen Farrow.

The Publications Committee produced a memorandum on its discussions on an overall publications policy for AIC, categorizing existing publications and describing audiences, level of

review, time span for availability, and recommendations for the future such as the possible production of textbooks and a possible new publication series. The publications sales list was reworked with assistance from the AIC staff, and discussions with specialty/sub groups on production and sales issues were initiated.

## **Specialty/Sub Group Reports**

Architecture (ASG) was a cooperating organization for the 30th Anniversary Meeting of the Association for Preservation Technology (APT) in November in Williamsburg, Virginia. ASG cosponsored the symposium on light and lighting in historic structures that house collections, and began a joint effort with APT in developing Guidelines for Light and Lighting for Historic Structures. ASG focused on liaison efforts with associated professions such as the Historic Resources Committee of AIA, and initiated efforts to develop a sample description of the qualifications and services expected for architectural conservators in RFPs. ASG also contributed a lead article to AIC News.

Book and Paper (BPG) published Volume 16, 1997, of the *Book and Paper Annual* and reviewed the possibility of reviving the Paper Conservation Catalog. BPG held a half-day program at the Annual Meeting on the history and connoisseurship of paperback books under the auspices of the Library Collections Conservation Discussion Group. BPG also held, under the auspices of the Archives Discussion Group, a session on surface cleaning; and sponsored the BPG reception at the annual meeting, in addition to organizing educational sessions. BPG also contributed a lead article to *AIC News*.

Conservators in Private Practice (CIPP) surveyed the membership to develop membership profiles and identify future projects; formed committees to spear-head projects; worked on establishing CIPP presence on AIC Website; reviewed format of past publications; prepared the 1998 proceeding of "Sink or Swim: What You Need to Know Before Responding to a Disaster"; and continued work on an introductory publication about insurance.

The Electronic Media Group (EMG) was formally recognized as a Specialty Group to preserve electronic art and media material, and to provide a means by which conservators can maintain a currency in new media and emerging technologies. EMG organized a full slate of speakers for the 1999 Annual Meeting, and formed a Program Committee of 20 conservators to assemble a full day of sessions for the 2000 Annual Meeting under the theme "Preservation of Electronic Media."

The Objects Specialty Group (OSG) announced the formation of the Archeological Conservation Discussion Group as a forum for communication for conservators practicing archeological conservation; OSG continues to develop its Website and manage its active online discussion group.

The Paintings Specialty Group (PSG) completed Chapter 1 "Varnishes and Surface Coatings" and sent it to all PSG members. Compilation was begun on Chapter 2, "Stretchers, Strainers and Mounting Systems," and Chapter 3, "Inpainting." PSG postprints from the 1997 Annual Meeting were published and sent to PSG members. PSG also contributed a lead article to AIC News.

The Photographic Materials Group (PMG) published *Topics in Photographic Preservation*, Volume 7, and *Photographic Materials Conservation Catalog*, Chapter 2, "Cased Photographs."

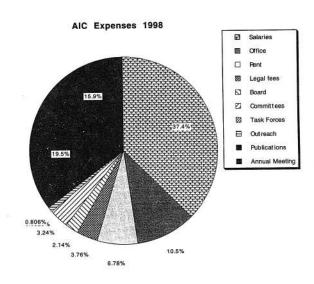
The Research & Technical Studies Group (RATS) organized a one-day presession on American archeology and conservation for the 1999 Annual Meeting and a discussion by a broad cross section of conservators and scientists on the cost of conservation research as part of the General Session.

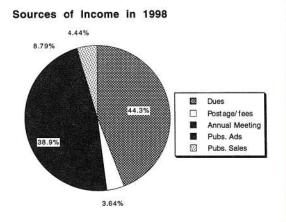
The Textiles Specialty Group (TSG) has been focussing on the *Textile Catalog* with a newly designed format, a revised table of contents, a completed "Storage" chapter, with the "Dyeing" chapter near completion, and a new chapter in process on "Consolidation." TSG provided revisions to the text of "Caring for Your Textiles" for the AIC Website and the printed version. TSG also contributed an article to *AIC News*.

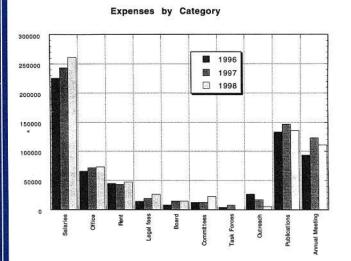
The Wooden Artifacts Specialty Group's (WAG) Painted Wood: History and Conservation was published by the Getty Conservation Institute, The J. Paul Getty Trust. Painted Wood was born out of a symposium held in Williamsburg, Virginia, in 1994. WAG organized educational sessions for the 1999 Annual Meeting and members prepared the lead article and conference report for AIC News.

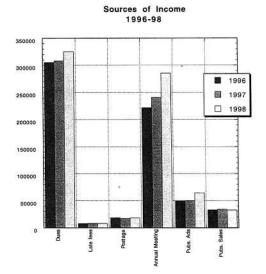
### **Task Force Reports**

The Emergency Mitigation, Response, and Recovery Task Force compiled a four-day cur-









riculum and teaching manual for a disaster workshop for cultural institutions and represented AIC on the National Task Force on Emergency Response.

The Certification Task Force prepared articles on certification issues in the United States for the March 1998 AIC News, and on certification in the United Kingdom and Canada for the July 1998 AIC News. Continued research and discussion on legal and logistical issues surrounding certification continue. Communication from the membership about certification was also solicited.

The Collections Care Task Force developed a list of 20 different conservation tasks that might be undertaken by conservation technicians, as well as the knowledge and skills that are needed to perform each of those tasks, breaking down

the tasks into levels of responsibility, producing 240 total definitions. Instructions were drafted for using the document to determine training requirements for any given task.

The Commentaries Task Force completed work on Commentaries 4,16,17,18 and 19, which were printed in draft form in the March 1998 AIC News, and approved by the AIC Board at the October 1998 board meeting.

#### **AIC Budget Narrative**

Thanks to a well-attended Annual Meeting and investments that recovered from an August slump, AIC ended 1998 in strong financial condition. The operating budget had a surplus of \$42,736, largely because budgeted costs for computer hardware and software were not spent

during the fiscal year, while investment income from interest, dividends, and realized gains totaled \$96,231. The budget surplus will be applied to next year's operating expenses to cover deferred computer costs, increased rent, and to offset a projected deficit for activities. Interest, dividends, and realized gains will be reinvested as we near the Board's goal of having one year's operating budget in reserve.

This year's finances mask the ongoing challenge of balancing the AIC budget. Dues comprise 44% of income and the number of members remains stable, while the other major source of funds-the Annual Meeting-is difficult to predict and can vary widely. If the Washington, D.C., meeting had fewer people attending or fewer vendors, the year would have ended with a deficit. In contrast, the cost of providing member services-staff, office, rentincreases steadily each year. The activities of committees and task forces also increases, as does the need to provide public outreach and improved services through the Internet and the Guide to Conservation Services (the new name of our referral system).

The Board has taken several steps to improve funding for the operating budget. It created the staff position of Marketing Manager to increase revenue through the sale of advertisements and exhibit booths; shifted education and outreach programs from AIC operations to FAIC; and increased efforts to raise funds through FAIC.

## **FAIC Annual Report**

## **Foundation and Corporate Support**

International speakers at the annual meeting were supported by grants from the Samuel H. Kress Foundation. The Andrew W. Mellon Foundation supported speakers from Croatia and Poland. Huntington T. Block Insurance Agency, Inc. was a benefactor for the meeting. The Getty Grant Program provided funds to implement the Latin American Scholarship Program at the 1999 Annual Meeting.

## Other support

The Harpers Ferry Regional Textile Group (HFRTG) donated \$13,843.45 to FAIC, ear-

marked to support publications and activities of the TSG.

## Outreach

The Conservation Services Referral System provided information on conservators to 4,143, per requests from individuals and institutions. Brochures were supplied to 27,418, per requests from individuals and institutions.

## **FAIC Budget Narrative**

FAIC continues to serve as AIC's nonprofit foundation and receive donations and grants that further AIC's goals of publication, education, and public outreach. During 1998, FAIC was able to distribute \$103,010 in grants and awards to members from its various restricted funds. The return-on-investment was \$32,483, down from \$79,155 in 1997, largely because of fluctuations in the stock portfolio. The change in net assets was \$148,118, due in large part to grants received, including \$76,000 for support of speakers at the 1998 and 1999 Annual Meetings.

Within the unrestricted funds, donations to the 1998 FAIC annual giving campaign amounted to \$8,690, a decrease from \$9,106 in 1997. FAIC received an additional \$2,500 in contributions toward the Annual Meeting. Publication sales dropped from \$3,745 to \$2,610.

In addition to the successful Mellon, Getty, and Kress grants, two additional applications are pending: a request to the Fidelity Foundation to fund printing and publication of the AIC brochures, and a request to the National Center for Preservation Technology and Training (NCPTT) to make past issues of the *Journal of the American Institute of Conservation* available on the Web.

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

## CONSOLIDATING STATEMENT OF FINANCIAL POSITION December 31, 1998

	AIC		FAIC	Eliminations		Total	
ASSETS		******				-	
Current Assets							
Cash and cash equivalents	\$ 136.1	15	\$ 180,598	S	<u>~</u>	S	316,713
Grants receivable			60,000		2		60,000
Accounts receivable	18,5	12			_		18,512
Interest receivable	8,5	54	3,622		5-0		12,176
Due from FAIC	16.7	00	34 (#3)		(16,700)		07769.0.0
Prepaid expenses	6,4	66					6,466
Inventory			3,788				3,788
Total Current Assets	186,3	47	248,008		(16,700)		417.655
Noncurrent Assets							
Net furniture and equipment	13,3	00	3850 FE				13,300
Rent deposit		62	( <b></b> )∂		-	28	00 Prof. 100 Pro
Investments	839.5		542,825		-		3,462
investments	839.3	43	342,823				1.382,368
TOTAL ASSETS	\$ 1,042.6	552	\$ 790,833	<u>s</u>	(16,700)	\$	1,816,785
LIABILITIES AND NET ASSETS							
Current Liabilities							
Accounts payable	\$ 25,2	232	\$ -	\$	-	\$	25,232
Accrued expenses	11,7	41	-				11.741
Deferred revenue	199,6		-		-		199,672
Due to AIC	-		16,700		(16,700)		.,,,,,,
TOTAL LIABILITIES	236,6	45	16,700		(16,700)		236,645
Net Assets							
Unrestricted							
Cash reserve	314,6	37					314,637
Board desiginated	2.1,0		385,651		-		385,651
Specialty groups	162,2	65	303,031		0704		162,265
Undesignated	329,1		44,526	£			373,631
Total Unrestricted net assets	806,0	007	430,177				1.236,184
Temporarily restricted			289,616		(20		200 616
Permanently restricted		-	54,340		ti <b>=</b> k		289,616
			34,340			In-serve	54.340
TOTAL NET ASSETS	806.0	007 -	774,133				1,580,140
TOTAL LIABILITIES	2 1 2 1 1						
AND NET ASSETS	\$ 1,042,6	52 =	\$ 790,833	<u> </u>	(16,700)	\$	1,816,785

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

## CONSOLIDATING STATEMENT OF ACTIVITIES

For the Year Ended December 31, 1998

INDECTRICTED REVENUE AND CURPORT		AIC		FAIC	Elimin	ations		Total
UNRESTRICTED REVENUE AND SUPPORT Membership dues	s	411,943	\$		S		S	411,943
Annual meeting	3	285,313	J.	-	3	-	3	
Investment income		96.231		32,483		858		285.313
				34,403		· ·		128.714
Advertising		64,522		2 260		S <b>#</b> 3		64.522
Publication sales		44,503		2,369		1020		46.872
Donations				13,822		)(#)		13.822
Other		251		971		(0.40)		1.222
Net assets released from restriction:								
Satisfaction of program restriction	-		_	99,019				99,019
TOTAL UNRESTRICTED REVENUE		222 202						
AND SUPPORT	-	902,763	-	148,664		-		1,051,427
EXPENSES								
Program services								
Publications		187,948		969		-	-	188,917
Annual meeting		152,738		3,850		-		156,588
Grants		-		103,010		· •		103,010
Specialty Groups		75,184		-				75,184
Public outreach		30,315		-		-		30,315
Uphold standards		18,297		-		-		18,297
Allied professionals		4,909		2		2		4,909
Research for special issues	100.00	367						367
Total program services		469,758		107,829				577,587
Supporting services								
General and adminsitrative		257,255		12,331		2,		269,586
Membership maintenance		35,930		3,152		-		39,082
Computer information highway		854		-		2		854
		204 020		15 192				200 522
Total supporting services	-	294,039	9	15,483	-			309,522
TOTAL EXPENSES		763,797		123,312				887,109
Change in Unrestricted Net Assets		138,966		25,352				164,318
Changes in Temporarily Restricted Net Assets								
Grants		-		196,000		-		196,000
Donations		-		18,853		373		18,853
Investment income		-		5,353		-		5,353
Other		_		1,580		-		1,580
Net Assets released from restrictions:				. T. * T T.				3.55.5
Satisfaction of Program Restrictions	_	-		(99,019)		-		(99,019)
Change in Temporarily Restricted Net Assets	<u></u>		_	122,767				122,767
Change in Net Assets	\$	138,966	_\$	148,119	\$	_ •	\$	287,085
	0.000		1978-1-117				0.0	

## Morris Louis Conservation Fund

The recently established Morris Louis Conservation Fund provides grants to public museums and collections for conservation of works of art by Morris Louis. The grant program was established as part of an effort to ensure that Louis's paintings enter the next century in excellent aesthetic and structural condition. Through these efforts, the Conservation Fund hopes to contribute to the knowledge of how best to conserve Louis and other Color Field paintings (which often require specialized conservation techniques) and to produce a publication for use by conservators. The grants are made to fund conservation treatments.

If you would like to have a work of art by Morris Louis from your collection considered for this project, you may forward a letter of interest, including the current condition notes or reports, to the Morris Louis Conservation Fund, c/o Garfinkle & Associates, 1150 Connecticut Ave., NW, Suite 505; Washington, DC 20036. The deadline for consideration of proposals is September 15, 1999.

## Conservation Treatment Awards

Keep those SOS! applications coming. The next deadline for the SOS! Conservation Treatment Awards is July 31 includes Alabama, Arkansas, California, Colorado, Delaware, Florida, Illinois, Kansas, North Carolina, Oklahoma, Pennsylvania, Tennessee, and Washington. The awards partially fund the conservation of at least one sculpture in every state. Call SOS! at (202) 634-1422 or 888-767-7285 for applications for all awards or for a complete list of Conservation Treatment Award deadlines by state.

## Assessment Awards

SOS! Assessment Awards are available to support professional conservation assessments of outdoor sculpture. As many as 100 awards of up to \$850 each are available in 1999. Applications will be

accepted through December 31, 1999. Call SOS! at (202) 634-1422 or (888) 767-7285 for applications for all awards.

## Training Awards

SOS! is also accepting applications for its TLC-Maintenance Training Awards, which bring together conservators and community members to learn proper techniques for low-tech maintenance of outdoor sculptures. In collaboration with the National Endowment for the Arts, SOS! will provide funding for as many as 10 individual programs for 1999. Call SOS! at (202) 634-1422 or 888-767-7285 for applications for all awards.

## AIA Award

The Archaeological Institute of America (AIA) has established a new Conservation and Heritage Management Award, which is intended to recognize an individual's or institution's exceptional achievement in the areas of archaeological conservation, archaeological conservation science, archaeological heritage management, or education/public awareness of archaeological conservation through teaching, lecturing, exhibitions, or publications. For more information, contact AIA at Boston University, 656 Beacon St., Boston, MA 02215-2010; (617) 353-9361; Fax: (617) 353-6550; aia@bu.edu

## Scholarship Funds

Individuals from culturally diverse backgrounds may be eligible for scholarship assistance to attend the National Trust for Historic Preservation's upcoming conference in October. The theme of the conference is "Saving America's Treasures." Those interested in applying for financial assistance to help cover conference registration, travel, and accommodations should contact Emerging Preservation Leaders Scholarship Program, National Trust for Historic Preservation, Southern Office, 456 King St., Charleston, SC 29403. Applications are also available through the National Trust Fax-on-Demand service: (202) 588-6444. The deadline to apply is June 15, 1999. ◆

## People

Diane Frankel has left the Institute of Museum and Library Services (IMLS). President Clinton appointed Ms. Frankel to the position of director of IMLS in 1993. She will be joining the James Irvine Foundation as program director. Until the President nominates (and the Senate confirms) a new director, an acting director will administer operations of IMLS activities.

Jennifer Dowley is leaving the National Endowment of the Arts after five years. She will assume the position of president for the Berkshire Taconic Community Foundation. Ms. Dowley has more than 20 years of experience in managing arts organizations and programs, working with boards, donors, public agencies, and not-for-profits.

Caroline Villers has joined the editorial team of *Studies in Conservation*. Since 1976, she has taught in the conservation and technology department at the Courtauld Institute, where she earned her diploma in conservation of easel paintings. Caroline is a former editor of the United Kingdom Institute for Conservation's journal, *The Conservator*, and recently served as a member of the Technical Committee for the International Institute for Conservation of Historic & Artistic Works' Dublin Congress.

Paul Messier has been appointed to the Crescent Preservation Products Advisory Board. Mr. Messier is a founding member of Boston Art Conservation, a partnership of professional conservators who serve public and private clientele and periodically review grant proposals for the National Endowment for the Humanities and the IMLS.

Tina Mason has joined SOLINET as a preservation field service officer. She will focus on providing training, consulting, and information services in all areas of library and archives preservation. Ms. Mason recently completed an internship at the Smithsonian Institution Libraries, where she concentrated on advanced book and paper conservation. ◆

## Conference Report

Review of the Eastern Analytical Symposium, Somerset, N.J. November 17, 1998

The Eastern Analytical Symposium is I the second largest meeting in the United States for analytical chemists and others in allied sciences. This year, through the consistent and successful efforts of John Scott (New Conservation Center), the sessions were expanded to two days with the first full day focusing on one specialty: textiles. This report summarizes the November 17 papers that focused on textiles. TestFabrics, Inc. generously sponsored the two textile sessions, resulting in a splendid number of national and international speakers.

Denyse Montegut (Fashion Institute of Technology) organized and chaired the first session, "Materials Analysis in the Conservation of Textiles." The second session, "Analysis of Textile History and Conservation," was chaired and organized by Mary Ballard (Smithsonian Institution) and Norman Indictor (New York University). Chemists, dye analysts, conservation scientists, and conservators left standing room only for both of these sessions. Ms. Montegut opened the day with several observations about the history and current collaborations and exchange among chemists, conservation scientists, and textile conservators. Nancy Kerr (University of Alberta in Edmonton) delivered a collaboratively researched paper that described a protocol of physical and chemical tests for identification of good to well-preserved bast fibers (flax, ramie, hemp, and jute). She presented research on phytolith analysis as a technique that shows increased potential for identification of deteriorated (unknown) bast fibers. S. Kay Obendorf (Cornell University) presented results from an extensive study on changes that occur due to the aging of unsaturated oily soils on textiles. Squalene and artificial sebum proved to be a good choice for model testing. Her study illustrated that yellow oxidation products of aged squalene covalently bond to the substrate. Mohan

Srinivasarao (North Carolina State University) discussed laser scanning confocal microscopy and dye diffusion in nylon fibers. His presentation elicited numerous questions from the many scientists who attended the symposium. Greg Young (Canadian Conservation Institute) presented a comprehensive overview of the many analytical methods that provide chemical and physicochemical data useful in understanding silk fiber deterioration. This multi-year research effort was a collaboration with conservation scientist,

The day provided a valuable exchange among colleagues in the sciences and conservation with the majority of papers having direct application to current preservation and conservation issues.

Season Tse and others at CCI. From Cornell University, Charlotte A. Jirousek's investigation into the history of sericulture in Turkey and its decline, led to an initial study on fiber diameter measurements of 19th-20th-century Chinese, Japanese and Turkish silks, and the use of these measurements in determining orithe silks. Mary Ballard (Smithsonian Institution) introduced the afternoon session. The first paper focused on the characterization of silk fibers to support curatorial and conservation initiatives. John Winters of the Freer Gallery of Art investigated a series of East Asian paintings on silk fabrics analyzing magnified images of the paint and of the woven surfaces (i.e., thread spacing) with description of some results correlating selected silk examples to a country or to a period of manufacture. Jan Wouters from the Royal Institute for Cultural Heritage in Brussels presented strong arguments for the use of high-performance liquid chromatography coupled with diodearray (HPLC-DAD) for the analysis of natural dyes. He provided an overview of the difficulties of identifying biological

sources on archaeological and historical substrates, especially when extracts might not have commercially available references or when sample size/amount is limited. He presented successful results of dye analysis from Egyptian, Peruvian, and European samples. George Taylor (Textile Research in Archaeology, United Kingdom) focused on the history of dye identification, the importance of dye history, and available reference materials. He discussed source materials in England and W. H. Perkin's work at Leeds University. Two presentations addressed the dating of textiles. A. J. T. Jull (University of Arizona) discussed accelerator mass spectrometry (AMS) as an accurate method for dating many types of carbon-containing materials. This technique requires a very small sample of original material with fairly good results (sample with at least 0.5 mg carbon dating to within approximately 40 years in uncalibrated radiocarbon age). Best accuracy is achieved from samples that date before 1700AD or after 1950AD. Ms. Ballard concluded with perspectives on carbon-14 dating of textiles and its impact on the art historical and anthropological community. The day provided a valuable exchange among colleagues in the sciences and conservation with the majority of papers having direct application to current preservation and conservation issues. Thanks go to John Scott and Tom Klaas (TestFabrics, Inc.) for their respective organization and sponsorship of these important sessions. -T.Rose Holdcraft, Peabody Museum-Harvard University, 11 Divinity Ave, Cambridge, MA; (617) 495-2487; Fax: (617) 495-7535 or (781) 593-4416; tholdcr@fas.harvard.edu

### SERCA Clarification

The Southeast Regional Conservation
Association (SERCA) was inadvertently omitted from the listing of regional conservation associations on Page 261 of the 1999 AIC Directory. Questions about SERCA can be directed to Hilary A. Kaplan, president, at (4)

## Worth Noting

## Successful Mass Deacidification Program at the Library of Congress

The Library of Congress, Washington, D.C., has successfully implemented an overall preservation strategy for their collections through a contract with Preservation Technologies that provides book preservation services using the firm's Bookkeeper deacidification process. As collections are treated, bar codes have been added and inventory discrepancies have been addressed. The collections have been systematically cleaned and books in need of repair or reformatting have been identified. At press time, approximately 225,000 books had been deacidified and examined. Given the effective operation of its program, the Library of Congress will serve as a demonstration site for managers and technical staffs from other libraries, archives, and cultural institutions. Anyone interested in learning more about administrative and workflow procedures required for this type of project should contact Kenneth E. Harris, Preservation Projects Director, Preservation Directorate, Library of Congress, LIM-G21, Washington DC 20540-4500, (202) 707-1054; Fax: (202) 707-3434; khar@loc.gov

#### **Book Smarts**

Drew University has instituted a master's program in book history. The program will cover mass media, mass communication, electronic text, literacy, linguistics and lexicography, and archives and research. It will also address the book trade and publishing of different genres of books. The program is scheduled to start in September 1999. For more information, contact the Office of Graduate Admissions, Drew University, Madison, NJ 07940-3110.

## Public Archaeology

A new, international journal that covers all "public" aspects of archaeology will be distributed in September 1999. The journal, which is edited by Neal Ascherson of the Institute of Archaeology at the University College London, will address a variety of issues, including heritage legislation and the increasingly inflamed relationship among the antiquities trade, archaeology, and conservation. Anyone interested in contributing to the journal, or receiving a free sample, should contact James & James (Science Publishers) Ltd, 35–37 William Rd., London NW1 3ER, England; +44 171 387 8558; Fax: +44 171 387 8998; james@jxj.com

## Digital Preservation

Council on Library and Information Resources (CLIR) has published Avoiding Technological Quicksand: Finding a Viable Technical Foundation for Digital Preservation, a report CLIR commissioned from Jeff Rothenberg, senior research scientist of the RAND Corporation. According to Rothenberg, the emulation approach is not just a promising candidate for a solution to the problem of digital preservation, but rather the only approach offering a true solution to the problem. For more information, e-mail at infor@clir.org www.clir.org

## Hola, E-mail!

The Cuban National Center for Conservation, Restoration and Museology (CENCREM) recently opened its e-mail service. You can now contact CENCREM by e-mailing cencrem@ artsoft.cult.cu. You can also visit CENCREM's Website at www.infoarte.cult.cu/ ◆

### Correction

The staff of *AIC News* regrets an error that appeared in the Executive Director's Report in the March issue. Pam Hatchfield's book is entitled *Pollutants in the Museum Environment*, not *Controlling Museum Pollutants*.

## Letter to the Editor

### To the Editor:

The "President's Message" in the January issue of AIC News stressed one aspect in our lack of communication; certainly we must increase "the written body of knowledge available to the conservation field." However, if we are to gain legal professional status, we had best explain what we do, how, and why to a wide, ever wider, audience.

I have been associated with artifact conservation for some 70 years. The big joke used to be when we stated what we did (conservation), it evoked in the mind of others only the care of birds, flowers, and other wildlife. Although the term today includes the care of the environment, it still fails to indicate care of manmade structures. Although my colleagues of the past never had it so good as my colleagues of the present, potential clientele are still almost totally unfamiliar with the routine of our performances.

Skill to communicate simply, in an enjoyable, readable fashion, demands a wealth of experience and depth of expertise. For example, could accounts of our work be specifically directed to an audience of youngsters, owners of collections of more sentimental than monetary worth, ordinary folk with ordinary problems of maintenance? Could we devote an issue of the JAIC to guides in optimum methods for presenting our story to assorted groups of the general public? Can we do more to sell the validity of our occupation in the most acceptable forms of lectures, television, videocassettes, magazine articles, and news releases? •

—Caroline K. Keck AIC Honorary Member

## ◆◆ Specialty Groups ◆◆



## ARCHITECTURE

AIC ANNUAL MEETING: The 1999 Annual Meeting is fast approaching. One point of clarification: In the registration brochure sent out to everyone, there is a talk listed in our specialty group session "Utilizing Non-Professionals in Architectural Conservation..." that will

actually be presented during Thursday's General Session. The presentation of the ASG papers will occur on Saturday, June 12, 1999. The two themes of the conference as well as a third theme, "Conservation Projects Revisited," were promoted in the solicitation of papers this year. The intent of the papers is to encourage the thoughtful reassessment of the usual architectural practices

Topics for this year's papers range from treatments for plaster, decorative painting, masonry, earthen structures, and the quest for non-damaging lighting, which incorporates historically accurate lighting fixtures. The third theme helped spark a philosophical debate as evidenced by a paper weighing the arguments of conservation versus replication in regard to decorative finishes.

Speakers have been encouraged to structure their presentations to be "audience interactive." Also, ample time has been allotted at the end of each presentation for which is hoped to be a spirited exchange of information between the speaker and the audience. In addition to the talks, there will be an ASG dinner and architectural walking tour, which will incorporate historic sites of St. Louis and their range of conservation issues. Peter Wollenberg is organizing both of these events. He has apparently promised that the dinner venue is a "zany establishment, flush with local color."

After the presentation of papers, members of the ASG will meet to discuss the status of various activities and objectives for the year. Included in the topics for discussion are Tom Taylor on lighting, David Wessel on ASTM guidelines, and the discussion of the preparation of a compendium of Morgan Phillips work.

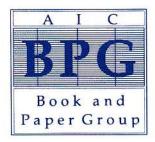
TOPICS OF INTEREST: Judy Jacob continues to find interesting tidbits. She submitted a brochure about the New York Architectural Terra Cotta Company Archive. This is a cache of rare documents now available to researchers through a new database. The archive consists primarily of proposals prepared by the New York Architectural Terra Cotta Company for 6,248 projects in New York City, throughout the United States and around the world. These records are the "dead files," bid documents for projects the company did not get between 1912 and 1920. The database file is available on a 3.5-inch diskette for a handling fee of \$10 from Friends of Terra Cotta

New York, NY 10025. Macintosh or PC should be specified. Avery Library at Columbia will be making this database available through its homepage some time this year.

THANK YOU: Thank you to all who participated in the ASG nomination and voting process—our voting numbers increase

each year. The new officers for program chair and for secretary-treasurer will be announced at the ASG Annual Business Meeting in St. Louis and in the next AIC News. •

—Joe Oppermann, Interim Chair, 539 N. Trade St., Winston-Salem, NC 27101-2914; (336) 723-0865; Fax: (336) 777-8641; phillipsoppermann@iname.com



### BOOK AND PAPER

AIC ANNUAL MEETING: As we make our final preparations for the AIC Annual Meeting in St. Louis, I wanted to convey a few more details about the BPG schedule of events. A tips session will take place at the end

of our full-day program on Saturday, June 12. Thirty minutes have been set aside for the session, which will be organized on a "first come, first serve" basis. Anyone who is interested in giving a tip must first write their name on a sign-up sheet, then put their slides in a group carousel by the projectors at the back of the room. Individual tips will be limited to a total of five minutes each. So, if you have a tip to share with the membership please come to St. Louis with your slides and sign up for the session!

The Archives Discussion Group has planned a meeting for Thursday, June 10 from 12:30–2:00 p.m. The facilitator for the meeting is Kathy Ludwig. The topic of discussion will be the cleaning of mold from archival records. Several guest speakers will talk about their experiences in removing mold from paper artifacts, film, and other archival materials. Others will present shorter tips, describing the methods they have used for mold removal. Those interested in attending the session are encouraged to buy their lunch and bring it with them to the meeting. Kathy plans to provide more details about the meeting in the mailing that BPG members will receive in late April.

The Library Collections Conservation Discussion Group meeting will take place from 7:00–9:00 p.m. on Thursday, June 10, and Meg Brown and Ethel Hellman will be the chairs. The topic for this year's meeting is pressure-sensitive tape. Elissa O'Loughlin will be the guest speaker and will discuss the make-up of a variety of pressure-sensitive tapes currently used for general library collections repair. She will also discuss the repercussions of using pressure-sensitive tapes in the conservation of library collections. Finally, Elissa plans to report on the new "archival tape" that has just been released by the 3-M company.

As you all know, the joint BPG/PMG reception will be held on Saturday evening, June 12, at the International Bowling Museum and Hall of Fame. Our program chair and assistant chair, Nancy Heugh and Jane Klinger, respectively, would like to remind everyone to pack a bowling shirt to wear at the reception. Shoes will be provided for those who want to bowl a few

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frames in between drinks and munchies. It should be a really great evening for all!

MAILING TO BPG MEMBERS: By now, you should have received an important packet of information that includes the voting ballots. We hope everyone will indicate their choices for the new BPG Board positions and return the ballots as soon as possible. In previous years the response rate has been relatively poor, especially considering the large size of our specialty group. So please make an effort to send in your ballot right away, before it gets lost somewhere on your desk! The BPG publications committee will issue a report on their activities, which includes the mid-year meeting that was held in Washington, D.C., in February. This committee has been working very hard on some major issues and we plan to discuss and possibly vote on some of these issues at our business meeting in St. Louis. In this same mailing I will also have a brief report for the membership that will include some approaches the board is currently reviewing regarding the use of BPG funds for various activities. Please read all of these reports carefully and come to the business meeting in St. Louis, so that you can voice your opinions on these important concerns.

—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

AIC ANNUAL MEETING: Planning continues for the CIPP program, which entails two offerings. The Business Meeting will be held immediately after the CIPP dinner. A sig-

nificant portion of the program will encourage membership discussion on several key topics for private conservators including how referrals are handled and the continuing investigation of certification of members by AIC. The results of the CIPP membership survey will also be presented. The board hopes that the discussion will improve the responsiveness of our group by educating the incoming board regarding membership priorities and viewpoints. Please help shape the direction of future CIPP endeavors by attending the Business Meeting.

Remember that the CIPP sponsored workshop, "Perceptions of Preservation" is scheduled for Sunday, June 13. Helen Alten has developed a varied and informative program that will address the impact of a conservator's image on his or her private business. In the broader view, the program will explore the ways in which our profession is perceived by allied professional groups.

DATABASES OF CONSERVATORS FOR PRIVATE CON-TRACTS: As we all know, there are a number of registers or databases that an institution or private individual can use to access information about private conservators. The Conservation Referral Services System established by FAIC is a prominent example. There are at least two other national registers in which conservators in private practice might want to enroll. The General Services Administration (GSA) Fine Arts Conservation Program maintains an Art Conservation Registry. To have your firm added to the registry, you must submit a Conservator Qualifications Questionnaire (CQQ). You must be on this register to be considered for GSA projects throughout the country. To obtain a copy of the CQQ or to learn more about the Registry contact the Fine Arts Program, General Services Administration (PNH), 1800 F St. NW, Washington, DC 20405; (202) 501-1554; Fax: (202) 501-2742. The National Task Force on Emergency Response, with assistance from the Federal Emergency Management Agency (FEMA) and the Getty Conservation Institute, are compiling a Cultural Heritage Roster. This Roster includes both conservation and historic preservation professionals. It will be used to identify conservation professions who can assist in the event of a disaster or who can provide mitigation or evaluation expertise. Greenhorne & O'Mara, Inc., a private engineering firm in Greenbelt, Maryland, is responsible for creating and maintaining the Roster. Additional information on the Roster and a Cultural Heritage Roster Expert Questionnaire can be obtained from Eric Letvin, Project Engineer, Greenhorne & O'Mara, Inc., 9001 Edmonston Rd., Greenbelt, MD 20770; (301) 982-2800; Fax: (301) 220-2483. •

—Nancy Davis, CIPP Chair, 9421 Steeple Ct., Laurel, MD 20723. (301) 498-9209



#### ELECTRONIC MEDIA

ANNUAL MEETING: Speakers and abstracts for the St. Louis EMG meeting can be found on the EMG's St. Louis homepage at http://bosartconserv.com/emg/meetings.htm

DIGITAL DISCUSSION GROUP: Tim Vitale has been assembling a slate of speakers for

the second meeting of the Digital Discussion Group in St. Louis. The Group will meet on Saturday, June 12, between 1:30 and 5:30. There will be four major topics this year: digital cameras, digital video formats, light stable inks, and digital printers.

Stephen Johnson, a practicing digital photographer from Pacifica, California, (URL: http://www.sjphoto.com/home.html) will be talking about his use of the BetterLight (URL: http://www.betterlight.com/) high-end digital camera, which he insists, is "better than film" at 4000 X 6000 pixels, 150 Mb file size, at both 24 and 48 bit color.

Luke Hones, formerly of the Bay Area Video Coalition, now director of Artist Television Access, will speak on the quality of conversions from analog video to two leading digital video for-

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mats (D1 and Sony BetaDigital), with some discussion of the effects of digital compression.

Jeff Ball, founder and president of Lyson Specialty Fluids, will be talking about the company's light stable, Equipoise and Fine Arts (FA) inksets, for Iris (3047) and Epson 850/900, 1520, and 3000 inkjet printers. This will be of special interest because Henry Wilhelm (URL: http://www.wilhelm-research.com/) and Mark McCormick-Goodhart of Old Town Editions (URL: http://www.oldtowneditions.com/) will be speaking on color image stability at the EMG Friday session.

Representatives from Alps will be back to discuss their newest printer, which is capable of a light (Wilhelm tests in progress) and water stable, 2400 dpi image, on  $8.5 \times 1$ -inch paper.

The EMG is trying to get a representative from Epson to speak on the company's inkjet printers, which are capable of making images that are light stable for more than 35 years using the Lyson FA inkset (test in progress), which is based on Wilhelm's protocols.

SUPPORT FOR EMG: Based on the work of Tim Vitale and Penny Jones, EMG has received a grant from the National Center for Preservation Training and Technology. EMG is also the recipient of a contribution made by the Photographic Materials Group. These funds will supplement membership dues and allow EMG to invite speakers and use presentation technologies that would not ordinarily be present at an AIC annual meeting. 

—Paul Messier, EMG Interim Chair, Boston Art Conservation, 60 Oak Square Ave., Boston, MA 02135; (617) 782 7110; Fax: (617) 782 7414; pmessier@bosartconserv.com



#### PAINTING

AIC ANNUAL MEETING: PSG sessions are scheduled for Friday and Saturday, June 11 and 12, at the AIC Annual Meeting in St. Louis. Friday will consist of a full day of talks. The Saturday ses-

sion will probably end around 3 p.m., and will include the Business Meeting and the Studio Tips Session. The PSG lunch will also be on Saturday.

STUDIO TIPS SESSION: We still need contributions for the tips session! As mentioned in the January column, in addition to the normal format, we are considering including three or four extended tips (four to eight minutes each). Please contact Steven Prins if you have any tips you would like to share.

CALL FOR NOMINATIONS: Nominations for PSG vice chair and secretary are needed. Elections will take place during the PSG business meeting at the AIC Annual Meeting. If you would like to nominate someone for either of these positions, please contact me.

THANKS: I would like to thank Victoria Montana Ryan for writing the lead article in the last March issue of AIC News. She contacted me when I was struggling to find a volunteer to write about a topic of interest to the general membership and not just painting conservators. The article proved to be particularly relevant to that issue of the AIC News as it also included the

Commentary Drafts for the Code of Ethics and Guidelines for Practice sections 14 (Conflicts of Interest) and 15 (Related Professional Activities). I hope Victoria's article will serve as a catalyst for a more productive alliance between these two professions and elicit discussion regarding the complicated and often controversial relationships conservators have with other related professions. I would also like to thank Barbara Heller, who is the chair of the PSG Guidelines for Practice Commentary Committee. Please look over the Drafts published in the March issue of AIC News. If you have any comments, suggestions, or would like to voice your opinions about the Commentary Drafts, please contact Paul Himmelstein, chair of the AIC Commentaries Task Force. ◆

-Robert Proctor, PSG Chair,

Houston, TX 77009;

Phone and Fax: (

#### Omission

The staff of AIC News regrets that the PSG column was omitted from the March issue of AIC News.



### PHOTOGRAPHIC MATERIALS

BOSTON 1999 WINTER MEETING: The recent 1999 Winter Meeting was a roaring success. On March 12 and 13, more than 125 people from North America and Europe attended the two-day meeting at the Museum of

Fine Arts, Boston (MFA). Many thanks go to the local arrangements committee (Roy Perkinson, Paul Messier, Gary Albright, and Monique Fischer) for all of their hard work and attention to detail. The reception at the Boston Athenaeum was a highlight and the restaurant recommendations were enjoyed by all. The MFA should also be thanked for being such a gracious host for the meeting.

MFA Curator Clifford Ackley began the meeting with a brief history of the photograph collection and an overview of the exhibition French Photography: Le Gray to Atget. Anne Havinga, also an MFA curator, spoke about the exhibition of contemporary photographs, Abelardo Morell and the Camera Eye. Other presentations covered a wide range of topics from the unusual (gold daguerreotypes, Hans de Herder; Magelethoscope plates, Herman Maes) to treatment (albums, Lyzanne Gann) to photographic science (stability of RC papers, Peter Roth) to preservation tools (IPI's Climate Notebook, Doug Nishimura). The history of photography was a theme in presentations by José Orraca (connoisseurship and treatment) and Laura Downey (20th-century mounting practices). Scientific examination played a prominent role in papers given by Lee Ann Daffner (paper negatives), Tamara Luzeckyj (the effect of silver mirroring treatments), and John Miller (characterization and cleaning of daguerreotypes by laser). Training was discussed by Fernanda Valverde (proposal for training photograph conservators in Mexico) and in an update of the Andrew W. Mellon Advanced Residency Program

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and Collaborative Workshops (Grant Romer, Gary Albright, and Nora Kennedy).

Tips included an informal review of treatment practice (Tom Edmondson; John McElhone), the appearance of mirroring on a negative related to an enclosure's watermark (Heida Shoemaker, given by Theresa Andrews), a low light level dosimeter (Bertrand Lavedrine), and some observations concerning the history and use of optical brighteners in photographic papers (Val Baas; Rachel Mustalish; Andrew Robb).

HARRISON D. HORBLIT COLLECTION OF EARLY PHOTOGRAPHY SYMPOSIUM: The meeting actually began for many of us two days earlier at a symposium to celebrate the opening of this marvelous collection of early photographs at the Houghton Library of Harvard University. An avid collector, Horblit amassed a large collection of daguerreotypes, photographic prints, books illustrated with original photographs, early photographic albums, cameras, glass-plate negatives, as well as manuscripts and books from the early days of photography. Highlights of the symposium included presentations by Larry Schaaf on calotypes and Grant Romer on daguerreotypes. The Houghton Library scheduled this symposium to precede the PMG Winter Meeting. William Stoneman, librarian of the Houghton Library, and curators Anne Anninger and Julie Melby are to be commended for their generosity. They invited PMG attendees to the Horblit Symposium and hosted a PMG reception. It was a pleasure for us to return the hospitality to the Horblit attendees at the Winter Meeting.

TOPICS IN PHOTOGRAPHIC PRESERVATION, VOLUME EIGHT: Robin Siegel, PMG's stalwart publications editor will soon be compiling submissions to the upcoming volume of Topics. Speakers at the recent Winter Meeting and the upcoming AIC Annual Meeting in St. Louis are encouraged to submit their papers. Other papers related to photograph preservation also are welcomed for submission. This painless procedure involves sending the paper to Robin and she does the rest! Guidelines for contributors are available in the front of Topics #7. Robin can be reached at the National Geographic Society, 1145 17th St., NW, Washington DC 20036, (202) 775-6168. Submissions are due to Robin by June 26th.

—Andrew Robb, Program C 22201; C 2, Arlington, VA

## RESEARCH AND TECHNICAL

## RESEARCH AND TECHNICAL STUDIES

TECHNICAL

IAG MEETING: At the Internal Advisory Group (IAG) meeting, AIC/FAIC funding was a major point of discussion. Perhaps the talents within the RATS group could be tapped to provide a series of workshops that could benefit the subgroup and AIC by providing,

for example, mid-career-level training. As an additional benefit workshops may serve to raise funds for AIC as a whole.

Certification issues relating to the definition of the qualifications and work of the conservator were also discussed at this meeting. Although touched on only briefly, conservation science might be defined. RATS members might want to begin to consider the definitions of conservation science and "conservation scientist." Scientists could come to conservation through various avenues, including disciplines such as chemistry, geology, physics, engineering, archaeological sciences, etc. The level of education might vary as can the actual years a scientist has been involved in conservation as opposed to industry. RATS members should consider these definitions further so as to have input into any future certification questions.

COMMENTARIES: Commentaries to the Guidelines for Practice were published in the March 1999 AIC News (Commentaries 1,5, 6,7,10,12,13,14,15) and more commentaries will be available at the AIC Annual Meeting in St. Louis. If you have any points to consider regarding the commentaries, please send them to Paul Himmelstein at with a copy to the RATS chair and vice chair with a with a copy. We will discuss the commentaries further in St. Louis. Please let Jeff Maish or Judith Bischoff know if you would like to be involved in the review process for an eventual submission to the Commentaries Task Force.

NEWSLETTER LOGO: The test tube RAT was voted the most popular choice for the group logo. Use of the logo would incur additional costs, which I am not sure the group wants to support. These are costs that are consistent with the graphic arts profession as a whole, but may be inconsistent with the RATS budget! We can talk further at the Business Meeting. Meanwhile, we'll continue with the text logo kindly provided by the AIC office.

LIST SERVE: The list serve for the Cost or Research Panel is up and running thanks to Jamie Martin and Judith Bischoff. At this point, the panelists are discussing funding questions; if you have any ideas for the panel, please forward them to Chandra Reedy, panel chair and copy Judith Bischoff and Jeff Maish. Jamie is considering opening the list to the broader RATS membership (but there is no commitment at this point). We can discuss this possibility in St. Louis. •



### **TEXTILES**

ST. LOUIS MEETING UPDATE: The AIC business meeting and issues session featuring a report from the Certification Task Force will be held on Thursday, June 10, from 2 to 5 p.m. We hope that many of you will be able to attend. Immediately following the

issues session, the TSG Business Meeting will be held at 5:30 p.m. with light hors d'oeuvres available until 7:30. Contact me if you have agenda items for the business meeting. On Friday, June 11, the TSG will have a full-day program with five papers delivered in the morning and five papers in the afternoon, followed by a panel discussion; please see the AIC registration materials packet for the description. Remember that the TSG dinner will be held on Saturday, June 12, at the Great Grizzly

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Bear Restaurant in the historic Soulard neighborhood, located just 2 miles south of the Adam's Mark Hotel.

1999–2000 TSG NOMINATIONS: The Nominating Committee announces the following slate of candidates to fill two board positions for the coming year: for vice chair: Jenna T. Kuttruff (Louisiana State University); and for secretary: Susan Adler (Colonial Williamsburg and private practice), Dorothy Stites Alig (Indianapolis Museum of Art), and Cathy Coho (Shelburne Museum). The candidates' biographies and a ballot were mailed to you in April. By now, you should have mailed your ballot slip back to Vicki Cassman. The announcement of the members who will serve 1999–2000 will be made at the St. Louis TSG business meeting and in the TSG column in the July issue of AIC News. We are very pleased that so many of you agreed to be part of the slate. We want to encourage you and other TSG members to consider this opportunity again in 2000–2001 when other board positions will be open.

UPDATE ON TSG CATALOG: The table of contents has been through another round of review. All comments and suggestions have been compiled and the document is going to each editor for a final review. Another revision of Dyeing of Repair Fabrics and Yarns is currently with the review committee for comments. Depending on the number and scope of comments that come back to the editors, we might be able to issue the chapter after this review. In fall 1998, the New York-based Textile Conservation Group worked steadily on drafting an outline for a chapter on consolidation. They still have more to add to the draft before sending it out to the review committee.

SUPPORT FOR TSG PUBLICATIONS: From 1978 until 1992, the Harper's Ferry Regional Textile Group (HFRTG) organized meetings to discuss research and current practices in textile conservation. The first meeting included 25 attendees from the Washington, D.C., area. No one anticipated that this meeting would grow into a biennial conference at which attendance would average 250 participants from around the world. Recognizing that the Textile Specialty Group of AIC and other groups organize professional meetings for textile specialists, the HFRTG has recently donated \$13,843.45 to FAIC. This money is to be used to support TSG publications and conservation-related activities of the TSG membership. More information will be available in a forthcoming issue of AIC News. Members of the HFRTG: Katheleen Betts, Meg Loew Craft, Katherine Dirks, Margaret Fikioris, Jane Merritt, and Fonda G. Thomsen.

POSTPRINTS: By now, you should have received your copy of the 1998 TSG *Postprints*. Many thanks go to our new editor Camille Myers Breeze.

OTHER NOTES: In August 1999, the Textile Conservation Centre (formerly at Hampton Court Palace) now affiliated with the University of Southhampton in the United Kingdom, will be offering two new M.A. programs: a two-year program in textile conservation and a one-year program in museum studies: culture, collections, and communications. For more information, contact TCCUK at tccuk@compuserve.com. To submit informa-

tion for inclusion in this TSG column for the July issue of AIC News, please send to T. Rose by May 1. •

—T.Rose Holdcraft, Chair, Peabody Museum/Harvard University, 11 Divinity Avenue, Cambridge, MA 02138-2019; (617) 495-2487; Fax: (781) 593-4416 or (617) 495-7535; tholdcr@fas.harvard.edu

#### WOODEN ARTIFACTS

CERTIFICATION ISSUES: As I mentioned, certification will be discussed at the meeting in St. Louis. In preparation I took my own advice and reread Ann Boulton's article about certification in the July 1998 AIC News. A couple of things

caught my interest and I bring them up here to spark some debate. The British Antique Furniture Restorer's Association is analogous to WAG in some ways and their experiences with certification may be useful. First they require five years of field experience before they "assess the candidate by individual interviews, site visits and displays of work in progress." About 40% of BAFRA are certified and 2/3rds of the assessed applicants are successful in their first try. The high percentage of members that are certified is noteworthy and apparently is linked to the extensive publicity that BAFRA conducts. "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 link between marketing and certification is especially clear in contrast to a similar British organization that provides much less publicity and has a much lower percentage of members that go through certification. Since the public does not know about certification, it is not cost effective to become certified. In other words, do we want to make AIC marketing and publicity initiatives a condition for certification? Is certification worth it if the certifying organization, the AIC, does not publicize its program and what it means? The BAFRA certification program seems to be successful since "Most of the good furniture . . . 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." Ann's article contains much more discussion of certification and please find some time to read it before the meeting. It is a very good review. Please attend the issues session and submit questions for discussion.

TRAINING PROGRAM NEWS: One of the most important furniture conservation training programs has changed its focus. In order to settle some of the rumors I asked Mel Wachowiak the director of the CAL program to describe what is occurring there. He writes:

The Furniture Conservation Training Program of the Conservation Analytical Laboratory, sponsored by the Smithsonian Institution since 1986, will no longer offer tradi-

tional sequential, classroom-based training for conservators. At the end of the current cycle (Class of 2000), we will change our focus to special topics and workshops. In addition, we have begun to investigate ways to make our experiences, and information gathered over the last 15 years, available to a much wider audience.

As the history of the Program unfolded, much of the dynamic for its creation changed. At the conclusion of each cycle of the FCTP, we engaged in an in depth review of its role in the profession. Within the Institution, funding became less generous and pressures for expanded 'outreach' programming grew. This re-orientation, along with several other changes in organizational priorities, was formally recognized when CAL was re-named The Smithsonian Center for Materials Research and Education in 1998. Outside the Institution, the continued growth in museum furniture conservation employment did not expand as we had envisioned at the Program's inception. Rather, institutional employment stalled and the real growth occurred in the private sector. We did not view either development as a hindrance, but rather as an impetus to interpret our own past efforts and focus future ones.

Our previous incarnation served to focus and to a certain degree codify the objectives and practices of furniture conservation, placed our graduates in most high-profile institutional and private sector furniture conservation enterprises, and raised awareness of furniture conservation to audiences of consumers and service providers.

As we begin to formulate our new course, I would appreciate your thoughts on how we might best serve the needs of the profession.

ANNUAL MEETING: Melissa Carr and I have been working out our program for St. Louis. My responsibility is the agenda for the business meeting. The most prominent item is the election of new officers. We have a ballot of two candidates for Program Chair. You will receive a mail ballot this year like last year so that we can maximize the group's participation. Please return it as soon as possible. Other agenda items include locating a volunteer to shepherd our input on the next batch of Commentaries. During the business meeting, I expect Paul Himmelstein to report on our responsibilities. Another business meeting item is the role of the *Postprints* and the membership benefits of being a WAG member. Melissa and I may stage a "debate" on the subject to get discussion going.

OTHER NOTES: In addition to the Furniture Society, I have been in contact with another organization that is of interest, the Association of Restorers (formed in 1997). They will be having a conference in Williamsburg in November 1999. They are interested in making contacts with us and Andrea Daley, vice-president, might introduce her group to us at our specialty group meeting. Contact them at www.assoc-restorers.com or Andrea Daley, Salisbury Center, NY 13454.

Finally DO NOT forget about the furniture joke contest. If you have something let me know. •

—David Bayne, WAG Chair, NY State Bureau of Historic Sites, Peebles Island, Waterford NY 12188; (518) 237-8643, ext. 244; Fax: (518) 235-4248

## Conferences

## Call for Papers

### August 1-6, 1999. Arlington, VA

Eleventh International Biodeterioration and Biodegradation Symposium, International Biodeterioration Association. Contact Mary M. Hawkins, Corresponding Secretary, 1950 Tobsal Court, Warren, MI 48091–1351; (810) 755–8970; Fax: (810) 755–8978; Biosan@aol.com

### October 1999. Chicago, IL

Colour Media: the Art and Science of Conserving Colour on Paper at the Art Institute of Chicago. Contact Elizabeth Sobczynski, Voitek Conservation, 9 Whitehorse Mews, Westminster Bridge Road, London SE1 7QD; +44 171 928-9920; Fax: +44 171 928 6094;

## 🚈 General

### June 8-13, 1999. St. Louis, MO

AIC Annual Meeting. If paying by credit card, fax registration form to (202) 452-9328. If paying by check, mail registration form to AIC Annual Meeting, 1717 K St., NW, Suite 301, Washington, DC 20006. To request registration form, e-mail InfoAIC@aol.com

### May 25, 1999. Richmond, VA

Preservation Overview Survey Program by the Conservation Center for Art and Historic Artifacts at The Library of Virginia, 800 East Broad Street, Richmond, VA. Contact CCAHA, 264 South 23rd St., Philadelphia, PA 19103; (215) 545-0613; Fax: (215) 735-9313; CCAHA@hslc.org or http://www.ccaha.org

### June 16, 1999. Cleveland, OH

CCAHA Preservation Overview survey Program at the Cleveland Public Library, Lake Shore Facility, 17133 Lake Shore Blvd., Cleveland, OH. Contact CCAHA, 264 South 23rd St., Philadelphia, PA 19103; (215) 545–0613; Fax: (215) 735–9313; CCAHA@hslc.org or http://www.ccaha.org

#### June 17-November 7, 1999. NY and CA

On-site seminars by the Appraisal Institute of America, Inc.:

June 20-21: "Uniform Standards for Professional Appraisal Practice Course and Examination, San Francisco, CA"

November 4-7: AAA National Conference, New York Marriott Marguis, NY"

Contact AAA, (212) 889-5404 or Appraisers Assn@ compuserve.com

### June 27-July 1, 1999. Boulder, CO

"Planning for the 21st Century," Museum Management Programs. Contact Dr. Victor J. Danilov, Director, Museums Management Program, 250 Bristlecone Way, Boulder, CO 80304; (303) 473-9150; Fax: (303) 443-8486

## Conferences, Courses, and Seminars A

## August 2-6, 1999. Arlington, VA

11th Triennial International Biodeterioration and Biogradation Symposium (IBBS) sponsored by the Biodeterioration Society and held concurrently with the Society for Industrial Microbiology's 50th anniversary meeting. Papers invited. AIC and ICOM are considered member societies. Contact Mary M. Hawkins, Warren, MI 48091-1351; Fax: COOL, http://palimpsest.

#### August 23-26, 2000. Helsinki, Finland

"Conservation Without Limits," 15th Triennial Meeting of IIC-Nordic Group. For more information, contact Hannele Heporauta, The National Gallery, Kaivokatu 2, 00100 Helskinki, Finland; +35 891 733 6290; Fax: +35 891 733 6390; hheporau@fing.fi

## September 8-10, 1999. London, England

"Reversibility-Does it Exist?" sponsored by the British Museum Department of Conservation. Contact Sara Carroll, Dept. of Conservation, British Museum, Great Russell St., London WC1B 3DG; Fax: +44 (0)1713 238636; conservation@british-museum.ac.uk

### October 20-23, 1999. Banff, Alberta, Canada

"Winds of Change," Association for Preservation Technology Conference. Contact the Program Chair: Larry Pearson, Head, Planning and Preservation Program; Historic Sites Service, Alberta Community Development, 8820 112th St., Edmonton, Alberta, Canada T6G 2P8; (403) 431-2307; lpearson@mcd.gov.ab.ca

## Book and Paper

#### June 2-4, 1999. Chicago, IL

"School for Scanning" presented by the Northeast Document Conservation Center at the Chicago Historical Society. Contact Ginny Hughes at NEDCC; (978) 470-1010 ext. 224; Fax: (978) 475-6021 or ghughes@nedcc.org

#### June 22-23, 1999. Madison, WI

Elvehjem Museum of Art hosts "Care of Library and Archival Materials" and "Preservation Planning" sponsored by the Upper Midwest Conservation Association; (612) 870-3128 or umca@mtn.org

### August 15-21, 1999. Copenhagen, Denmark

"Active Conservation-Trends in Research and Practice," 9th IADA Conference. Posters with brief abstracts may be submitted until March 31, 1999. Contact Mogens Koch, Konservatorskolen, Esplanaden

## , Denmark; Fax:

#### July 12-13, 1999. Bismark, ND

State Historical Society of North Dakota presents "Care of Library and Archival Materials" and "Preservation Planning" sponsored by UMCA; (612) 870-3128 or umca@mtn.org

### July 19-20, 1999. Rapid City, SD

"Care of Library and Archival Materials" and "Preservation Planning" at the Journey Museum sponsored by UMCA; (612) 870-3128 or umca@mtn.org

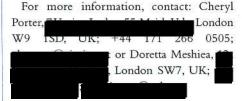
## July 26-August 20, 1999. Montefiascone, Italy

Conservation of the collection of the medieval library and classes:

July 26-30: "Pigments and the technique of their application to manuscripts"

August 2-6: "The conservation and preservation needs of library and archive collections"

August 9-13 and August 16-20: "Archeology of the Medieval Book."



## September 13-17, 1999. Newcastle, UK

Institute for Paper Conservation workshop on tape. Contact IPC, Leigh Lodge, Leigh, Worcester, WR6 5LB; 144 1006 233333; Fax: 144 1006 233330; Fax: 144 1006 23330; Fax: 144 10

## September 22-28, 2000. Seville, Spain

14th International Congress on Archives. "Archives of the Information Society in the New Millennium," http://www.archives.ca/ica

## **Objects**

## June 25-26, 1999. Wilbraham, MA

The Museum & Library Archives Institute, "Archives Camp" hosted by Wilbraham & Monson Academy. For more information, contact Theresa Rini Percy, Fax:

## June 27- July 2, 1999. Washington, DC

14th Annual Meeting of the Society for the Preservation of Natural History Collections (SPNHC). For more information: http://www.spnhc.org/wash99/index.html

### July 10-14, 2000. HaliFax, Nova Scotia

15th Annual Meeting of the Society for Preservation of Natural History Collections for "Maritime Natural History" hosted by the Geological Survey of Canada and Nova Scotia Museum of Natural History. Contact Suzanne B. McLaren, Conference Chair, c/o SPNHC, Peabody Museum of Natural History, Yale University. 170 Whitney Ave., PO Box 208118, New Haven, CT 06520-8118

## July 14-17, 1999. Mount Carroll, IL

Campbell Center for Historic Preservation Studies, Section I: "Environmental Monitoring & Control"; Section II: "Materials, Examination, & Documentation." For information contact Campbell Center for Historic Preservation Studies, 203 East Seminary, Mount Carroll, IL 61053; (815) 244–1173; Fax: (815) 244–1619; www.campbellcenter.org

## continued from p. 31

### August 9-13, 1999. Wrangell, AK

"Workshop on Carved Pole Preservation" at Harding's Old Sourdough Lodge, hosted by the Wrangell Museum. For more information, contact the Wrangell Museum, PO Box 1050, Wrangell, AK 99929; (907) 874–3770; Fax: (907) 874–3785; museum@wrangell.com

### September 23-25, 1999. Mount Carroll, IL

"Computer Software for Collections Management," Contact Campbell Center for Historic Preservation Studies, 203 East Seminary, Mount Carroll, IL 61053; (815) 244–1173; Fax: (815) 244–1619; www.campbellcenter.org

## September 29-October 2, 1999. Baltimore, MD

Mid-Atlantic Association of Museums and American Association for State and Local History joint annual meeting, "Caring for Your Treasures at the Millennium." Contact: MAAM, PO Box 817, Newark, DE 19715-0817

## **Paintings**

### June 1999. Rome, Italy

Specialized Short Seminar on Graphic Documentation Systems for Mural Paintings sponsored by ICCROM. Contact the ICCROM Training & Fellowship Programme Office, Via di S. Michele, 13, 1-00153 Rome, Italy; +39 06 58 55 31; Fax: +39 06 58 55 33 49; training@iccrom.org

## A Photographic Materials

## June 26 or 27, 1999. Rochester, NY

"Wet-Collodion Workshop" at the George Eastman House, Dept. of Conservation and Museum Studies, 900 East Ave., Rochester, NY 14607; (716) 271-3361 ext 323; Fax: (716) 271-3970; workshop@geh.org

## August 14-19, 1999. Rochester, NY

The Image Permanence Institute. Contact Rochester Institute of Technology, T & E Center Registration, 67 Lomb Memorial Drive, Rochester, NY 14623-5063; Fax: (716) 475-7000

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## Internships and Fellowships

# PRE-PROGRAM CONSERVATION INTERNSHIP CANTERBURY SHAKER VILLAGE

Canterbury Shaker Village, a National Historic Landmark, seeks a volunteer preprogram Conservation Intern beginning summer, 1999. Projects include collections storage reorganization, and treatment of historic wooden objects, architectural finishes, plaster and linoleum, working with a contracted objects conservator and a nationally-known furniture conservator. Housing provided.

Requirements: organizational skills, energy, good judgement, excellent dexterity. Training/experience with collections or architectural conservation preferred. By May 15, send resume and letter of interest to Curator, 288 Shaker Road, Canterbury, NH 03224; e-mail: kredd@totalnetnh.net; fax: 603-783-9152.

# MELLON FELLOWSHIPS: OBJECTS CONSERVATION AND TEXTILE CONSERVATION DETROIT INSTITUTE OF ARTS (DIA)

Available January 2000. Fellows will gain experience in the operations of a major museum, refine practical skills, utilize technical analysis, work closely with staff on aesthetic and ethical issues, and complete a research project with related travel that results in a paper of publishable quality. Treatments will include works of art from DIA and other collections.

Position requires graduation from a recognized conservation training program or equivalent educational and work experience. \$23,500/year plus \$3,000 travel allowance and health benefits. EEO Employer. For more information, contact Barbara Heller, Head Conservator, \$33. Submit resume to Human Resources Department, Detroit Institute of Arts, 5200 Woodward Ave., Detroit, MI 48202, (313) 833-7294.

# FELLOWSHIP IN CONSERVATION BIOLOGY HARVARD UNIVERSITY

The Laboratory of Applied Microbiology in the Division of Engineering and Applied Sciences is offering a one-year fellowship in conservation biology supported by the Samuel A. Kress Foundation. The Fellow will learn techniques primarily in microbiology applied to conservation. The incumbent will work closely with microbiologists working on conservation problems in cooperation with staff of the Harvard conservation laboratories. Applicants should have a good grounding in chemistry. The stipend is \$25,000.

Applicants should send a resume with a list of referees to Prof. Ralph Mitchell, Division of Engineering and Applied Sciences, Harvard University, Cambridge, MA 02138. E-mail: 1

### PAPER CONSERVATION INTERNSHIP PRINCETON UNIVERSITY LIBRARY

The Princeton University Library Preservation Office is offering a 9-12 month internship in paper conservation. The internship begins in September 1999 and is open to third-year graduate students enrolled in a recognized conservation degree program, or its equivalent, and who are eligible to work in the U.S. The internship will provide a full and practical learning experience conserving art on paper, paperbased artifacts, and other related materials. Under the supervision of the paper conservator, internship activities will be focused on conserving the unique special collections of Princeton University Library. Activities will include: executing a variety of conservation treatments; collection condition surveys; various types of collection rehousing; and materials research. The intern will further assist in other aspects of the conservation laboratory's daily duties.

The internship includes a stipend of \$1,000/month for the duration of the internship. No benefits will be provided by Princeton University. To ensure full consideration, interested candidates should send by May 28, 1999, a letter of interest; a resume;

## Internships, Fellowships, and Positions

the names, titles, addresses, and telephone numbers of two references; and copies of two recent conservation treatment reports to Paper Conservation Internship c/o Human Resources Office, Princeton University Library, One Washington Road, Princeton, NJ 08544–2098 or fax: (609) 258–0454. For additional information, contact Ted Stanley, Head, Special Collections Conservation & Paper Conservator, Princeton University Library, (609) 258–4473. AA/EOE.

# Advanced Fellowships in Objects Conservation and the Conservation of Photographs/Works on Paper San Francisco Museum of Modern Art

The San Francisco Museum of Modern Art is offering two advanced fellowships, one in objects conservation and another in the conservation of photographs and works on paper. The fellowships will commence in the fall of 1999 and continue for two years. Candidates for each fellowship must have a demonstrated interest in twentieth-century art and its conservation challenges. The fellowship carries a stipend of \$23,350, with some additional money available for research-related travel. Some benefits are also offered.

Candidates should be graduates of a recognized conservation training program or have the equivalent experience. U.S. citizenship is not required. Interested applicants should submit a letter of interest, a curriculum vitae and the names of three professional references (for the objects conservation fellowship) to Michelle Barger, Objects Conservator, San Francisco Museum of Modern Art, 151 Third Street, San Francisco, CA 94103; and for the fellowship in photography/paper, to Theresa Andrews, Conservator of Photographs, at the same address. Letters of interest will be accepted until the 31st of May, and interviews will be conducted at the AIC Meeting in St. Louis. The San Francisco Museum of Modern Art is an equal opportunity employer committed to diversity.

# FELLOWSHIP IN PAINTING CONSERVATION SAVE VENICE INC.

Save Venice Inc., New York, supported by a grant from a private educational foundation is offering a six to eight month fellowship in painting conservation in Venice. Commencing in October 1999, the fellowship includes a stipend of \$25,000 plus a coach class round trip ticket to Venice.

The first responsibility of the fellowship will be to undertake conservation work on paintings being restored by Save Venice Inc. at established studios.

The fellowship offers a valuable opportunity to work in Venice and to learn about Italian conservation techniques and materials.

#### **ELIGIBILITY**

Candidates should have a graduate degree in painting conservation; they should have five years work experience after internship. Fellowships are awarded without regard to age, sex, race or nationality of applicants. The selected fellow must provide proof of their own health care coverage during the fellowship period.

#### APPLICATION PROCEDURE

Interested applicants must submit the following material in English: a curriculum vitae including 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.

Materials should be postmarked no later than 15 July 1999 and sent to Save Venice Inc., 15 East 74th Street, New York, NY 10021.

Finalists for the fellowship will be invited for an interview in New York. All applicants will be notified by 10 September 1999 of the decision of the selection committee.

# 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, 1999. 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, fiber arts, 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**

# 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, resume, and the names and addresses of three professional references to Deirdre Windsor, Director/Chief Conservator, Textile Conservation Center, American Textile History Museum, 491 Dutton Street, Lowell, MA 01854.

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# ASSOCIATE CONSERVATOR OF PAINTINGS CONSERVART ASSOCIATES, INC.

ConservArt Associates, Inc., Los Angeles, seeks to fill the position of Associate Conservator of Paintings, available immediately. Responsibilities include treatment of easel and mural paintings, some administrative duties and limited research. ConservArt Associates, Inc. takes on many unusual jobs requiring innovative solutions, composite fabrication and travel.

Salary commensurate with experience; benefits include health insurance and pension plan.

Contact: Susanne, 4823 Berryman Avenue, Culver City, CA 90230. Tel: 310-391-3537. E-mail: conserv@pepperdine.campuscwix.net.

#### Assistant Conservator of Objects Indianapolis Museum of Art

The Indianapolis Museum of Art is looking to appoint a 1 to 11/2 year position for an Assistant Conservator of Objects. With the direction of the Senior Conservator of Objects, the Assistant Conservator will be responsible for the preservation and restoration of African, South Pacific, and Contemporary African Art objects by reviewing written reports, performing treatment, and completing all necessary documentation following the Code of Ethics of the American Institute for Conservation of Historic and Artistic Works. Work will require a broad range of knowledge of the physical properties, characteristics and general construction of wood, ceramic, metal, glass, hide and grass works of art. The Assistant Conservator will perform highly skilled work requiring manual dexterity, intense concentration, and aesthetic sensibility in connection with the examination, preparation, and restoration of the works of art.

Minimum Qualifications: Masters Degree in Art Conservation from a recognized program, with 1-3 years after graduate school of verifiable conservation experience with ethnographic materials.

Funding for this position is pending. Salary will be commensurate with experience.

If you are interested, please contact Hélène

Gillette-Woodard, Senior Conservator of Objects, Indianapolis Museum of Art at (317) 923–1331, ext. 157, or by mail at the IMA Conservation Department, 1200 West 38th Street, Indianapolis, IN 46208.

#### Assistant/Associate Paper Conservator 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. 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 website www.oberlin.edu/~ica. ICA is an EOE.

Interested conservators attending the AIC conference in June can arrange a meeting with Mr. Albano, while there, to discuss the position and their qualifications. Arrangements can be made by phone at or e-mail at

# 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, resume, and three letters of recommendation to Joanne Gormley, Human Resources, Gardner Museum, 2 Palace Rd., Boston, MA 02115.

The Gardner Museum is an Affirmative Action, Equal Opportunity Employer. Minorities are strongly encouraged to apply.

## CONSERVATION ASSISTANT THE METROPOLITAN MUSEUM OF ART

Working with and under the direction of the conservator in charge of European sculpture, work will include the conservation of wood, stone, terracotta, plaster, and wax sculpture from the Middle Ages to 1900, with an emphasis on the examination and treatment of polychrome sculpture.

A formal, graduate-level training in conservation or equivalent; demonstrated proficiency in laboratory methods and the use of scientific instrumentation; a reading knowledge of German and French is desirable.

Salary commensurate with experience. Send letter of application and resume to Jack Soultanian, Conservator, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028. EOE.

# Manager of Restoration The Mount Vernon Ladies' Association

The Mount Vernon Ladies' Association seeks a highly motivated historic preservation professional to fill the position of Manager of Restoration. Under the general direction of the Associate Director for Preservation, this individual will manage the preservation of historic structures at Mount Vernon, the National Landmark home of George Washington. Responsibilities will entail coordinating and implementing preservation-related activities, developing and managing a comprehensive maintenance program, managing the conservation of historic building fabric, and development and implementing a computerized system for curating the architectural fragments collection.

Candidates must hold an MA or MS degree in historic preservation, architectural history, or architecture, along with a certificate or a diploma (preferred) in architectural conservation. Other qualifications would include at least three years experience working in the historic preservation field; familiarity with 18th-century building methods and materials, as well as experience in their repair and replacement; experience in the analysis and conservation of historic finishes, computer literacy, and strong communication skills. Applicants should submit a letter of interest, along with a resume and salary history by July 20th to the Human Resources Office, Restoration Search; Mount Vernon Ladies' Association, Mount Vernon, VA 22121; 703-799-8621. EOE.

# CONSERVATOR NATIONAL MUSEUM OF HEALTH AND MEDICINE

The National Museum of Health and Medicine of the Armed Forces Institute of Pathology in Washington, DC, seeks an objects conservator to care for its unique and diverse collections of archival materials, human skeletal and pathological specimens, and medical instruments and artifacts. The ideal candidate will have broad experience in all areas of museum conservation in a mid-sized museum. In addition to assessment and treatment of museum collections, responsibilities will

include exhibition and loan support, design and implementation of conservation policies, safety and disaster management, and preventive care of collections. Our active exhibition program requires a conservator with experience in exhibits conservation. Initial responsibilities will include outfitting a new conservation lab.

Master's degree in conservation required; some experience with natural history specimens preferable. Three to five years of full-time museum employment desired. Excellent salary and benefits. Fax resume & cover letter to Personnel at 200, 700, 1476. No applications considered without salary history, current requirement, & references. Deadline for application is May 21, 1999.

# ASSOCIATE CONSERVATOR OF PAINTINGS PAGE CONSERVATION, INC.

Page Conservation, Inc., a private conservation facility located in Washington, DC, is seeking a full time associate conservator for the examination and treatment of easel and mural paintings. The conservator will participate in studio and on-site surveys and treatments for museums, governmental agencies, historical associations and private clients.

Preferred qualifications include a graduate degree in conservation and field experience. Flexibility to travel is required. The individual should possess organizational, technical writing and computer skills, and the ability to work well with others. Salary commensurate with experience. Please send letter of interest, resume and three professional references to Arthur Page, Page Conservation Inc., 1300 Seventh St., NW, Washington, DC 20001.

# DIRECTOR OF FIELD SERVICES THE UPPER MIDWEST CONSERVATION ASSOCIATION

The Upper Midwest Conservation Association (UMCA) is seeking an individual to head its Field Services Department. This program is funded by the National Endowment for the Humanities through September 2001, and re-funding will be sought. The person in this position will develop and run collections care workshops and training programs in a five state region, con-

tinue the publication of the newsletter, provide on-site surveys/assessments of the preservation needs of collecting institutions, act as a resource for preservation information, and provide disaster assistance. The Director of Field Services will supervise the Coordinator of Field Services.

Applicants should have a degree from a conservation training program or equivalent experience. He or she should also have experience in education, training, or outreach, have practical knowledge of preventive conservation, and be an effective speaker and practiced writer. Salary is competitive. Full benefits. Please send by May 31 a cover letter, resume, and three references to: Richard Borges, Executive Director, Upper Midwest Conservation Association, At the Minneapolis Institute of Arts, 2400 3rd Ave. S., Minneapolis, MN 55404. E-mail: DbUMCA@aol.com, fax: 612/870-3118.

# OBJECTS CONSERVATOR UPPER MIDWEST CONSERVATION ASSOCIATION

Upper Midwest Conservation Association, a regional art and artifact conservation center located at the Minneapolis Institute of Arts and serving the diverse collections of 120 cultural organizations, is seeking an Objects Conservator. Working with the Senior Objects Conservator, the incumbent will be involved with a wide variety of conservation projects in a busy teamwork environment. Responsibilities include performing examination, treatment, report preparation, consultation, and survey duties both within the center and on-site. Candidates should be able to work on diversified collections of fine arts, decorative arts and historic artifacts in many media, including ceramics, glass, wood, metals, ethnographic materials and modern synthetic materials. Conservators with experience in outdoor sculpture, and/or furniture are especially encouraged to apply.

Applicants must possess a master of arts in conservation from an accredited conservation training program and have at least three to five years experience as a practicing objects conservator or equivalent training and experience. Salary is competitive, commensurate with experience, and includes full benefits. Send resume, three references, and a letter of inter-

## △ Supplier's Corner △

est to Richard Borges, Executive Director, UMCA, 2400 Third Ave., South, Minneapolis, MN 55404; email DbUMCA@aol.com; fax 612–870–3118 by June 1, 1999.

## Supplier's Corner

METAL EDGE INC. has just completed a new 64 page catalog with over 70 additional book, paper & photographic materials storage supplies plus conservation & bookbinding tools & equipment. New products include Museum Quality cloth bound storage boxes designed to showcase special collections on library shelves, Verilux UV fluorescent light tubes and laser printer labels for document cases, standard boxes, envelopes, microfilm boxes, file folders, etc., manufactured from acid free paper with a high tack acrylic adhesive. Call the toll free number (1–800–862–2228) or contact their new Website (www.metaledgeinc.com) for your free catalog.

RH HEATED SPATULA AND LINING IRON After 2 1/2 years of research and development, RH Conservation Engineering now offers the most advanced and reliable tool of its type, with the following advantages: Rapid heat up, no waiting; Exceptional reliability; Fast and accurate temperature control, with clear digital in-built readout of the current surface temperature of the tool; Manufactured to International Electrical Standards; Integrated over-temperature safety systems; Complete range of irons and spatulas,

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UNIVERSITY PRODUCTS, INC. is now the U.S. distributor of Archetype Publications line of conservation related books. The new partnership will provide easy access in the United States to the much sought after titles.

New publications include Identification of Vegetable Fibers, Looking Through Paintings, Studies in the History of Painting Restoration, Manual on the Conservation of Paintings, International Perspectives on Textile Conservation, and Textiles in Trust.

This leading manufacturer and distributor of conservation, restorations and preservation supplies also offers a 1999 new product supplement with sixteen pages of unique new products. Call John Dunphy at 1999 and 1999 for additional information.

#### Need to Advertise?

Just contact Jeanette Spencer, AIC Marketing Manager!

Phone: (202) 452-9545

Fax: (202) 452-9328

E-mail: spenceraic@aol.com

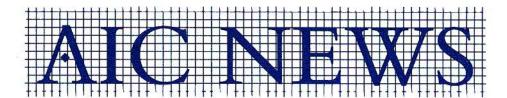
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## AIC President Praises Achievements, Urges Involvement as Members Meet in St. Louis

The AIC Annual Meeting in St. Louis entitled "The Cost of Conserving our Cultural Heritage: Can We Afford It?" proved to be a tremendous success. The program committee did a wonderful job coordinating all of the marvelous events, which included a museum and conservation labs tour, a delightful opening reception at the St. Louis Art Museum, tours of Ste. Genevieve and the historic Cahokia Mounds, and of course the informative General Session, which featured Maureen Farrow, director of economics for Loewen, Ondaatje, McCutcheon Limited, as the guest speaker. Special thanks also go to all of the coordinators of the individual specialty group programs, which provided important information to all interested parties.

The annual meeting also provided an opportunity for me to recognize the tremendous accomplishments of AIC over the past year, though it was difficult to try to do justice to all of the AIC programs and activities that have been undertaken—not to mention all of those that continue from preceding years. Still, I am thankful to have the opportunity to provide an overview of our organization and the contributions of so many AIC members.

It struck me that many of our members probably do not appreciate the degree to which AIC is admired for what we have accomplished over the years and how we are consulted in many ways. Many individuals and organizations outside of conservation look to AIC as the organization that represents and serves conservation professionals. In this country and internationally,



St. Louis, Missouri, was the site of the AIC 27th Annual Meeting. Look for the September issue of AIC News for complete conference coverage.

we are seen by other conservation organizations as leading the way in helping to define our profession through a strong and meaningful *Code of Ethics*, quality publications and programs,

continued on p. 10

## **AIC Guide to Conservation Services Changes**

The AIC Board, in consultation with AIC's legal counsel, has made changes to what was previously known as the Conservation Services Referral System (CSRS).

The CSRS will now be known as "The AIC Guide to Conservation Services." This change represents a first step in clarifying the service for the public and members, and better reflects the intended mission and scope of the Guide. Information about the Guide already appears on the AIC website (http://aic.stanford.edu), where it is accessible to more people.

During the January Internal Advisory Group (IAG) meeting, the name change and other issues were discussed at length, leading to an unanimous approval among the Specialty Group chairs, Committee & Task Force chairs, CIPP chair, the Board and all the others who comprise the IAG. This interaction among the Board and the leading

members of our organization is an enormous benefit. The IAG's observations play a major role in shaping Board decisions.

#### The changes include:

- Changing the name to "AIC Guide to Conservation Services," which will be administered by the AIC office
- Limiting those listed in the Guide to Fellows and Professional Associates

The first change has been made already. The second will take place January 1, 2000. The Board and Membership Committee invite all Associates who wish to be listed to apply for PA status.

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Highlights

People, Page 15

#### How to Submit to AIC News

Do YOU want to submit a notice or article for the September issue of AIC News? If you do, please note that the deadline is **Thursday**, **July**15. Any articles submitted after **July** 15 will be held for the next issue.

#### If you have Microsoft Word...

The **best** way to submit an item to AIC News is via e-mail as a Microsoft Word attachment. Create your file in Microsoft Word. Use your last name plus ".doc" as the file name (e.g., Jones.doc). Then, attach the file as an attachment and e-mail it to JgoffAIC@aol.com by **July 15**.

#### If you don't have Microsoft Word...

If you don't have Microsoft Word, create the file in your word processing program, then save it as a *text* file. Use your last name plus ".txt" as the file name (e.g., Jones.txt). Then email the document as an attachment to JgoffAIC@aol.com by July 15.

#### If you don't know how to attach files...

Copy the text of your submission into the message window of your e-mail program and send it to JgoffAIC@aol.com by July 15.

#### If you don't have e-mail...

Send your submission on a disk to AIC, Attn: AIC News, 1717 K St., NW, Suite 200, Washington, DC 20006. If possible, save the file as a Microsoft Word document and use your last name plus ".doc" as the file name (e.g. Jones.doc). Note that the disk must be received by July 15.

#### What NOT to do...

Do NOT e-mail more than one attachment at the same time. AIC's server will NOT allow multiple attachments to be downloaded. Just attach one submission at a time.

Avoid sending hard copy only. Faxing or mailing your submission is a good idea so that we can make sure that the electronic version matches the hard copy. However, submitting the hard copy without the electronic version increases the margin for error and lengthens the production time significantly.

The staff of AIC News looks forward to receiving your electronic submissions by **July 15**. Thank you for your contribution!

#### **Deadlines**

July 15 for the September issue; September 15 for the November issue; November 15 for the January issue; January 15 for the March issue; March 15 for the May issue; and May 15 for the July issue •

#### AIC NEWS

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We reserve the right to edit for brevity and clarity.

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 copy are February 15, April 15, June 15, August 15, October 15, and December 15.

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Supplier's Corner

#### In Memoriam

#### Jack Key Flanagan

When I was introduced to Jack Flanagan, I remember thinking that he was the first true Southern Gentleman I had ever met. As the years passed and I grew accustomed to his generosity, charm, and perfect decorum, I knew that my first impression had been correct. Jack became a colleague in a region without many painting conservators and became a caring friend in a sometimes indifferent milieu.

Jack died June 26, 1998, and with his passing went an important piece of the history of conservation in Houston. When Jack won the purchase prize from the Museum of Fine Art's artists' exhibition in 1945, Houston was not yet the fourth largest city in the United States, but already this town had the foresight to single out a young man of talent and commitment. Jack started out as a portrait painter and eventually became a master framer. Always interested in the materials and techniques of art, he rose to the growing needs of the museum and disciplined himself to become its first paintings conservator. Over the years, in partnership with Jeanne Billfaldt, he steeped himself in the conservation literature, attended a remarkable number of the conferences, and earned the respect of younger colleagues. He spoke to us without condescension, patiently entertained our inexperienced notions, and always paid for our shared meals as if the engagements were totally for his benefit. Such was his demeanor.

Jack was a painter at heart, and I say that with the greatest respect. This talent enriched his understanding and curiosity about paintings and how best to preserve them. As Jeanne remembers, "Jack's whole life was art in some form," and we are all the better for it. He graced our profession for more than 50 years. Only my gratitude and respect for him surpass my sense of loss. •

—Carol Mancusi-Ungaro, Chief Conservator, The Menil Collection, 2329 Gramercy, Houston, TX 77030; (713) 525-9428

#### Correction

The staff of the Journal of the American Institute for Conservation regrets an error that occurred in the spring issue. Through a printing error, the photographs on pages 46 and 47 were transposed. The photograph on page 46 is actually Albert Bierstadt's The Last of the Buffalo, which is owned by the Buffalo Bill Historical Center in Cody, Wyoming. The photograph on page 47 is actually Albert Bierstadt's The Last of the Buffalo, which was a gift of Mary (Mrs. Albert)

Bierstadt to the Corcoran Gallery in Washington, D.C.
Further, the cover photograph includes the wrong attribution. The cover photograph is actually Albert Bierstadt's The Last of the Buffalo, which is owned by the Buffalo Bill Historical Center in Cody, Wyoming.

Please look for your summer issue of the *Journal of the American Institute for Conservation*, which will include an adhesive cover sheet that contains the corrected attributions. The corrections can be cut and pasted under the appropriate photographs so that your spring issue will reflect the correct information.

#### Reasons for the changes:

This new policy will keep us consistent with our by-laws. Section II, paragraph 13 states: "Only Professional Associate and Fellow members are entitled to use the name of AIC or their membership status within AIC in advertising or in representing themselves to the public as professional conservation practitioners."

The change will provide the general public access to reliable information about conservation-an important goal of AIC and the impetus behind the service. A review by the AIC Ethics Committee has made it clear that a full understanding of the Code of Ethics and an initial peer review of the conservators offering their services, as is assured through the Professional Associate and Fellow application process, is needed if the Guide is to func-Hence appropriately. only tion Professional Associates and Fellows of the AIC will be eligible to be listed in this service.

Given this change, we encourage all Associate members to apply for Professional Associate membership status.

The following new description of the Guide, to be posted on our website and other literature, reflects all of these changes:

"The AIC Guide to Conservation Services is designed to help institutions and individuals make informed decisions about the conservation of cultural property. The Guide can help you locate and select conservation professionals in your area. Inquiries are invited from anyone committed to the care and preservation of their artistic and historic artifacts.

Professionals listed in the Guide offer services related to the following specialties: architecture, books and paper, electronic media, objects, paintings, photographic materials, textiles, and wooden artifacts. Services provided range from examination, treatment, duplication, pest control, storage and exhibition design, to teaching and training.

The first step in using the Guide is to contact the AIC office: AIC, 1717 K Street, NW, Suite 200, Washington DC 20006; (202) 452-9545; Fax: (202) 452-9328; InfoAIC@aol.com

Please provide a complete description of the object you wish to have treated, the type of conservation service you require, the geographic area in which you prefer to have the work done, and your regular mailing address.

The second step is to use the AIC brochure 'Guidelines for Selecting a Conservator,' which will be sent to you along with a list of conservators. The brochure provides information to help you in the decision-making process, including what you should expect from a conservation practitioner, general business procedures, and information on AIC's membership categories. We encourage you to check references and evaluate proposals carefully so that you can make an informed decision about the care and treatment of your artifact.

Every conservator in the Guide is either a Fellow or Professional Associate (PA) member of the American Institute for Conservation of Historic and Artistic Works (AIC). They are bound by the AIC Code of Ethics and Guidelines for Practice. AIC is the national membership organization of conservation professionals dedicated to preserving the art and historic artifacts of our cultural heritage for future generations. The Guide is provided as a service to you. In response to your inquiry, a computer-generated list of conservators will be compiled and grouped geographically, by specialization, and by type of service requested.

The information in this Guide is based upon data supplied by the members. AIC does not endorse or recommend any of the members listed in the Guide." •

-Craig Deller, AIC Director of Communications, Geneva, IL 60134;

## **PA Application Requirements**

The application process requires an undergraduate degree, three Professional Associate or Fellow sponsors, and two years full-time formal education or related supervised training in conservation method and theory, or the equivalent in a field appropriate to other professional involvement in conservation. Additionally, the applicant is required to have completed three years full-time, (or the part-time equivalent), work in conservation or a conservation-related profession after training. The applicant must also agree to adhere to the Code of Ethics and the Guidelines for Practice.

The upcoming deadlines for Professional Associate or Fellow applications for 1999 are **July 9** and **October 8**, thus allowing enough time for individuals to apply and be included in the 2000 Guide. Only the current application forms will be accepted. The new application forms and more information about applying are on the AIC website at http://aic.stanford.edu, or call the AIC at (202) 452-9545.



# Executive Director's Report

The first recipient of the first annual Award for Outstanding Commitment to the Preservation and Care of Collections is the Colonial Williamsburg Foundation. This award is being given jointly by AIC and Heritage Preservation. A letter to Robert Wilburn, president of the foundation, Jay Krueger, president of AIC, and

Inge-Lise Eckmann, chair of Heritage Preservation, stated that the foundation is recognized "for its unflagging dedication to the highest standards of conservation policy and practice, for its thoughtful inclusion of conservation professionals in key decision making positions, and outstanding public programs to increase conservation awareness."

Mr. Wilburn commented in his letter of acceptance that "we are very proud of our new DeWitt Wallace Collections and Conservation Building. As you know, the facility represents years of planning and commitment to the care of early artifacts and buildings." F. Carey Howlett is director of conservation, and Ronald Hurst is chief curator and vice president of collections and museums. The Department of Conservation in the Collections and Museums Division maintains a staff of 25 paid employees. Thomas H. Taylor, Jr., chief architectural conservator, has staff of three in the Office of Architectural Collections Management.

Daily public tours of the DeWitt Wallace Building have increased the public's awareness of conservation. The science of conservation is the focus of school programs, and conservators also lead tours of the museum galleries. Colonial Williamsburg is planning a conservation exhibition, which will travel. Substantial endowment funding that covers much of the department's salary and operating budget supports conservation. The Dewitt Wallace Building is a 70,000-square-foot support structure on the Bruton Heights Campus. For the first time, conservation laboratories, curatorial support functions, and state of the art artifact storage will be housed in one centralized building. Of the entire Bruton Heights project budget of \$45 million, approximately \$17 million was invested in this building alone.

Colonial Williamsburg is known as the largest living history museum in the nation. It has more than 400 buildings and 25 exhibition rooms on 173 acres. The collections include approximately 83,000 17th- 18th-, and 19th-century objects; 2,600 folk art objects; 4,000,000 archaeological objects; 500,000 photographs, negatives, drawings and blueprints; and 25,000 rare books and manuscripts.

The award will be presented later this year. November 15, 1999, is the due date for nominations for the 2000 award. Please find material about the award on the AIC website at http://aic.stanford.edu.



John Watson, conservator of instruments and mechanical arts for the Colonial Williamsburg Foundation, examines an object in the instruments lab at the new DeWitt Wallace Collections and Conservation Building. The Colonial Williamsburg Foundation is the first recipient of the Outstanding Commitment to the Preservation and Care of Collections award.

#### **Architectural Preservation Symposium**

One of the benefits of being in Washington, D.C., is the opportunity to attend symposia, such as "Preserving the Architecture of Cities and Sacred Places," May 3-6, 1999, that was sponsored by the World Bank and cosponsors. The program was varied and fascinating, featuring sessions such as "Shrines, Conservation, and Continuity," "Transformations in Historic Cities: Roots and Modernization," and "Enabling Legislation for Economic Regeneration of Historic Cities and Protection of Architecture." One of the sessions, entitled "Historic Cities: The Sense of Place: Secular and Sacred" was moderated by Harold Williams, president emeritus of the J. Paul Getty Trust. In his opening comments, James D. Wolfensohn, president of the World Bank, commented, "We must respect the rootedness of people in their own societal context. We must protect the heritage of the past. But we must also foster and promote living culture in all its many forms."

#### Staff Changes

Sandy Hepburn has left AIC to return to school, and Christine Monaco is the new administrative assistant. She has a degree in fine arts from the University of Maryland and has a special interest in photography. •

—Elizabeth F. "Penny" Jones, AIC, 1717 K St., NW, Suite 200, Washington, DC 20006; (Example 1997)

#### Letters to the Editor

#### To the Editor:

We would like to bring to the attention of our membership a serious situation currently taking place in San Francisco. The monumental ensemble of site-specific murals by the Tonalist landscape painter Gottardo Piazonni, *The Land* and *The Sea* (1930–31), is being removed from San Francisco's Historic Old Main Library; both murals and library have National Landmark status. Significant interior and exterior architectural features are to be altered and demolished as well.

Despite repeated outcries from local, national, and international art and conservation organizations, and intensive preservation attempts at each point in the civic review process, action at the local level has been ineffectual in halting this destructive renovation to house the new Asian Art Museum. Removal of the murals by a team of conservators, comprised of two AIC Fellows and one AIC Professional Associate, has already commenced. Current plans are to replace the murals with windows and move the murals to an as-yet-to-be-determined location.

Time and local political options have expired. The removal of these murals and historic building features is of national consequence: that a prominent museum feels itself free to alter and remove cultural property sets a dangerous precedent. This situation challenges the fundamental precepts and ethics of all preservation and conservation organizations.

We would like to see all building renovations halted until conservation/preservation issues can be reviewed at a national level. We ask readers to contact colleagues in their respective and allied fields, and contact the members of their governing or executive boards to bring perspective and pressure to save these beautiful murals and their surroundings.

Thank you for whatever effort you are able to devote to this matter.

We cannot underestimate the urgent need for your response at this time. •

- —Theresa Andrews, Assoc. Conservator of Photographs/ Works on Paper, San Francisco Museum of Modern Art James Bernstein, Conservator of Paintings, Private Practice, San Francisco
- —Lesley D. Bone, Objects Conservator, The Fine Arts Museums of San Francisco
- —Elisabeth Cornu, Head Conservator, Objects, Fine Arts Museums of San Francisco
- —Paula De Cristofaro, Paintings Conservator, San Francisco Museum of Modern Art
- —Carl Grimm, Head Paintings Conservator, The Fine Arts Museums of San Francisco
- —Molly Lambert, Architectural Conservator, Private Practice, San Francisco
- —Dawne Steele Pullman, Advanced Fellow, Paintings Conservation, San Francisco Museum of Modern Art —Patricia O'Regan, Assoc. Paintings Conservator, The Fine Arts Museums of San Francisco

- —Tony Rockwell, Assoc. Paintings Conservator, The Fine Arts Museums of San Francisco
- —Anne Rosenthal, Conservator of Paintings and Murals, Private Practice, San Rafael, CA
- —Charlotte Seifen, Third-Year Intern, Paintings Conservation, The Fine Arts Museums of San Francisco
- —J. William Shank, Chief Conservator, San Francisco Museum of Modern Art
- —Connie Silver, Conservator of Murals and Architectural Finishes, Private Practice, New York, NY

#### To the Editor:

I hope the following information clarifies the facts regarding the Asian Art Museum's plans to renovate San Francisco's former Main Library into the museum's new home.

First, it is important to point out that unlike City Hall, the old Main Library is not a national historic landmark building. It is a contributory building to the Civic Center Landmark District, a designation based upon its Beaux Arts exterior. Furthermore, paintings are not a category of item that can be landmarked, and there is no such designation in the U.S. federal system. To claim otherwise is not only misleading but wrong.

Secondly, as confirmed by the San Francisco Planning Commission's January 1999 approval of our plans with a 6 to 1 vote, the Asian Art Museum's project is a sensitive adaptive reuse of the old Main Library. On May 27, San Francisco Superior Court Judge David Garcia ruled that the plan does comply with local historic preservation laws and state environmental statutes.

The new museum renovation will seismically strengthen and base isolate the building to protect it and our collection in the future. Moreover, the architectural plan, developed by Gae Aulenti (whom Herbert Muschamp, architecture critic of the New York Times recently referred to as "the most important female architect since the beginning of time") respects the historic fabric. Large and important areas of the original building are being preserved completely intact, including the lobby, the grand stair, the columns and inscriptions and shape of the loggia (except for the Piazzoni paintings); the great hall; and the historic ceilings of the reading rooms. Not only does it preserve the significant historic features, Aulenti's brilliant design also creates a grand public space for the Civic Center, and a wonderful new facility for the specialized museum use.

Third, the Piazzoni paintings were safely removed by highly qualified professionals. This process was executed following strict professional standards by a team of three experienced conservators, all of whom are AIC Fellows. The team was advised throughout the process by a second team of senior conservators including Perry Huston, independent conservator (past AIC president) from Ft. Worth, Texas; Albert Albano, executive director for the Intermuseum Conservation Association, Oberlin, Ohio; and Andrea Rothe, senior conservator for special projects at the J. Paul Getty Museum.

The Piazzoni paintings are now undergoing conservation in the studios of the three-person team that removed them—namely Scott Haskin's studio in Santa Barbara, California; Jim Alkons' studio in Sacramento, California; and Susan Blakely's studio in Skaneateles, New York. We have formed a committee to select a site to display the Piazzoni paintings once they are restored, consisting of two Asian Art Commissioners; two San Francisco Art Commissioners; and three at large art educators. The committee has met three times. Currently, two sites in San Francisco are under consideration as the future home of the paintings. In both, the paintings would be accessible to the public free of charge.

It was absolutely essential that the paintings be removed for their own safety before construction begins. This opinion is consistent among the conservators, structural engineers, architects and contractors who performed in-depth analysis. For example, the final report from a thorough 1990–1992 study for seismically upgrading the Main Library conducted by Rutherford & Chekene, consulting engineers, emphasized that the infill brick walls of the light courts—to which the Piazzoni paintings were attached—had to be removed. Not only did the unreinforced walls present a falling hazard in the event of another earthquake, they must be demolished and replaced with shear walls. The paintings would not survive the demolition, thus the report recommended that "the murals be dismounted and safely stored for the duration of the construction work."

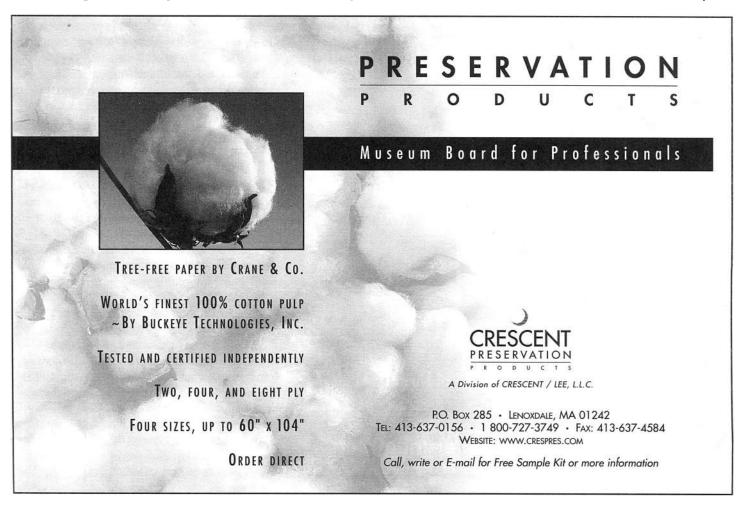
The Asian Art Museum has been through a long process to get approval for its plans, and we believe we have a plan that achieves our goals for an adaptive re-use of the old Main Library while preserving the historic character of the building. We are grateful to the members of the Planning Commission, the Board of Supervisors, and the citizens of San Francisco who have supported us throughout our endeavor to create a new museum that will showcase the splendid art and cultural heritage of Asians in San Francisco and around the world.

—Emily J. Sano, Director Asian Art Museum of San Francisco

#### To the Editor:

Recently, I have noticed a growing tension within our field concerning the role of conservation in the museum environment. These concerns crystallized when I reviewed several articles (by Carol Christiansen) and letters that discussed employment opportunities for conservators, as published in the September 1994 (Vol. 19, Number 5) and May 1996 (Vol. 21, Number 3) issues of AIC News. Current discussions of these issues on the Conservation Distlist, conversations with other Bay area conservators, and several recently published articles indicate that these issues are still of concern as the ratio of institutional conservators continues to decline nationwide.

Ms. Christensen opens her 1996 article with reference to the beginning of the Regional Center growth period in the 1970s by



stating that John Spencer hoped that these laboratories would "provide services for institutions that could not afford an in house conservation facility." Yet, the real issue is not the business success of these Regional Centers, but rather how well they care for the collections in local and regional museums and historical societies. If Janie Chester Young's study in Technology and Conservation, Summer/ Fall 1992, is any indication, things have not improved much since the 1984-85 National Institute for Conservation study, which evaluated museum collections nationwide for collections care and conservation practice. Caroline Keck (Museum News, May/June 1980) spoke of the state of neglect of museum collections and argued that the "poorly disguised distaste for conservation as a professional practice" arose from the desire by museum directors and trustees to avoid the expense of proper collections care. However, all indications suggest that the employment situation for conservators has grown grimmer, an indication that collections care, research, and concern are on the decline.

Conservation practice within an institutional setting has changed. Many museums today have substituted volunteer staff or contract conservators for many positions, which 30 years ago were full-time paid staff. In the early 1980s it was difficult to predict that within a decade the possibility of full-time permanent employment for conservators in museums would evaporate. In addition, I have noticed that an increase in conservators moving into museum management positions has not resulted in increases in conservation staffing in those institutions.

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This employment situation is mirrored in England, where Douglas Fraser notes that at a time when conservators know more about all aspects of collections care and conservation interventions than ever before, their skills are being used to extend high turnover and extensive display (*Museum Journal*, 1997). In addition, Fraser reports that conservators are taking the brunt of staff cuts in England. For example, at the Glasgow Museum, 11 of 14 conservators were fired. If museum directors see that they can pressure conservation department heads to reduce paid staff and either offset their museum funding or turn a profit, the status of conservation will continue to suffer.

Institutional conservation laboratories are turning into businesses with volunteers (some pre-program students), a number of post-program interns or graduates with limited experience, adjunct staff such as Conservation Technicians and/or one or two full-time conservators. Some of these laboratories are managed by senior conservators who are driven to produce profits by an increasing reliance on customers for conservation services. If conservation practice can be divided into innumerable adjunct parts (partly by volunteer use), then what is the value of the graduate programs? If the museum and institutional conservation labs are only fit to produce profit, then what difference is there between a non-profit lab and a conservator in private practice?

Many conservators see similarities between the field of conservation and the field of medicine and contrast the institutional labs in museums to research labs or clinics in hospitals. If so, institutional labs could follow the example of medical labs, which have sought private endowments to support research and

insulate them from the pressures of economic vagaries. The conflict between control of collections and the ethical responsibility of the conservator to protect collections from travel, exposure, and installation problems can only be rectified by a re-analysis of the role of the museum. We have moved from the museum as a repository of historical artifacts and artistic treasures for study and contemplation to a profit-driven organization. We need a national effort to reverse this trend and to reserve museum operations for the preservation of cultural property and education.

In order to achieve this goal, the role of conservation within museums must change. First, all major museums must have conservation laboratories, and conservators should work with AAM to insure that this becomes the national standard. Museum directors and trustees should be educated and encouraged in the goals and accomplishments institutional laboratories must achieve to maintain their standing. Institutional conservation laboratories must be held to some standard for contributions made to the public, to publishing, research and excellence, and as centers of communication, education and service to conservators in private practice. Perhaps AIC or

an organization such as Heritage Preservation could be concerned with the accreditation of institutional laboratories. •

-Niccolo Caldararo, Director and Chief Conservator, Conservation Art Service

#### To the Editor:

The May issue of AIC News includes the second part of a very useful and interesting report by Dr. Joyce Hill Stoner titled "Documenting Ourselves: The History of 20th Century Conservation." The importance to our profession of the FAIC Oral History Project that Joyce has nurtured and protected from the start is enormous. This collection of (sometimes fallible!) recorded memories is a rich store of raw material for anyone who wants to research the history of our profession and its practitioners. Joyce and others are already doing that.

I write this letter first to commend Joyce Stoner for her dedicated work with the FAIC Oral History Project. In addition, I would like to make a clarification and contribute an update. Joyce's article contains this reference to me: "Jean is . . . writing her own book on the history of New York conservation." But my goal has never wavered from what was announced in the Worth Noting section of the May 1994 issue of AIC News: my aim is "to write a history of art conservation in the United States, beginning with the earliest available evidence of practices in this country."

Perhaps this is an appropriate time to give my colleagues a progress report. Since 1994, I have spent many hours talking with senior colleagues, archivists, and others. I have accumulated large piles of books, notes, and photocopies plus a few photographs. And I have taken writing and journalism courses to learn how to present information in a way that is readable and fair.

I have tested my communication skills by publishing articles

about portions of my findings, at the same time encouraging people to come forward with new material. The cover article, "Art Doctors," of the spring 1997 issue of the Vassar Quarterly distills what I learned by asking questions of colleagues who happen to have graduated from Vassar. In October 1997, I presented a slide talk to the New York Regional Association for Conservation about the Brooklyn Museum's Conservation Lab. Some of this information appeared in the February 1998 newsletter of the Museum Archives Section of the Society of American Archivists as "A Researcher's Experience: What the Archives of the Brooklyn Museum of Art Reveals about the Growth of Art Conservation." Occasionally, I try a bit of journalism. An op-ed article published April 22 this year by the Lakeville Journal in northwest Connecticut points out an American Civil War precedent for UNESCO's 1954 Hague Convention, while urging U.S. ratification of this cultural-protection treaty. Other articles are on the way.

The conservation history project that I intend to complete is huge, and I am not yet writing chapters. But soon, in my home amid reference volumes and file cabinets and cardboard boxes overflowing with papers, the book will begin to take shape. Then I'll choose (or be chosen by) a publisher. One waits now for a sample chapter and an outline.

Many colleagues have contributed information for which I am very grateful. Still, I need more. Thus, it is important to restate in these pages that I am looking for evidence of past art conservation practices and attitudes from ALL parts of the United States. I hope that everyone keeps this in mind when cleaning out old files! •

-Jean D. Portell,

, Brooklyn, NY 11201

## **AIC 28th Annual Meeting Call for Papers**

The General Session of AIC's 28th Annual Meeting in Philadelphia, set for June 9 and 10, 2000, will focus on preservation issues relating to electronic media. The conference will also explore the impact of new technology on the way conservators perform fundamental tasks. The General Session in Philadelphia will devote a full day of talks to this theme.

In addition to the full day of talks relating to the electronic media theme, a half day of presentations during the General Session will be reserved for broader topics. These talks should be of general interest, designed to engage AIC's diverse and specialized membership.

Abstracts should summarize either of the two topics in a way that permits 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 the content and significance of results; and 4) the paper's contribution toward forming an overall balance to the session's theme. Papers judged more suitable for specialty group sessions will be passed to the appropriate group. Assistance in the development of poster presentations, workshops, and vendor displays are also encouraged. Abstracts should be double-

spaced and a maximum of two pages.

If at all possible, abstracts should be submitted in an electronic format, such as in the body of an e-mail message.

The deadline for submitting abstracts is Monday, August 2, 1999. Send them to InfoAIC@aol.com; 1717 K St., NW, Ste. 200, Washington, DC 20006; Fax: (202) 452-9328. If you have any questions, please contact Paul Messier, program chair, at com; (

#### continued from p. 1

and in the substantive work of our committees, task forces, and specialty and sub groups. While AIC has always been a resource for conservators, providing educational programs, publications, and services for our members, more and more we are called upon to increase the number and range of those primary functions, and to serve as an effective advocate for conservation issues in the world beyond our small profession.

This fall we have been invited to be one of five participants in an international round table discussion on the future of conservation at the ICOM-CC meeting in Lyon, France. Last fall AIC was an invited participant in the National Archeological Collections Management Conference, a gathering of leading experts in the fields of archaeological collections manageconservation. and archives ment. management to address issues ranging from the deterioration of collections and the storage and housing of collections, to the development of standards, protocols, and management policies in support of a comprehensive national plan to safeguard our cultural heritage. We are an active member of the Federal Emergency Management Agency's National Task Force for Emergency Response, and are responsible for developing a training curriculum and manual for national training efforts. Once again, AIC was a national cosponsor of Arts Advocacy Day, a day when arts organizations from across the country send representatives to Washington to meet with members of Congress and their staffs, highlighting the significance of the arts and our cultural heritage, and the vitally important role that the federal cultural agencies play in helping to preserve and sustain this legacy. In cooperation with the National Endowment for the Humanities Millennium project "My History is America's History,"AIC was invited to participate in developing a preservation tips booklet that will be distributed to hundreds of thousands-if not millions-of people in the coming year.

While this is all well and good, we need to continue to make the case for the importance of preserving objects and collections, sites and structures, and actively seek out and engage those people who are in a position to effect positive change. We

need to make our concerns known and actively participate in the activities of other organizations and agencies. However, just as important are the daily contacts made by all of us with curators and clients, site managers, and collectors, fostering an understanding of what we do and why we do it. We must clearly articulate the costs of conservation and the benefits to institutions, governments, and society as a whole in order to increase funding to provide jobs and improve job security for our members.

Many individuals and organizations outside of conservation look to AIC as the organization that represents and serves conservation professionals.

The Board meets in the fall each year with our Advisory Council, a group of representatives from allied organizations such as Heritage Preservation, AAM, the Society for American Archivists, ICOM-CC, the Society for the Preservation of Natural History Collections, the Getty Conservation Institute, the National Center for Preservation Technology and Training, the Council on Libraries and Information, the Association for Library Collections and Technical Services, the Commission on Preservation and Access. the American Association for State and Local History, APOYO, College Art Association, and the Society for American Archaeology. This diverse group has provided a critical forum for the Board to consult with regarding collaborative projects and new initiatives we are considering. Last fall's meeting was devoted to a discussion about the financial stability of AIC, and we explored ways in which we can generate a revenue stream independent of member dues to allow for an expansion of the programs we want to support.

I want to give credit and my sincere thanks to the many individuals who have contributed their time and energy to making this organization thrive and prosper: our committee and task force members, the editors of our publications, and the specialty group and subgroup officers. AIC is the sum total of many volunteer efforts, and it is the contributions of your friends and colleagues that make everything AIC is and does possible. I also want to encourage you to seek out these individuals who represent your interests and get to know them, find out more about what they are doing, and consider becoming more involved in your professional organization. If you want to have a voice in how this organization is run and in what we do, you have to make your ideas and concerns known.

Our 10 specialty and sub groups constitute the vital core of our organization, representing those very things that make conservation unique. They are an incredibly rich and strong part of AIC, and are responsible for programs and workshops at the annual meetings, publishing postprints of their sessions, producing catalogs and the proceedings of special symposia, writing articles for AIC News, and are becoming an ever more active presence on the AIC website. Our newest specialty group, Electronic Media, will be the primary source for our year 2000 annual meeting program in Philadelphia. The chairs of the specialty and sub groups, the chairs of our committees and Task Forces, the editors of the Journal and AIC News, plus AIC office staff constitute our Internal Advisory Group, a group that meets twice a year with the Board to discuss current issues, and chart the direction of important initiatives. This interaction among the Board and the leading members of our organization is an enormous benefit, and IAG's observations play a major role in shaping larger Board decisions.

The Health and Safety Committee published the inaugural issue of Health and Safety Guides, a series focusing on technical resources for the conservator that appeared as a supplement in AIC News last summer. This new forum for this important committee's work will

enable the timely dissemination of information to which all conservators need to have access. This information will also appear on our website, potentially reaching a much broader audience than our membership alone. The committee has sponsored several workshops on respirator use and fit testing, and also sponsors our annual health and safety luncheon lecture.

AIC was a founding member of the Federal Emergency Management Agency's National Task Force on Emergency Response, a group that includes federal agencies, national service organizations such as Heritage Preservation, regional conservation centers and organizations, and private institutions. Our Disaster Mitigation, Response, and Recovery Task Force has served as the convener for the National Task Force's working group on Training for Cultural Institutions. Recently the AIC Task Force had the opportunity to field test their pilot training curriculum and manual on emergency response in cultural institutions in a session held in March at Ft. Bragg, North Carolina. Following the success of this pilot project, we are preparing a major grant application for support of a trainthe-trainers workshop, an initiative that will provide the opportunity for selected participants to learn the skills associated with teaching this information to others, and to utilize these new skills in a second round supervised training of sessions/workshops in which they will be the instructors. This is another example of successful AIC outreach and collaboration with colleagues in allied organizations, which further strengthens our efforts to become more firmly integrated into broader preservation and collections care issues.

As the national organization for conservation professionals, it remains a primary responsibility for us to establish meaningful and unambiguous standards for practicing conservators, and disseminate those standards to allied professionals and the general public. References to our Code of Ethics come up frequently in job descriptions and bid and contracting documents, and they are filtering out into the consumer world as well. We must continually strive to foster an understanding of what these documents mean and how they should be applied. One aspect of this exercise in self definition and expressing our willingness to be judged by these standards is the assumption that the world beyond conservation will begin to understand the purpose and value of such a commitment, and 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. We must be prepared to stand behind these documents when allegations of unethical conduct are made. Fortunately we have a mechanism for reviewing allegations and appealing decisions—a system that works. Perhaps unfortunately we have kept our Ethics and Standards Committee busy over the past year reviewing five separate allegations of unethical conduct, four of them coming from private clients. This committee has been extremely thoughtful and diligent in their work, and all of us owe them a debt of gratitude for taking on this difficult and important task. The Commentaries Task Force has been active in preparing new Commentaries to the Code of Ethics and Guidelines for Practice, and have recently published drafts in AIC News on Conduct, Communication, Consent, Confidentiality, Consultation, Adverse Commentary, Misconduct, Conflict of Interest, and Related Professional Activity. There is still time for members to comment on these important drafts, and I encourage everyone to do so. The Task Force is within striking distance of completing its mammoth charge, and I think everyone can recognize the care and precision with which these relevant and extremely helpful documents have been crafted. The Task Force, the Ethics and Standards Committee, and the AIC Board are looking to identify effective ways to disseminate the Code, the Guidelines, and the Commentaries to the general public to extend the reach and utility of these important documents.

The Certification Task Force is well along in completing its charge of evaluating the feasibility of establishing a certification program in the United States. This is a multi-year process of reviewing what AIC has done in the past, looking at the certification experiences of conservators in other countries, and thoroughly investigating the pros and cons of certification as a means of raising professional

standards. In an effort to promote an informed and in-depth discussion about certification among our members, the Task Force has published several articles summarizing their research in AIC News, and Task Force Chair Terry Weisser has led discussions at the last two winter meetings of the Internal Advisory Group and chaired a well-attended issues session in St. Louis. Many unanswered questions need to be studied before moving forward with the development and implementation of a certification plan. It remains to be seen whether conservators are prepared to accept the benefits and the responsibilities 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.

The Collections Care Task Force has been working toward developing a curriculum and guidelines for the training of conservation technicians, and the final draft is out for review. Members of the task force began by reviewing how technicians are trained and looking at what they are responsible for in various work environments. However, given the diversity of those environments and the variety of functions technicians are called upon to perform, it was apparent that one description would not fit all situations. The task force members identified a comprehensive list of 20 tasks or responsibilities and a corresponding description of skills that are necessary to accomplish any given task. They then artfully and convincingly devised a three-tiered system of responsibilities, (Level I, the beginner or basic level, Level II Intermediate, and Level III, Advanced) with the third level defining some of the skills and responsibilities of an entry level conservator.

The work of the Collections Care Task Force contributes to and compliments that of the Education and Training Committee, which has been charged with undertaking a comprehensive survey of education and training opportunities for conservators in North America, including formal academic programs, informal offerings such

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as workshops and short courses, apprenticeship programs, and distance learning courses. Still in development, once the survey has been completed, the results will be evaluated by comparing and contrasting the various opportunities, examining individual strengths and weaknesses, and attempting to define educational equivalencies among the available offerings. The purpose of this survey was initially to identify core and continuing educational programs that AIC might wish to provide, and it still will accomplish that goal. However, the work of this committee and that of the Collections Care Task Force are feeding into the fundamental background work of the Certification Task Force in its effort to understand and define what a conservator needs to know in order to practice conservation in an ethical and competent

Another primary responsibility for AIC, and one that is inextricably linked with increasing the level of professionalism in the field lies in facilitating the exchange of information through our publishing efforts, and in providing educational opportunities for our members. Our annual meeting has always been the primary focus of our programming activities, and the last few years have seen a steady rise in the number of ancillary workshop offerings, issues sessions, and discussion groups. We set an all-time attendance record of 1,150 people at our annual meeting last year in Washington. The annual meeting program committees have done a remarkable job in crafting interesting and diverse sessions, and in looking for new ways to meet member expectations. We are also considering the concept of establishing workshops and short courses separate from the annual meeting, identifying needed subject areas and instructors, and working with regional conservation organizations to keep course sizes down and travel costs low.

This has been a tremendous year for AIC publications, seeing expanded coverage and a new design that enhances clarity and presentation in AIC News, and the publication of acclaimed special issues of the Journal on "Compensation for Loss," "Artist's Intent," and the recently published "Albert Bierstadt and American

Art." The Journal has seen the number of submissions nearly double over the past year, and we all can appreciate the increasingly frequent use of color for illustrations. All of this is due not only to the many authors and our editor-in-chief Chandra Reedy and her editorial board at the Journal, and Lisa Goldberg, editor of the AIC News, but to the talents, patience, and stamina of our new production editor Jennifer Goff.

While issues related to professional development and standards are critically important, our efforts at promoting an awareness of the importance of preserving cultural material are equally important.

The AIC website has begun to come into its own this year, with new features and updates being added almost weekly. In addition to things for the general public, such as information about the organization and the field of conservation, disaster recovery information, guidelines for selecting a conservator, and all of our brochures, we have current conference and workshop listings, grant information, health and safety resources, all of our Journal abstracts with French and Spanish translations, and much more. We also have a new web address (http://aic.stanford.edu), and will be state-by-state guidelines for artist's rights legislation this year. We have a grant request pending that will allow us to construct a completely searchable version of the Journal-all 22 years worth-and one to which all future issues will automatically be added. Our website promises to be a tremendous resource for our members as it grows, and we would like to hear from you about what you would like to see made available.

The Publications Committee was established to provide oversight and a measure of coherence to our diverse array of publications. Committee members have been instrumental in drawing the Board's attention to overlooked and under served facets of our publishing ventures and have worked toward unifying the look and quality of our publications. Their hard work over the past few years will become evident in the near future.

The Samuel H. Kress Conservation Publication Fellowships were established in 1995 to encourage conservation profespublishable sionals to prepare manuscripts in order to increase the written body of knowledge in our field. We have awarded 13 fellowships to date, and after a bit of a full we have received eight manuscripts and are almost back on schedule. Several of the authors already have committed publishers, and we will assist the others in identifying potential publishers whenever possible. The Kress has been extremely generous to the field of conservation in general and AIC in particular over many years, and we all owe them a debt of gratitude for their support.

While issues related to professional development and standards are critically important, our efforts at promoting an awareness of the importance of preserving cultural material are equally important. It is an immense job, and one that will never be completed, however we feel we can make positive contributions in this regard by working cooperatively with other organizations and in continuing with our own successful existing programs.

As announced earlier this year, AIC and Heritage Preservation have established a joint award for Outstanding Commitment to the Preservation and Care of Collections. The inaugural recipient of this award will be Colonial Williamsburg, a model among institutions of all sizes for placing conservation among its top institutional priorities. Colonial Williamsburg was recognized for integrating high standards of conservation policy and practice into daily practice, for its thoughtful inclusion of conservation professionals in key decision making positions, and for its

outstanding public programs to increase conservation awareness.

In our ongoing efforts to engage allied professionals and increase awareness of the central role conservation plays in collecting institutions, we have sponsored presentations on conservation issues at the meetings of several organizations over the past year, including the Society for American Archivists, the American Association of Museums, College Art Association, the American Association for State and Local History, the Mid-Atlantic Archaeological Conference, the New England Museum Association, and the Association for Preservation Technology-AIC symposium on Light and Lighting in Historic Buildings and House Collections. We are always looking for new ways to interact with these and other organizations, so if you have ideas for sessions, other organizations that should be targeted, or other cost effective ways to interact with these colleagues, please let us know.

There have been several changes to the Guide for Conservation Services, formerly known as the Conservation Services Referral System, not the least of which is a name change. Our new Guide for Conservation Services more accurately reflects the scope and intention of this program, and it now resides under the AIC umbrella, rather than FAIC changes initiated on the advice of our attorney in response to recent legal rulings and changes in tax law. The Board has also decided-and the Internal Advisory Group has unanimously concurred—to restrict the privilege of being listed in the Guide to Professional Associates and Fellows as of January 1, 2000, and to give more details about a person's education, training, and experience when a list of conservators' names goes out. By taking advantage of our peer reviewed categories of membership, we feel that these changes will result in increased confidence in our ability to provide accurate information to the public. These minimum requirements, based on existing AIC precedents, will enable us to provide a better public service, and will help protect and further the reputation of our profession. We have mailed a letter to all Associate members who are currently listed in the Guide to alert them to this change and encourage all those who are eligible to apply for Professional Associate status during the

summer or fall membership review cycles. We processed more than 4,100 requests for information from the public last year alone, and the monthly average keeps increasing. We are also exploring the possibility of establishing a web presence with the Guide in order to have greater visibility and expand our ability to disseminate information about conservation to the general public.

In response to our interest as an organization to become more involved with those individuals and organizations, issues and decisions that affect our field in many ways, and to influence positive change where we can, the Board has established an Advocacy Committee that will be responsible for monitoring cultural policy issues at the state and federal levels, providing accurate and timely information about our profession and the needs of museums and other collecting institutions to our members and those individuals making the decisions. We would also like for this committee to serve as a resource for our members who may be coming to Washington and would be interested in visiting their representatives, and will be looking to actively encourage individuals who have representatives on influential committees to contact those representatives when a constituent call or letter on specific issues would be advantageous. Our recently introduced AIC-Announce email is intended to be used sparingly and in support of efforts like this.

Another example of AIC outreach, a bit different than the previous examples and probably a bit more exciting, is AIC's involvement with the Antiques Road Show. Discussions with the producers are underway. We will have the opportunity to be on the show this summer, discussing basic conservation concepts, describing the purpose of AIC as an organization and something about our Code of Ethics, etc, and have a conservator look at and talk about objects. If they think everything goes well, conservation could become a regular feature of the show. Stay tuned!

These are all part of building a constituency for conservation, working together with allied organizations in raising the public profile of conservation, and helping to establish the importance of preserving our cultural heritage in the minds of the general public.

FAIC continues to be active on our

behalf in applying for grant funds to support educational and professional development opportunities for AIC members, providing tools for our members to use in public outreach, funding travel to our annual meeting for students through the Stout and Horton Endowment Funds, and seeking support for special projects. The Board has recently completed a revised strategic plan for the foundation, and will be moving forward with expanding the Development Committee to include outside members who can apply financial, marketing, and fundraising expertise to our sincere desire to have the foundation to be able to support a much wider range of programs and activities than we are now able to provide.

Our series of informational brochures targeting the general public continues to be wildly popular, with thousands going out the door each year. These are so successful that we probably can no longer afford to keep giving them away, so we are currently looking for grant funding to help underwrite this project. We are also looking at new ways to market these brochures independent of the Guide to Conservation Services. While all of the brochures are not currently in print, they do appear on our website.

This year, through the Stout and Horton endowments, FAIC was able to fund travel expenses for 11 conservation students to attend the annual meeting, and we received scholarship support from the National Center for Preservation Technology and Training for bringing 20 additional students to the annual meeting, and the Getty Grant Program provided a grant to bring more than 20 Latin American and Caribbean colleagues to St. Louis, continuing our interest in encouraging young conservators, promoting cultural diversity within our field, and facilitating the exchange of information with conservators in other parts of the world.

The foundation is also seeking funds to further develop a model curriculum for middle school students, aimed at promoting an awareness of conservation and preservation issues.

The FAIC Oral History Project, highlighted in a recent pair of articles in AIC News, was established in 1975, and now

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maintains more than 100 transcripts at the Winterthur Library of interviews and conversations with seminal figures in the development of our profession.

Despite our ability to accomplish these and many other activities, we want and need to do more. The foundation still does not generate enough income from our endowment to cover general operating expenses, hence the importance of our Annual Giving Campaign, and our interest in the Development Committee.

In closing I would simply like to say how honored I am to have been elected to and entrusted with this position over the past two years. I have been on the AIC Board for 49 dog years now-seven of the last eight years—and I have been privileged to get to know many talented, generous, and dedicated individuals who define what AIC is and what it will become in the future. I have seen this organization expand and improve in literally dozens of ways, and have learned a great deal along every step of this path. Our organization is the beneficiary of a wonderful executive director whom I would like to thank once more for putting up with me over the past couple of years, and an office staff who is incredibly resourceful, capable, and dedicated to serving our members. I thank you for these opportunities and for your support, and want to encourage each of you to look for ways to become more involved in this organization. These opportunities do not always come at the most convenient time in one's personal or professional life, but you have to be willing to stretch every now and then to take advantage of them. They may not come around a second time. It is something you will never regret.

—Jay Krueger, Outgoing AIC President, National Gallery of Art, 6th & Constitution Ave., N.W., Washington, DC 20565; (202) 842-6437, Fax: (202) 842-6886; jkrueger@nga.gov

#### Materials and Research

#### User-Friendly Computer Software Simplifies the Design of Protective Cushioning for Fragile Objects

Note: The following article is reprinted with permission from the November 1998 edition of the CCI Newsletter.

The Canadian Conservation Institute (CCI) has developed a Windows-based software package that simplifies the design of cushioning systems for protecting fragile items from shock and vibration during shipment. The program is easy to use with context-sensitive text and graphic information screens to continuously inform the user through the design process.

Along with the new appearance of the PadCAD screen, context-sensitive graphics and text screens continuously inform a user throughout the design process. Additional information on any item on the PadCAD screen is readily available by pointing to it and clicking the right mouse button.

Seven standard cushion designs can be specified. Included among these are corner pads, end caps, and designs for paintings. For any of these options, designing a cushion system for all six sides of the object requires only a single pad coverage parameter. Two additional design options allow packers complete flexibility to define their own pad design. After choosing a cushion design, an initial estimate of pad coverage can be obtained for the selected pad design and object dimensions.

Cushion design solutions are displayed as a list of suitable material types and the minimum thickness requirements for each material. After choosing a selection from this list, a detailed package design summary will be displayed. This summary includes the predicted cushion performance for all sides of the object; it also specifies the total cushioning material requirements and provides a cut list for fabricating the individual pad components. Other aspects of the final package design displayed in the summary include total package weight, internal

container dimensions, probable handling methods, and probable impact surfaces of the outer container.

The internal workings of the latest PadCAD release have also changed considerably. The program now automatically estimates total package weight and shipping hazards, although fixed drop height values can still be specified. The incorporation of cushioning curve data in equation form provides more flexibility in specifying the performance requirements of a package. Shock isolation levels can now be precisely specified.

For more information or to purchase PadCAD, please contact: Publications Sales, Canadian Conservation Institute, 1030 Innes Road, Ottawa ON K1A 0M5 Canada; (613) 998-3721 ext. 250; Fax: (613) 998-4721; cci-icc\_publications@pch.gc.ca•

—Paul Marcon, Conservation Scientist, Preventive Conservation Services

#### CONSERVATION CENTER

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#### Lawrence J. Majewski

In honor of Lawrence J. Majewski's 80th birthday, approximately 100 students, colleagues, and friends gathered at the James B. Duke House of the Institute of Fine Arts, New York University (IFA), to participate in a symposium. Papers presented during the day were meant to illustrate the different paths that Larry's students have taken in their professional lives, and were offered as a tribute to his years as a teacher, advisor, and archaeological conservator. Joyce Hill Stoner's history of conservation training and education reviewed the history of conservation training in the United States with specific reference to Larry's important role in the development of the conservation training program at the IFA. Kent Severson spoke glowingly about Larry's years as archaeological conservator for the Harvard University Excavations at Sardis, Turkey, and included descriptions of many important in situ projects. Claire Gerhard spoke about being an American Conservator in Mozambique. Ellen Pearlstein presented her work on the in situ reattachment of a large fragment to an outdoor Egyptian monument. Patricia Griffin described her current research on the use of surface coatings and varnishes in ancient Egypt. Norman Muller recounted the sequential assembly of Trecento altarpieces. These and other papers were published in a special volume, The Materials, Technology and Art of Conservation. Studies in Honor of Lawrence J. Majewski on the Occasion of his 80th Birthday, February 10, 1999.

Larry Majewski served as chair of the Conservation Center, IFA, from 1966 through 1986. He was a member of the team that worked to incorporate the American Institute for Conservation of Historic and Artistic Works and, in 1971, as president of the AIC, was signatory to its by-laws. In 1987, in recognition of his contributions to the field of conservation and his work on behalf of the AIC, he was named as Honorary Fellow of AIC.

—Rebecca Anne Rushfield C, Flushing, NY 11367;



Lawrence J. Majewski, Hagop Kevorkian Professor Emeritus of Conservation at the Conservation Center, Institute of Fine Arts, New York University, surrounded by his students, colleagues, and friends at a symposium in commemoration of his 80th birth-day held on March 15, 1999, at the James B. Duke House, Institute of Fine Arts. Photo credit: Dwight Primiano Photography, (212) 724-6405

Robert G. Lodge of McKay Lodge Fine Arts Conservation Laboratory, Inc. (Oberlin, Ohio) recently received the U.S. General Services Administration Design Award for restoring Alexander Calder's Flamingo. Flamingo was installed at the Chicago Federal Center in 1974.

Nancy Love has opened a private practice specializing in the conservation of textiles and ethnographic objects. Nancy received her Masters of Art Conservation from Queen's University in 1995. Her new business address is k., Philadelphia, PA 19130;

Carol and Craig Crawford are relocating to Columbia, South Carolina, where Carol has accepted a conservator position with the South Carolina Department of Archives and History working for Theresa Montgomery. She is leaving the lab at the

Library of Congress after seven years of service. Craig will be opening his own painting conservation studio after being in the Washington area for 10 years. Carol can be reached at the Archives through e-mail at

Frank S. Welsh has published an article in *The Microscope*, Vol. 47, (1999) titled, "Frank Lloyd Wright's Use of Wax at Wingspread for Clear Finishes and Paints." Copies of Welsh's 22-page article, which also contains 17 color illustrations, are available from Welsh Color and Conservation, Inc., P.O. Box 767, Bryn Mawr, PA 19010; (610) 525-3564; Fax: (610) 525-1333; fswelsh@bellatlantic.net or www.welshcolor.com

**Deborah Bede** has left the Minnesota Historical Society and will be setting up a private practice in Bradford, New Hampshire. •

#### **Grants and Awards**

#### **Getty Grant Program**

The Getty Center offers grants to nonprofit organizations with ongoing exhibition programs for surveys and treatment. For more information, contact the Getty Grant Program, (310) 440-7320; www.gett.edu/grant/gcons.html

## Conservation Assessment Program

Heritage Preservation provides grants for a two-day site visit to assess a museum's collections and environmental conditions. Funding is provided through the Institute of Museum and Library Services (IMLS). The deadline is December 3, 1999. However, awards are given on a first-come, first-serve basis. Contact Heritage Preservation at (202) 634-1422 for more information.

#### Historical Resource Development

The Iowa State Historical Society is offering historical resource development grants, which provide matching funds for projects that preserve, conserve, interpret, or enhance Iowa historical resources. For more information, contact (515) 242-6194; lwicket@max.state.ia.us; www. uiowa.edu/~shsi/cpb/grants.htm

## Preservation Technology and Training

The National Center for Preservation Technology and Training (NCPTT) is offering preservation technology and training grants. For more information, contact NCPTT at (318) 357-6464; ncptt@ncptt.nps.gov; www.ncptt.nps.gov

#### **NEH Announces New Grant**

The National Endowment for the Humanities (NEH) has developed a new grant category. Consultation Grants are awards of up to \$10,000 to allow institutions in the early stages of program planning to consult with scholar and museum or media professionals, who can help to

shape the format and interpretive approaches of a project. The deadline for application is September 13, 1999. For more information or to obtain an application form, call the NEH Division of Public Programs at (202) 606-8267, or e-mail publicpgms@neh.gov

#### State Historical Records Preservation and Access

The National Historic Publications and Records Commission (NHPRC) is providing State Historical records preservation and access grants. The deadline is October 1, 1999. For more information, contact NHPRC at (202) 501-5610; nhprc@arch1.nara.gov; www.nara.gov/nara/nhprc

#### **Technical Assistance**

The South Dakota Arts Council provides matching funds for specialists to advise South Dakota nonprofit arts organizations on technical matters, projects, etc. Maximum award is \$500. For more information, contact (605) 773-3131, (800) 423-6665 (in South Dakota); sdac@stlib.state.sd.us; www.sdarts.org

#### Minnesota Grants

The Minnesota Historical Society is offering state grants in aid and state capital projects. Contact (651) 296-5478; mandy.skyplal@mnhs.org; www.mnhs.org•

#### **Members Sought!**

The Program Committee for the 2001 AIC Annual Meeting, which will be held in Dallas, is seeking members. Committee business is conducted by phone, e-mail, and regular mail, so geographic location is not a barrier to service. The Program Committee will plan the one-anda-half-day General Session, provide suggestions for workshops to the AIC Director, Professional Education, and choose a keynote speaker. In 2001, the General Session will have no specific theme, but rather will focus on updating the membership on research, projects, and technological innovations in the various specialties. AIC members interested in joining the Program Committee should contact Rebecca Anne Rushfield, chair Flushing N.Y. 11367; (717) 575

(phone and fax);

wittert@iune.com

#### **Recent Publications**

Modern Art: Who Cares? presents the postprints of the international symposium of the same name held in Amsterdam in September 1997. Topics include restoration ethics for modern art, the conservation installations and installation art, kinetic art, and vandalism. It also contains the results of the Dutch project "Conservation of Modern Art" in which a wide range of specialists collectively developed a systematic approach to the unique preservation problems presented by modern art (e.g., works of art composed of unstable materials such as polyurethane foam, PVC, and videotapes). 1999. Hardcover. 400 pages. \$64. Published by the Foundation for the Conservation of Modern Art and the Netherlands Institute for Cultural Communication and Heritage. Information, P.O. Box 76709, NL 1070 KA Amsterdam, the Netherlands; Fax: +31 20 305 45 00

Paint and Purpose: A Study Of Technique in British Art, edited by Stephen Hackney, Rica Jones, and Joyce Townsend, describes the technical analyses undertaken by conservators and scientists on paintings in the Tate Gallery collections. These reports are presented in non-technical language and deal with 20 paintings on canvas (including works by Hogarth, Gainsborough, Blake, Reynolds, Turner, Sickert, and Spencer); eight panel paintings (including Reynolds, Whistler, Nicholson, and Bacon); and two paintings on paper (Constable and Thomas Jones).

The book includes an introductory section that discusses the methods of examination and analysis used, a glossary, and an index. It is lavishly illustrated with 188 color and black and white photographs. 1999. £19.99 plus postage. Published by Tate Gallery Publications. Available from Archetype Publications, 6 Fitzroy Square, London WIP 6DX, +44 171 380 0800; Fax: +44 171 380 0500; orders@archetype.co.uk

Risk Assessment for Object Conservation, by Jonathan Ashley-Smith, is meant to provide information to make the conservator better able to "influence those decisions where you have input, and may make you feel more comfortable with those where you do not." Chapters include topics on tricky decisions, the model museum, definitions of damage, calculated risk, traveling shows, and ethics and intervention. It is illustrated with 16 half tones and approximately 100 line drawings and graphs. 1999. Hardcover. 358 pages. £29.99 plus postage. Published by Butterworth Heineman. Available from Archetype Publications, 6 Fitzroy Sq., London W1P 6DX, +44 171 380 0800; Fax: +44 171 380 0500 ; orders@archetype.co.uk

A History of Architectural Conservation, by Jukka Jokilehto, is based on archival research of original documents and the study of key restoration examples in countries that have influenced the international conservation movement. Dealing with conservation trends in Europe, the United States, India, Iran, and Japan, the book includes chapters on the rediscovery

of antiquities, the Age of Enlightenment, classical monuments, the Romanticism. conservation versus restoration, theories and concepts, and international influences, and collaboration. The book is illustrated with approximately 200 half tones and 27 color plates.1999. Hardcover. 354 pages. £55 plus postage. Published by Butterworth Heineman. Available from Archetype Publications, 6 Fitzroy Sq., London W1P 6DX, +44 171 380 0800; Fax: +44 171 380 0500; orders@archetype.co.uk

Metal 98, edited by William Mourey and Luc Robbiola, presents the proceedings of the International Conference on Metals Conservation held in Draguignan-Figaniérs, France, in May 1998. Each of the following sections contains numerous papers presenting both theoretical and practical topics: metals and cultural heritage; ethics, management and presentation; the characterization and properties of metals; deterioration; conservation and restoration interventions; and metals protection. The book is illustrated with approximately 200 half tones and numerous line drawings and graphs. 1998 (released 1999). 346 pages. £50 plus postage. Published by James and James. Available from Archetype Publications, 6 Fitzroy Sq., London W1P 6DX, +44 171 380 0800; Fax: 44 171 380 0500; orders@archetype.co.uk •

> —Catherine Sease, Head, Division of Conservation, The Field Museum, Chicago, Illinois

## We're Moving!

AIC headquarters is changing suites this month. The new suite number will be 200. The street address is the same:

1717 K St., NW Suite 200

Washington, DC 20006



E-mail: InfoAIC@aol.com

Phone: (202) 452-9545

Fax: (202) 452-9328

#### **Worth Noting**

## Mold Disease Contracted Soil Excavation

According to ACTS FACTS (Vol. 13, No. 03), two healthy adults contracted a fungal pneumonia called blastomycosis while working on a prairie dog relocation project in Colorado. Blastomycosis is caused by the inhalation of spores from B. Dermatidis, a fungus found in soil and rotting wood. The workers engaged in vigorous excavation, with high potential for dust inhalation, over a two-day period of 6 to 7 work hours each day. Both workers were hospitalized, and both underwent a six-month course of oral antifungal agents. Their employer is now instituting respiratory protection, protective clothing and training for workers who disturb the soil. Although reported illness of this sort is rare, conservators who are exposed to soil dusts should take heed.

#### **Technical Leaflets Available**

The American Association for State and Local History (AASLH) has produced several technical leaflets on topics ranging from "Historic Landscapes and Gardens: Procedures for Restoration (1997)" to "A Holistic Approach to Museum Pest Management (1990)." Each leaflet is \$5. If you purchase more than 11 leaflets, the price reduces to \$4 each. For more information or a list of the available leaflets, contact AASLH at 1717 Church St., Nashville, TN 37203-2991; (615) 320-3203; Fax: (615) 327-9013; history@aaslh.org

#### Mural Revealed

Students at Ft. Hayes Arts and Academic High School (Columbus, Ohio) are working with AIC member Bob Lodge of McKay Lodge Conservation Laboratory, Inc. (Oberlin, Ohio) to uncover a hidden mural in the school's auditorium. *Music* (ca. 1934) by Emerson Burkhart, had been whitewashed in 1938 at the behest of then-principal Harold Emswiler, who felt the mural was unsuitable for viewing by children. Because of the expense involved in removing the water-soluble whitewash from the oil-based painting, the city hired Lodge to train volunteer Ft. Hayes stu-

dents to restore the mural.

#### **Sculpting Wisconsin**

Anton Rajer and Christine Style have produced a new publication, *Public Sculpture in Wisconsin*, which is a direct result of their work with volunteers on Heritage Preservation's SOS! Project. The book includes an atlas of Wisconsin's public sculpture and more than 500 photographs. Call (608) 267-1799 for more information.

#### 1999 Entering Classes

#### **Buffalo State College**

The Art Conservation Department of Buffalo State College is pleased to announce that the 10 students admitted into the 1999 entering class are: Dena Cirpili, Patricia Favero, Scott Homolka, Monika Jankowiak, Nicole Miller, Teresa Myers, Ewa Paul, Katrina Posner, Julie Reid, and Thomas Snyder. Department third-year students, their majors, and the supervisors and site of their 1999-2000 12-month internships are: Brynn Bender, objects, Claire Munzenrider, Museum of New Mexico; Soyeon Choi, paper, Holly Krueger, Library of Congress; Marla Curtis, paintings, Sarah Fisher, National Gallery of Art; Jana Dambrogio, paper, Deborah Evetts, Pierpont Morgan Library; Jessica Fletcher, objects, Carl Patterson, Denver Museum of Art; Joel Jablonski, objects, Catherine Sease, Field Museum; Deborah Linn, paper, Sylvia Rodgers Albro, Library of Congress; Michaela Neiro, objects, Martin Burke, Harpers Ferry Center, National Park Service; Anne O'Connor, paintings, Mark Aronson, Yale University Art Gallery; Yasuko Ogino, paintings, Joyce Zucker, Peebles Island Resource Center, NYS Office of Parks and Recreation.

#### University of Delaware

The Winterthur/University of Delaware Program in Art Conservation proudly announces the students admitted to the 1999 entering class: Michelle Facini, Dawn Heller, Adam Jenkins, Tonja King, Sarah Kitch, Kathryn McGrath, Valeria Orlandini, Martin Salazar, L. Hugh Shockey, and Alisa Vignalo.

The program's third-year students, their internship sites, and majors are: Pamela Betts (Indianapolis Museum of Art: Paintings); Angela Chang (Brooklyn Museum of Art: Objects); Tiarna Doherty (Opificio delle Pietre Dure and Hamilton Kerr Institute: Paintings): Laramie Hickey-Friedman (J. Paul Getty Museum: Objects); H. Katrina Newbury (Fine Arts Museum of San Francisco: Paper); Julie Randolph (Museum of Fine Arts, Boston, and American Textile History Museum: Textiles); Monica Shah (Smithsonian Center for Materials Research and Education: Objects); Christopher Sokolowski (National Library of France: Paper); Julie Solz (Philadelphia Museum of Art: Objects) and Yana Van Dyke (Metropolitan Museum of Art: Paper). •

# AIC at National Preservation Conference

AIC will sponsor a lecture,
breakfast, and field session at the
National Preservation
Conference, October 19–24,
1999 in Washington, DC. For
registration information, contact
the National Trust for Historic
Preservation at (800) 944-6847;

Fax: (202) 588-6444; conference@nthp.org



#### ARCHITECTURE

THANK YOUS: By press time, the AIC Annual Meeting will have come and gone. However, special thanks are sent to everyone who worked to make the conference a success and to the ASG members who rose above the trials and tribulations. Joe Oppermann did double duty for a significant part

of this year and a special thanks to him for all his efforts in putting together the ASG session.

CONFERENCES: David Wessel attended the ASTM Meeting in Seattle in April. He reports that the ASTM task group on Masonry Consolidant met to review member voting on the guideline that had been balloted. There were several negative votes with comments and the task group is revising the guideline accordingly. The guideline should be ready for balloting again in six months. The task groups for Historic Structure Reports and Masonry Pointing also met. They are also responding to member comments for the each group's guideline.

ON-GOING PROJECTS: Under the direction of Columbia University faculty members, Pamela Jerome, Norman Weiss, and Jeff Chusid of the University of Texas at Austin, three students from Columbia's Preservation Program, one from the University of Pennsylvania, and two from the University of Texas at Austin participated in the third year (1998) of an ongoing conservation project at an archaeological site in the Crimea, Ukraine. The conservation of Site 151, a Hellenistic fortified farmhouse located in the Chora of ancient Chersonesos, was completed as a pilot project for the establishment of a larger archaeological park, which will incorporate both the urban settlement and the surrounding chora (farm sites). Chersonesos was continuously occupied until the late Byzantine period and then re-established under Catherine the Great at the significant navel port of Sevastopol, which remains to this day. The 1999 season will encompass the documentation and condition assessment of three ruined Byzantine churches on the urban site.

NEW PRODUCTS ON THE MARKET: This past April, Mary Jablonski was one of several participants invited by Keim Farben GmbH & Co KG to go to Germany and participate in a workshop at the company's Diedorf headquarters. It was a very interesting session in many ways. All other participants were contractors. The workshop was a mix of lecture and hands-on work with several products, mostly Granitol and Restauro. For any conservator who specifies or uses these types of products, this is a very useful experience.

All of the attendees had used or specified one or more Keim products in the past. Keim is trying to re-enter the American market and to that end is trying to understand how we use Keim's products and why. Most of Keim's recent North American projects appear to be preservation projects. The buildings we saw in Germany where Keim has been used were stucco, sandstone, or concrete. It is not clear how well the products

perform on other masonry materials such as granite and marble. Also, it will be interesting to see how well these products perform on North American masonry versus German masonry materials. Those who use the products in the United States should monitor these projects to determine how well they are performing. •

—Joe Oppermann, Interim Chair 539 N Trade St. Winston-Salem, NC 27101-2914.

#### Correction

The staff of AIC News regrets an error that occurred in the May 1999 issue. The headline on page 1 should have been "Fugitive Modern Media," not "Fugitive Modern Media (In Fading Typeface)."



#### BOOK AND PAPER

THANK YOUS: I would like to thank Nancy Purinton, assistant chair, and the four authors—Liz Dube, Peggy Ellis, Kathleen Orlenko, and Eleanore Stewart—for doing such a great job on the lead article that was prepared for the May issue of AIC News. The

article is a very informative update on the fugitive nature of several types of modern media. Thanks again to everyone for your contributions to, and hard work on, this BPG update for the AIC membership.

BPG REVIEW: Due to the production schedule of the newsletter, and the timing of our AIC Annual Meeting in St. Louis, we plan to publish a review of the 1999 Book and Paper session, and joint PMG/BPG session, in the September issue of AIC News. I would like to thank our program chair and assistant chair, Nancy Heugh and Jane Klinger, for their considerable effort in putting together a very successful program for this year's meeting.

FOND FAREWELLS: Several members of the current BPG board are completing their terms this year, including Nancy Heugh, program chair, Alison Richmond, secretary/treasurer, and myself. I am sure the others join me in saying that we have enjoyed our time serving on the board and working with each other, on the behalf of the Book and Paper Group. We wish the new board members much success in the coming year and hope your time is fruitful. Finally, I would like to express the great

#### continued from p. 19

appreciation, felt by many BPG members, for the work that Robert Espinosa has undertaken for our group for more than 12 years. Robert has worked tirelessly on the BPG Annual, making significant improvements to the quality of the publication with each issue, and ensuring that it is always full of informative, well-illustrated articles written by members of our specialty group. In recent years, Robert has directed the efforts of the BPG Publications Committee, and has also served as the sole specialty group representative on the AIC Publications Committee. Unfortunately for us, Robert has decided to bring to a close his involvement with these various activities so that he can focus on other projects and maybe even spend more time with his family! The Book and Paper Group is indebted to Robert for his dedication, his perseverance, and his vision over the years both with the Annual and with the two Publications Committee posts, and wish him the very best for the future. •

—Abigail Quandt, Outgoing 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

CHAIR'S THANK YOU: This is my last column as CIPP chair and I want to extend my sincere thanks to the other board members. They have been enthusiastic, fun to work with, and dedicated. I appreciate their sup-

port throughout the implementation of the year's projects, which have included CIPP's presence on the AIC website (with special thanks to Jim Moss); the membership survey; a revamping of our publication policy; and an outstanding workshop (special thanks to Helen Alten); and a discussion-based business meeting program at this year's AIC Annual Meeting. I only regret that the year went by so quickly, thus limiting the number of projects we could undertake to completion. I know that the continuing board members will be an asset to the CIPP membership in general and to our incoming chair, Helen Alten, in particular. Again, it has been a real privilege for me to serve with these 1998-99 board members: Helen Alten, vice-chair; Jim Moss, secretary; Peter Mecklenburg, treasurer; Laurie Booth, director; Diana Hobart Dicus, director; and Alexandra O'Donnell, director. Special thanks are also due to the Nominating Committee: Meg Craft, Marilyn Kemp Weidner, and Karen Yager.

1998 CIPP POSTPRINTS: Each member of CIPP should have received a copy of the 1998 CIPP Postprints from the 1998 AIC Annual Meeting Workshop entitled "Sink or Swim: What You Need to Know Before Responding to a Disaster." Contributions to the Postprints were provided by CIPP members Catherine Hawks and Diana Hobart Dicus, and by government specialist Charles Cook and Doug Propheter. Contact AIC regarding addi-

tional copies of the 1998 Postprints, as well as ordering information for other CIPP publications.

CIPP MEMBERSHIP SURVEY: Eighty-eight (88) CIPP members, approximately 22%, responded to the written survey in time to be counted for the report discussed at the CIPP Business Meeting. The full report on the Membership Survey will be mailed to CIPP members but here are some highlights. Seventy-six percent (76%) of our membership practice fulltime, while 20% practice on a part-time basis, and 3% use private work to supplement another position. Ninety-four percent (94%) own their businesses: the majority (66%) are sole proprietors, 17% have incorporated, 12% are organized as an S-Corporation, and 5% practice in a partnership. Thirty seven percent (37%) of CIPP members are from the Mid-Atlantic region as defined by the American Association of Museums (AAM), while between 12% and 15% are from each of the remaining regions: New England, South Eastern, Midwest, Mountain-Plains, and Western. Most CIPP members (56%) have been members for between 6 and 10 years. The survey results showed that an overwhelming number of members want the CIPP board to focus on representing concerns of private conservators within the larger AIC organization. The CIPP incoming board will use the survey results to help guide their efforts.

INCOMING BOARD: I want to extend a sincere thank you to everyone who agreed to stand for a CIPP position. Our organization must have volunteers to function! The results of the CIPP election are:

Vice Chair, Kathleen Geisfeldt; Treasurer, Peter Mecklenburg; Director, Fred Koszewnik and; Nominating Committee, Laurie Booth. I also want to recognize the contributions of both Peter Mecklenburg, who agreed to serve two consecutive terms as treasurer, and Laurie Booth, our retiring director who was just elected to the Nominating Committee. Their continuing role should help to provide additional continuity to our group. •

—Nancy Davis, Outgoing Chair, Objects Conservator 9421 Steeple Court, Laurel, MD 20723; (301) 40:



#### **ELECTRONIC MEDIA**

RETROSPECTIVE: The AIC Annual Meeting in St. Louis marked the inaugural meeting of the EMG under its new status as a specialty group. To mark the occasion of the first "official" meeting, I thought a short retrospective look at the group's development might be of general interest.

The concept for the group was worked out during, and immediately after, the Bay Area Video Coalition / Media Alliance conference called "Playback 1996." On many levels, this conference was an effective invitation to conservators to get involved in issues surrounding media arts preservation. The conference went a long way toward pointing out that technical acu-

men is only a part of the preservation question. A recurring theme of the conference was that the ideals and standards that are part of the discipline of art conservation apply equally for electronic media as with other, more "traditional" media. Further, conservators need to be proactive when it comes to the preservation of electronic cultural material because cycles of degradation and obsolescence are extremely rapid.

Out of "Playback" (without too much hesitation), the Electronic Media Special Interest Group (EMSIG) was formed. EMSIG held two half-day sessions in conjunction with the 1997 AIC Annual Meeting in San Diego and the 1998 AIC Annual Meeting. The abstracts from these sessions are available from the EMG's homepage at http://www.bosartconserv.com/emg/. The success of these sessions was based largely on talks given by conservators who have experience in dealing with electronic media and a high proportion of talks by nonconservators who possess a particular area of expertise dealing with e-media.

At the 1998 AIC Annual Meeting in Arlington, approximately 100 conservators signed a petition asking the board to recognize the EMSIG as a specialty group. During the summer of 1998, the AIC Board gave its unanimous consent, thus forming the Electronic Media Group (EMG). The group attracted 91 "founding" members through AIC's annual winter membership mailing in 1998. Since that time, EMG has been refining its mission to encompass both the preservation of electronic media and to assess ways in which new technologies will impact the profession. This mission is described in detail at the EMG website site.

From the start, there has been a high level of interest and support for the group by the AIC membership. Over the coming years, EMG intends to increase this support so that the group can afford to invite speakers and introduce technologies that would not ordinarily be present at an AIC conference. EMG will continue to evolve, hopefully becoming an increasingly effective forum for professional growth. This growth continues to be dependent on the involvement of the broad spectrum of AIC's membership. I encourage all members of AIC to support EMG and join the group. •

—Paul Messier, EMG Interim Chair, Boston Art Conservation, 60 Oak Square Ave., Boston, MA 02135; (617) 782 7110; Fax (617) 782 7414; pmessier@bosartconserv.com



#### **OBJECTS**

SPECIAL ISSUE: The OSG Publications Committee is happy to report great progress in the solicitation of articles for an upcoming issue of the JAIC devoted to adhesives, consolidants, and coatings. As with the previous issue on fill materials, the OSG

Publications Committee is trying to assure that the upcoming issue will be well rounded, and will provide review articles offering important updates, or first-time publication, of valuable information for objects conservators. The following is the list of authors who have committed to the publication and their article titles: Jane L. Down, Review of Selected Research on Adhesives at the Canadian Conservation Institute; David Harvey, A Survey of Coatings on Historic Metals; Stephen P. Koob, Adhesives and consolidants for Glass: A History of Conservation Use; Jerry Podany, Kate Garland, Bill Freeman, Joe Rogers,

Acryloid B-72 as a Structural Adhesive and as a Barrier for Structural Adhesive Systems: Evaluation of Strength and Reversibility; Chandra Reedy, Deborah Long, Richard Corbett, Robert Tatnall, Bradley Krantz, Evaluation of Protective Coatings for the Protection of Indoor Silver Artifacts; Krysia Spirydowicz, Preserving Dry Archaeological Wood with Polyvinyl Acetal Resins: A Case Study; Renee Stein, Jocelyn Kimmel, Friederike Klemm, Observations on the Use of Cyclododecane as a Temporary Stone Consolidant; Paul Storch, Adhesives, Coatings, and Consolidants for Leather: Practical Considerations.

Other authors have expressed interest in completing articles on topics that include funori, a survey of the properties of proteinaceous adhesives, a study of philosophical questions in the treatment of a coating on an 18th-century side chair, a table compiled from published literature on resins and their identification, consolidation of rock art, and adhesives for historic architectural conservation.

As in the past, the OSG Publications Committee will work with the authors by reading drafts for clarity and fidelity to the article topic. The papers will go through the standard peer review process after they are submitted to the *Journal*.

—Ellen Pearlstein, Incoming Chair, Brooklyn Museum of Art, Conservation Department, 200 Eastern Parkway, Brooklyn, NY 11238; (718) 638-5000 ext. 276; Fax (718) 638-3731; tbmcon@interport.net



#### **PAINTINGS**

THANK YOUS: By press time, the 1999 AIC Annual Meeting in St. Louis will have come and gone. As this marks the end of my tenure as chair of the PSG, I

would like to thank all of those who have helped me for the last couple of years. Many thanks in particular to Isabelle Tokumaru the outgoing secretary/treasurer and Catherine Rogers, the new PSG chair. Congratulations to the new secretary/treasurer and vice chair elected in St. Louis! Most recent thanks to all of the speakers.

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POSTPRINTS: All PSG members should have received or should be receiving their copies of the 1998 PSG Postprints from the talks given at last year's Annual Meeting in Washington. I'd like to remind those who presented papers in St. Louis that it is never too early to start working on contributions to the PSG 1999 Postprints. •

-Robert Proctor, Outgoing Chair 402 Ryrne St. Houston, TX 77009; Phone and Fax: (1.12)

#### PHOTOGRAPHIC MATERIALS

BOSTON 1999 BUSINESS MEETING: We now have 410 members. After the AIC Annual Meeting in June, our new officers will be Andrew Robb, PMG chair; Monique Fischer, PMG secretary/treasurer;

and Tom Edmondson, PMG program chair. The Catalogue Committee reported that the *Exhibitions* chapter is in its final stages and that compiler, Stephanie Watkins, would like more contributions. Future chapters will include surface cleaning (Debbie Norris), silver mirroring (Debbie Norris, Nora Kennedy, and Lyzanne Gann), and albums (Barbara Brown liaison). Editing costs were approved for future chapters. Under New Business the membership approved a \$500 contribution to the Electronic Media Group to help defray expenses. Also, the Museum of Fine Arts, Houston, was approved as the site of our 2001 winter meeting. Wynne Phelan will be in charge of local arrangements.

TOPICS IN PHOTOGRAPHIC PRESERVATION, VOLUME 8: Robin Siegel will soon be sending this volume to press. If you plan on submitting an article but haven't done so, please contact Robin immediately. She would particularly like to receive manuscripts from speakers at the Boston Winter Meeting or the AIC Annual Meeting in St. Louis. Robin can be reached at the National Geographic Society, 1145 17th St., NW, Washington, DC 20036; (202) 775-6168.

CALL FOR PRESENTATIONS: The June 2000 AIC Annual Meeting will be in Philadelphia, Pennsylvania. Now is the time to begin thinking about presenting that research or discussing that treatment you've been working on. Contact our incoming program chair, Tom Edmondson, at Heugh-Edmondson Conservation Services PO Box 10408 Kansas City, MO 64171-0408;

—Gary Albright, Outgoing Chair, George Eastman House, 900 East Ave Rochester, NY 14607; (716) 271-3361, ext. 502;

# RESEARCH & TECHNICAL STUDIES

## RESEARCH AND TECHNICAL STUDIES

ELECTIONS: RATS is pleased to announce the election of its officers for the 1999 – 2000 year. Judy Bischoff (National Park Service) will be assuming the role of chair, and Jonathan Leader (South

Carolina Institute of Archaeology and Anthropology) has been elected vice chair. Jonathan will assume the chair position following the 2000 AIC Annual Meeting. Madeleine Fang (Phoebe Hearst Museum of Anthropology) will take over as treasurer. Please take time to let the new officers know of your interests and ideas for the Sub Group. Congratulations!

WEBSITE: RATS will continue its work in the coming year on the website development as well as the development of the resins chart page as part of the RATS website. Please send in your ideas for related links. We hope to have the entire RATS segment of the AIC website online soon. Julie Reilly continues the development of the resins page concept in concert with the Objects Specialty Group.

MATERIALS TESTING: In the coming year, we hope to develop the idea of testing materials into a workshop or a presession. If you know of a particular construction or renovation project in which materials testing was used, please contact Judy Bischoff so we can begin to get an overview of work that has been done that will, in turn, help guide our efforts. This session should provide an ideal venue for discussion among scientists and conservators regarding a very interesting and important issue to a broad cross section of the AIC membership.

LEAD ARTICLE: The RATS group will be sponsoring the lead article in the May 2000 issue of AIC News. Please let us know if you would like to expound upon a topic of current fascination! There are many possibilities, and the topic should be of interest to the broader AIC membership. Expanding upon the lead article, the May issue may also include other RATS-sponsored segments in, for example, the "Point of View," "Materials and New Research," and "Worth Noting" columns. Think it over and send us your thoughts!

OUTGOING OFFICERS: Finally, many thanks to outgoing officers Dave Harvey, Linda Schaeffer (Nominating), Chris Maines (Sponsored Papers), and Linda Bigelow (Treasurer for two years) for there efforts this year. •

—Jeff Maish, Outgoing Chair, (310) 440-7053; imaish@oetty.edu; Judith Bischoff, Chair, (501) 555 5713; Judith Bischoff@ccmail.itd.nps.gov



#### TEXTILE

THANK YOUS: This is my last column as TSG chair and I would like to extend a thank you to everyone who contributed to the 1999 AIC Annual Meeting in St. Louis and to those who worked on the various committees and projects of the TSG during

the year. I really enjoyed serving as chair and appreciated all the communications that I had with so many of you.

1999–2000 BOARD MEMBERS: We are very pleased that Dr. Jenna T. Kuttruff will serve as our next vice chair and Dorothy Stites Alig will serve as secretary (for two years). Congratulations! A very big thank you to everyone who agreed to run for office. Christine Giuntini will serve one final year as treasurer, and Joy Gardiner will assume the position of chair.

CALL FOR PAPERS: This is the first Call for Papers for the TSG session at the 2000 AIC Annual Meeting in Philadelphia. Please contact Joy Gardiner with suggestions or more information; the deadline for submission of abstracts is in late September/early October. Send abstracts to Joy at Conservation Division, Winterthur Museum, Winterthur, DE 19735; (302) 888-4612; Fax: (302) 888-4838; jgardi@winterthur.org

UPCOMING WORKSHOP: "Costume Mannequins: Innovative methods for constructing and casting custom archival forms" workshop with Patricia Silence, October 18-22, 1999. Learn to construct economical, archival, and historically accurate forms. Textile Conservation Center, American Textile History Museum, Lowell, Massachusetts. Contact: clind@athm.org or telephone 978-441-1198.

REPORT FROM COMITÉ NACIONAL DE CONSER-VACIÛN TEXTIL (CNT)/TEXTILE CONSERVATION COM-MITTEE BY VICKI CASSMAN: Our "sister" organization, CNT, held its 12th annual meeting in Cartagena, Chile, in November 1998. Emilia Cortes (Textile Conservator from the Metropolitan Museum of Art) attended. Talks covered projects of interest and textile-related research as well as a special workshop, "The Selection of Modern Materials for Storage, Packing, and Exhibition of Textiles," taught by Carolina Araya Monasterio, a chemist who works for the Museum of Science and Technology in Chile. The 13th annual meeting (November 8-12) of the CNT will be held in the city of Arica, an archaeological textile paradise. Finally, CNT has published and distributed its third bulletin, which includes 15 articles on ethnographic and archaeological textiles of Chile as well as an article on ethics, and two on documentation of Chilean historic costumes. The volume includes many graphics and black and white photos. •

—T.Rose Holdcraft, Outgoing Chair, Peabody Museum-Harvard University, 11 Divinity Avenue, Cambridge, MA 02138; Phone 617-495-2487; Work Fax: 617-495-7535; Home Fax: E-mail:

#### WOODEN ARTIFACTS

CONFERENCES: A couple of conferences and exhibits have surfaced recently. *Masterpieces of American Furniture* is currently at the Munson Williams Proctor Institute of Art Museum in Utica, New York. It features

19th-century furniture from the museum's collection. It will be in Utica until October 31 and then will travel to Cincinnati. Anna Tobin D'Ambrosio is the curator. She wrote an article on some of the pieces in the May 1999 issue of *The Magazine Antiques*. She also edited an excellent catalog that features scholarly articles by 16 different authors. Special events associated with the exhibit included lectures by Katherine C. Grier, Leigh and Leslie Keno, and Alexander Carlisle have also lectured. Hugh Glover and Alex Carlisle at the Williamstown Art Conservation Center worked on several of the pieces in the exhibit. Alex's lecture address tips for caring for personal heirlooms.

Nancy Britton organized an innovative, one-day roundtable discussion of comeback sofas hosted by the Metropolitan Museum in New York. About a dozen invited conservators presented their work to each other in a relaxed setting where we were given the opportunity to simply talk about sofas. Videotapes of the conference were available for each of the participants. If you have a sofa project and want to find out what went on, I have a copy that I would be happy to share.

JOKE CONTEST: Late Breaking News! Too late to include in this column, but I have received some cartoon entries for the Furniture Joke Contest. Stay tuned. •

—David Bayne, Outgoing Chair, NY State Bureau of Historic Sites, Peebles Island, Waterford, NY 12188; (518) 237-8643, ext. 244; Fax: (518) 235-4248

#### **Bylaws Committee Seeks Candidate**

The Bylaws Committee seeks one new member for a three-year term, beginning immediately. To complement the present make-up of the committee, we would like particularly applicants who are specialists in paintings, photographs, architecture, or conservation science, although others are welcome to respond. The applicant may be either a Professional Associate or Fellow.

Please send a letter of interest and resume to:

Pam Young, Bylaws Committee Chair c/o AIC, 1717 K St., NW, Ste. 200 Washington, DC 20006

e-mail: InfoAIC@aol.com

## Call for Papers

#### August 1-6, 1999.

Eleventh International Biodeterioration and Biodegradation Symposium, International Biodeterioration Association. Contact Mary M. Hawkins, Corresponding Secretary, 1950 Tobsal Court, Warren, MI 48091-1351; (810) 755-8970; Fax: (810) 755-8978; Biosan@aol.com

#### August 2, 1999.

Abstracts of the general session of the 28th Annual Meeting of the American Institute for Conservation of Historic and Artistic Works (AIC) relating to electronic media. Abstracts should be submitted in an electronic format, such as in the body of an e-mail message. Send abstracts to InfoAIC@aol.com; AIC, 1717 K St., NW, Suite 200, Washington, DC 20006. For questions contact Paul Messier, program chair, at

(8/-/-

#### May 14-18, 2000.

American Association of Museums (AAM) Annual Meeting. For information: www.aam-us.org

#### June 14-18, 2000.

Society of Architectural Historians Annual Meeting. Contact SAH: www.sah.org/cfpmi.html

#### October, 2000.

The Photographic Historical Society, PhotoHistory XI Symposium at George Eastman House. For information contact James Morsch, Program Chair

PhotoHistory XI, 130

Hanriotta NV 14467; (710)

General

#### April 24-September 12, 1999. Windsor, VT

Preservation Institute 1999 Workshops, a Division of Historic Windsor, Inc. For a catalog of classes contact: Historic Windsor, Inc., Main Street, PO Box 1777, Windsor, VT 05089; (802) 674-6752; Fax: (802) 674-6179; histwininc@aol.com

#### July 16-November 7, 1999.

The following are on-site seminars by the Appraisal Institute of America, Inc. Contact AAA, (212) 889-5404 or AppraisersAssn@compuserve.com

> July 16–17, 1999. New York, NY "Uniform Standards for Professional Appraisal Practice Course and Examination"; (212) 998-7130

August 9-11, 1999.

Odessa, DE

Winterthur Museum of American Fine and Decorative Arts, including collection owned by Winterthur in historic houses of Odessa, DE. September 4–17, 1999.

Central Europe

"The Artistic Treasures of Central Europe: Budapest, Weimer, Dresden and Berlin"

Mondays, October, 1999.

New York, NY

"Appraising Prints"

November 4-7, 1999.

New York, NY

AAA National Conference, New York Marriott Marguis

#### July 26-30, 1999. Aberdeen Scotland

"Spot Testing for Materials Characterisation." Contact International Academic Projects, 31-34 Gordon Sq., London WC1H 0PY, UK; +44-171-387-9651; Fax: +44-171-388-0283; iap@ archtype.co.uk

August 15-21, 1999. Denmark

IADA Conference, "Trends in Research and Practice." Contact Mogens Koch, Konservatorskolen, Esplanaden 34, DK-1263 Kobenhaven, Denmark; Fax: +45-33-744-777; msk@kons.dk

#### August 16-28,1999. Thailand

Contact IFLA Headqquarters, P.P. Box 95312, 2509 CH The Hague,

Netherlands; +31 70-314884; Fax: +31 70-3834827

#### August 20–28, 1999. Bangkok, Thailand

65th IFLA Council and General Conference. Contact: ifla@ifla.org

## August 23–26, 2000. Helsinki, Finland

"Conservation Without Limits," 15th Triennial Meeting of IIC-Nordic Group. For more information, contact Hannele Heporauta, The National Gallery, Kaivokatu 2, 00100 HELSINKI, Finland; +35 89 17336290; Fax: 35 89 17336390; hheporau@fng.fi

## August 29-September 4, 1999. Lyon, France

12th Triennial Meeting, ICOM-Committee for Conservation. Contact Jean-Pierre Mohen, Laboratoire de Recherche des Museés de France, 6 rue des Pyramides, F-75041 Paris, France; mohen@culture.fr

## September 7–10, 1999. Gdansk, Poland

"Preservation of the Engineering Heritage: Gdansk Outlook 2000. For information: attew@pg.gda.pl; http:// www.pg.gda.pl/-pehgD2000/

September 8–10, 1999. London, UK "Reversibility—Does It Exist?" Contact Sara Carroll, Department of

Conservation, The British Museum, Great Russell St., London WC1B 3DG, UK; Fax: +44 171-323-8636; conservation@britishmuseum.ac.uk

## September 13–17, 1999. Washington, DC

"Introduction to Management of Museum Collections" sponsored by the Center for Museum Studies, Smithsonian Institution. Contact Bettie Lee, Center for Museum Studies, Smithsonian Institution, MRC 427, Washington, DC 20560; (202) 633-8990; Fax: (202) 357-3346; leeb@cms.si.edu; www.si.edu/cms/train/htm

## September 15–17, 1999. Washington, DC

"Rethinking Cultural Publications:
Digital, Multimedia, and Other 21st
Century Strategies" presented by the
Northeast Document Conservation
Center at the National Museum of
American History, Smithsonian
Institution. Contact Gay Tracy, NEDCC,
100 Brickstone Sq., Andover, MA
01810; (978) 470-1010; tracy@
nedcc.org; NEDCC: www.nedcc. org;
NPS: www.cr.nps.gov/csd

## September 23–24, 1999. Paris, France

UNESCO International Congress on Risk Preparedness & Disaster Mitigation for Cultural Heritage. Contact UNESCO World Heritage Centre 7, place de Fonteroy, 75352 Paris 07 SP, France; +33-1-4568-1876; Fax: +33-1-4568-5570; wh-info@unseco.org

## October-November, 1999. Paris, France

UNESCO Meeting of States Parties to the Hague 1954 Convention for the Protection of Cultural Property in the Event of Armed Conflict. Contact UNESCO World Heritage Centre 7, place de Fonteroy, 75352 Paris 07 SP, France; +33-1-4568-1876; Fax: +33-1-4568-5570; wh-info@unseco.org

#### October 6-9, 1999, Tallin, Estonia

6th Baltic-Nordic Conference on Conserved & Restored Works of Art. Contact Helge Peets, Chemist Conservator, Conservation Centre, KANUT, Pikk St. 2, EE0001 Tallin, Estonia; +37 2-6442-563

#### October 17-23, 1999. Mexico City, Mexico

ICOMOS: 12th General Assembly, "The Wise Use of Heritage." Contact Arg. Carlos Flores Marini, ICOMOS Mexicano, Mazatlan 190, Col. Condesa C.P., Mexico, DF 06140, Mexico; icomosmex99@compuserve.com.mx

#### October 20–23, 1999. Banff, Alberta, Canada

Association for Preservation Technology Annual Meeting. Contact Larry Pearson, Alberta Community Development, 8820 112th St., Alberta, T6G 2P8, Canada; (403) 431-2307; lpearson@med. gov.ab.ca

#### November 7-18,1999. Austin, TX

The Winedale Museum Seminar on Administration and Interpretation. Contact Kit Neumann, Coordinator of Museum Services, History Programs Division, Texas Historical Commission, P.O. Box 12276, Austin, TX 78711; (512) 463-5756; Fax: (512) 475-3122; kit.neumann@thc.state.tx.us

#### June 9-10, 2000. Philadelphia, PA

AIC 28th Annual Meeting, "Preservation of Electronic Media." Contact AIC, 1717 K St., NW, Suite 200, Washington, DC 20006; (202) 452-9545; Fax: (202) 452-9328; InfoAIC@aol.com

#### October 10–14, 2000. Melbourne, Australia

18th IIC International Conference. For information contact IIC, 6 Buckingham St., London WC2N 6BA, UK; Fax: +44 171 976 1564; iicon@compuserve.com

### Architecture

#### September 30-October 3, 1999. Mt. Ranier National Park, WA

"Redesign: The Conservation and Preservation of America's Resources" at Mt. Ranier National Park sponsored by the American Institute for Architects-Historic Resources Committee. For information: (800) 242-3837; www.e-architect.com/pia/hrc

#### October 1999. Venice, Italy

Conservation of Wallpaintings & Architectural Surfaces. Contact International Academic Projects, 31-34 Gordon Sq., London WC1H 0PY, UK; +44-171-387-9651; Fax: +44-171-388-0283; iap@archetype.co.uk

#### October 3-4, 1999. Cambridge, MA

"Preserving the 20th Century Building Envelope" conference. Contact Technology & Conservation; (617) 623-4488; Fax: (617) 623-2253

#### October 18-20, 1999. Singleton, UK

"The Repair of Traditionally-Constructed Brickwork." The Weald & Downland Open Air Museum, Singleton, Chichester, West Sussex PO18 0EU; +44-124-381-1363; wealddown@mistral.co.uk

## October 19–24, 1999. Washington, DC

National Preservation Conference. Contact: National Trust for Historic Preservation; (202) 588-6100; Fax: (202) 588-6444; www.nationaltrust.org

#### October 31-December 10, 1999. Chan Chan, Trujillo, Peru

2nd Pan-American Course on the Conservation and Management of Earthen Architecture and Archeological Heritage (PAT99). For information: PAT99, The Getty Conservation Institute, 1200 Getty Center Dr., Ste. 7000, Los Angeles, CA 90049-1684; Fax: (301) 440-7702

#### November 7-9, 1999. Charleston, SC

Restoration and Renovation Trade Exhibition and Conference. Contact EGI exhibitions (978) 664-6455; (978) 664-5822; show@egiexhib.com; www.egiexhib.com

#### May 17-20, 2000. Ottawa, Canada

"The Conservation of Heritage Interiors" hosted by the Canadian Conservation Institute for the Department of Canadian Heritage. Contact Symposium 2000, CCI, 1030 Innes Rd., Ottawa ON K1A 0M5, Canada; (613) 998-3721; Fax: (613) 998-4721; james-bourdeau@pch gc ca

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## **Book and Paper**

July 26-August 20, 1999. Montefiascone, Italy

Conservation of the collection of the medieval library and classes. Contact: Cheryl Porter, The Maida Vale, London w9 15D, UK; +44-171-266-0505 Cheryl Porter Meshlea, 1 Cheryl Porter, The Maida Vale, London w9 15D, UK; +44-171-581-8397; The Maida Vale, 1 Cheryl Porter, The Maida Vale, London Sw 7, UK; +44-171-581-8397; The Maida Vale, 1 Cheryl Porter, 1 Cheryl

Institute for Paper Conservation workshop on tape. Contact IPC, Leigh Lodge, Leigh, Worcester, WR6 5LB; +44 1886-832323; Fax: +44 1886-833688; clare@ipc.org.uk Contact Jane Colbourne, Dept. of Historical and Critical Studies, Burt Hall, Newcastle-upon-Tyne NE1 8ST; jane

October 5-9, 1999. Chicago, IL "The Broad Spectrum: The Art and Science of Conserving Colored Media on Paper." Contact Harriet Stratis, Dept. of Prints and Drawings, The Art Institute of Chicago, 111 S. Michigan Ave., Chicago, IL 60603; 312-857-7662; Fax: 312-443-0085; h Elizabeth Sobczynski, vonek Conservation, Westminster Bridge Rd., London SE1 7QD, England; +44-171-928-9920; fax: +44-171-928-6094; v BTinternet.com; http://www.artic.edu/aic/collections/dept \_prints/prints.html

## November 16–18, 1999. Havana, Cuba

International Conference on the Conservation of Paper and Photographs. Contact: Conferencia Internacional sobre Conservacion de Papel y Fotografias, Archivo Nacional de Cuba, Compostela No. 906 esq. San Isidro, Habana Vieja 10100, C. Habana, Cuba; (537) 62-9470, 63-6489; Fax: (537) 33-8089; arnac@ceniai.inf.cu

May 2000. Rochester, NY

Conference on Bookbinding. Contact David Pankrow, RIT, 99 Lee b., Rochester, NT 14623-5004;

## September 22–28, 2000. Seville, Spain

14th International Congress on Archives. "Archives of the Information Society in the New Millennium." Visit http://www.archives.ca/ica

### Electronic Media

October 4-5, 1999. Washington, DC

"New Frontiers in Grey Literature GL '99", Fourth International Conference on Grey Literature. Contact GreyNet, Grey Literature Network Service, Koninginneweg 201, 1075 CR Amsterdam, Netherlands; Fax: +31-20-671-1818; GreyNet@inter.nl.net; http://www.konbib.nl/infolev/greynet/

## **Objects**

#### July 10–14, 2000. HaliFax, Nova Scotia

15th Annual Meeting of the Society for Preservation of Natural History Collections for "Maritime Natural History" hosted by the Geological Survey of Canada and Nova Scotia Museum of Natural History. Contact Suzanne B. McLaren, Conference Chair, c/o SPNHC, Peabody Museum of Natural History, Yale University. 170 Whitney Ave., PO Box 208118, New Haven, CT 06520-8118

#### July 14-17, 1999. Mount Carroll, IL

Campbell Center for Historic
Preservation Studies, Section I:
"Environmental Monitoring & Control";
Section II: "Materials, Examination, &
Documentation." For information contact Campbell Center for Historic
Preservation Studies, 203 East
Seminary, Mount Carroll, IL 61053;

(815) 244-1173; Fax: (815) 244-1619; www.campbellcenter.org

July 19-22, 1999. Liverpool, UK

Conservation of Ethnographic Artifacts Beadwork Conservation Workshop and Seminar at the Conservation Center, Liverpool. Contact Rowena Hill, School of Conservation Sciences, Bournemouth University, Poole BH12 5BB; +44-120-259-5267/519010; Fax: + 44-120-259-5255

August-November, Washington, DC

Smithsonian Center for Materials Research & Education Optical Microscopy Series. Contact Francine Lewis; Smithsonian Institution; (301) 238-3700 ext. 102

August 9-13, 1999. Wrangell, AK

"Workshop on Carved Pole Preservation" at Harding's Old Sourdough Lodge, hosted by the Wrangell Museum. For more information, contact the Wrangell Museum, PO Box 1050, Wrangell, AK 99929; (907) 874-3770; Fax: (907) 874-3785; museum@wrangell.com

#### Autumn 1999. Japan

"Urushi: Conservation of Japanese Lacquer." Contact ICCROM Training & Fellowship Programme Office, 13 Via di S. Michele, 1-00153 Rome, Italy; +39 6-585-531; Fax: +39 6 5855-3349; training@iccrom.org

## August 15–21, 1999. Pretoria, South Africa

"Natural History Collections: Banks of Biodiversity" at the Transvaal Museum. Contact Paul Bayliss, Transvaal Museum, PO Box 413, Pretoria, South Africa; + 27-12-322-7632; Fax: 27-12-322-7939; bayliss@tm.up.ac.za; www. tm.up.ac.za/info/cmmtg.htm

## September 20–22, 1999. Paris, France

UNESCO Landslide Prediction & Mitigation for Cultural Heritage Sites & Sites of High Societal Value. Contact UNESCO World Heritage Centre 7,

place de Fonteroy, 75352 Paris 07 SP, France; +33-1-4568-1876; Fax: +33-1-4568-5570; wh-info@unseco.org

## September 23–25, 1999. Mount Carroll, IL

"Computer Software for Collections Management," Contact Campbell Center for Historic Preservation Studies, 203 East Seminary, Mount Carroll, IL 61053; (815) 244-1173; Fax: (815) 244-1619; www.campbellcenter.org

#### September 29-October 2, 1999. Baltimore, MD

Mid-Atlantic Association of Museums and American Association for State and Local History joint annual meeting, "Caring for Your Treasures at the Millennium." Contact MAAM, PO Box 817, Newark, DE 19715-0817

#### October 8-10, 1999. Denver, CO

"Ground-Penetrating Radar Techniques for Discovering and Mapping Buried Archaeological sites. Contact University of Denver, (303) 871-2684; www. du.edu/anthro/GPRclass2.html

## November 7–8, 1999. Stony Brook, NY

Conservation of Historic Horsedrawn Vehicles. Contact Merri Ferrell, Museums at Stony Brook, 1208 Route 25A, Stony Brook, NY 11790-1992; (516) 751-0066, ext. 222.

## November 7–11, 1999. Williamsburg, VA

"Human Remains: Conservation Retrieval & Analysis." Contact Emily Williams, Department of Conservation-BHW, The Colonial Williamsburg Foundation, P.O. Box 1776, Williamsburg, VA 23187-1776; Fax: (757) 565-8752; ewilliams@cwf.org

#### December 27-30,1999. Dallas, TX

Archaeological Institute of America Annual Meeting. Contact AIA, (617) 353-9361; Fax: (617) 353-6550

## Paintings

#### July 20-23, 1999. London, UK

Examination of the Cross Sections of Paint Layers. Contact International Academic Projects, 31-34 Gordon Sq., London WC1H 0PY, UK; +44-171-387-9651; Fax: +44-171-388-0283; iap@archetype.co.uk

#### Autumn 1999. London, UK

Association of British Picture Restorers Triennial Conference. Contact Jan Robinson, Association of British Picture Restorers, Station Ave., Kew, Surrey TW9 3QA; Tel/Fax: +44-181-948-5644

#### December 2-4, 1999. London, UK

"Conserving the Painted Past:
Developing Approaches to Wall Painting
Conservation." Brochures and registration forms are available from English
Heritage, c/o Conference Office, Rm.
227, 23 Savile Row, London W1X 1AB,
UK; +44 171 973 3314; Fax: +44 171
973 3249; amanda.holgate@
english-heritage.org.uk

## Photographic Materials

#### July 20-22, 1999. London, UK

"Conservation and Preservation of Photographs." Contact International Academic Projects, 31-34 Gordon Sq, London WC1H 0PY, UK; +44-171-387-9651; Fax: +44-171-388-0283; iap@archetype.co.uk

#### July 22-23, 1999. Birmingham, UK

Photographic Materials Conservation Group Conference. Contact Angela Moor, Program Secretary; xfa59@ dial.plpex.com

#### August 14-19, 1999. Rochester, NY

The Image Permanence Institute:"
Preserving Photographs in the Digital
World." Contact Rochester Institute of
Technology, T & E Center Registration,
67 Lomb Memorial Drive, Rochester,
NY 14623-5063; Fax: (716) 475-7000



#### January 2000. Pittstown, NJ

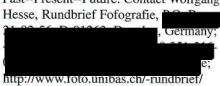
"Unmounting and Mounting Photographs: Treatment Alternatives and Ethical Considerations."

#### June 2000. Chicago, IL

"Contempory Photographic Processes."
January 2001. New York, NY
"Nineteenth & Twentieth Century
Finishing of Photographs Materials &
Techniques"

#### Spring 2000. Dresden, Germany

Colloquium on Collection Photography: Past--Present--Future. Contact Wolfgang Hesse Rundbrief Enfografie



## Textiles

## December 13–17, 1999. Bradford, UK

Ancient and Historic Textiles. Contact the Postgraduate Secretary, Dept. of Archaeological Sciences, University of Bradford, West Yorkshire BD7 1DP; +44 1274 235534; Fax: +44 1274 235190;

www.brad.ac.uk/acad/archsci/depart/pgr/ad/s trucdec/

#### Assistant Textile Conservator Cooper-Hewitt, National Design Museum, Smithsonian Institution

The Cooper-Hewitt, National Design Museum, Smithsonian Institution is seeking applicants for a part time (three days per week) position of Assistant Textile Conservator. The term appointment will be for one year, beginning October 4, 1999.

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 (\$34,486) will be prorated for the part time position. Benefits are available. The Smithsonian Institution is an Equal Opportunity Employer.

APPLICATION: To receive the full federal application package for this position, call the Smithsonian's 24-hour/Touchtone Activated/Automated Request Center: 202-287-3102. Request Vacancy Announcement No. 99DM–1158. Applications must be received by August 9,1999.

#### Objects Conservator Denver Museum of Natural History

The Denver Museum of Natural History is seeking a full-time Objects Conservator to care for important natural science and anthropology collections. The position offers unique and exciting opportunities to help shape the future of the department and requires a person who is a team player and understands the broad spectrum of museum responsibilities to the community. Working with the Head of the Conservation Department, the incumbent will be involved in a range of conservation projects in a fast-paced teamwork environment involving several other Museum divisions.

The incumbent will assist in managing a growing conservation laboratory, providing treatment and primary care of collections, and implementing stewardship guidelines for best practices. The successful candidate will demonstrate project management skills and have working knowledge of preventive conservation practices to help assure the preservation of natural history, anthropology, archaeology, and library and archive collections during acquisition, field collection, preparation, storage, exhibition, education, and research. The successful candidate will complete conservation condition and risk assessment surveys, prepare reports and grants, conduct research where necessary, and answer requests for conservation information from staff and museum audiences. Supervision of interns, volunteers, and grant-funded personnel will be expected.

The candidate must hold a degree in conservation from a recognized conservation program and have two years of museum experience as a practicing objects conservator, or equivalent training and experience. Salary range is competitive, commensurate with experience, and includes full benefits. Interested applicants are invited to send a resume, three references, and a cover letter outlining how they would envision meeting the challenges described above to: Personnel Department, Denver Museum of Natural History, 2001 Colorado Boulevard, Denver, Colorado, 80205 postmarked by August 31, 1999. The anticipated start date for this position is January 2000.

# Conservation Specialist Freer Gallery of Art and the Arthur M. Sackler Gallery Smithsonian Institution

The Freer Gallery of Art and the Arthur M. Sackler Gallery, the national museum of Asian art, Smithsonian Institution, seeks a Conservation Specialist to serve as a long-term apprentice in the field of East Asian painting conservation in the Department of Conservation and Scientific Research. The incumbent, working under the guidance of senior restoration specialists, will receive formal instruction and training in traditional Japanese painting conservation, mounting methods and styles, inpainting, and paper repairing; the preparation of pastes, glues, pigments, dyes, and supports for paintings; and the judgmental and practical aspects of conservation work. May need to live in Japan for extended periods of time as part of the training process.

Qualified candidates will have a knowledge of the ethical and professional principles that apply to the conservation of works of art and be able to use a computer and software programs for word processing and data base management. This is a Trust Fund position with benefits. Initial appointment will be for one year with multiple extensions of appointment possible as training progresses. Salary range \$22,208-\$35,760 per year commensurate with experience. Application deadline: July 23, 1999. To request an application package for announcement #FSG-99-0020, call (202) 357-4880 ext. 444 to leave a voice message. For information call Toni Lake, (202) 357-4880 ext. 206 or send a fax to (202) 357-4911. Smithsonian Institution is an Equal Opportunity Employer.

#### Book Conservator The Huntington Library

The Huntington invites applications for the position of Book Conservator in the Preservation Department's Book Conservation Lab. The Book Conservator works under the general

supervision of the Head Conservator.

The Book Conservator is responsible for the conservation of printed books, bound manuscripts, and albums from the institution's collections. The Conservator works collegially with staff to develop and carry out protocols and techniques for treating, documenting, exhibiting, housing, and photographing bound volumes from a wide range of historical periods. The Conservator will contribute to conservation surveys, and may establish conservation priorities and treatment strategies for the collections. The Conservator uses photography, imaging, & written documentation to record treatments. The Conservator will supervise interns.

Qualifications: a Bachelors degree is required, with the Masters degree plus certificate in Conservation from a recognized graduate conservation training program; 3-4 years bench experience; skill in conservation treatments as demonstrated by a portfolio; knowledge of material science as it applies to books; and, strong knowledge of the history of bookbinding structures and printing.

Send a letter & resume with 3 references to: Mr. Carl Foote, Manager of Personnel, Huntington Library, 1151 Oxford Road, San Marino, CA 91108.

# Conservator The Huntington Library, Art Collections, and Botanical Gardens

The Huntington invites applications for the position of Conservator in the Preservation Department's Conservation Lab for Works on Paper, Photographs, and Illuminated Manuscripts. The Conservator works under the supervision of the Head Conservator.

The Conservator examines and treats works on paper, photographs, and manuscripts. The Conservator stabilizes items for exhibitions, uses traditional photography, digital imaging, & written documentation to record treatments, re-houses collections, monitors environmental conditions, and contributes to collections surveys.

Qualifications: a Bachelors degree is required, with the Masters degree plus

certificate in Conservation from a recognized graduate conservation training program or a Bachelors degree plus a combination of equivalent formalized advanced training and experience in the conservation of paper, manuscript, and photograph materials; a minimum of 2-3 years bench experience in a museum or library; skill in conservation treatment of paper-based materials as demonstrated by a portfolio; computer literacy and research skills; strong knowledge of art and photographic media and material science; and, excellent communication and teamwork skills.

To apply, send a letter of interest, resume with 3 references to: Mr. Carl Foote, Manager of Personnel, The Huntington, 1151 Oxford Pood, San Marino, CA 91106.

#### 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, resume, and three letters of recommendation to Joanne Gormley, Human Resources, Gardner Museum, 2 Palace Rd., Boston, MA 02115.

The Gardner Museum is an Affirmative Action, Equal Opportunity Employer. Minorities are strongly encouraged to apply.

#### Conservation Assistant Metropolitan Museum of Art

A full-time position with the possibility of renewal will be available from July 1, 1999 through December 31, 1999 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 an emphasis on the conservation of the Cypriot material. Treatment reports will include written and photographic documentation. Laboratory methods will include wet chemical analysis, X-ray radiography, X-ray diffractometry, etc.

The candidate should have formal, graduate-level training in conservation or equivalent experience. Experience in the examination and conservation of archaeological objects, including metals, marble sculpture, and terracottas is desired.

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

#### Lead Conservator Maryland Archaeological Conservation Laboratory

The Maryland Archaeological Conservation Laboratory at the Jefferson Patterson Park and Museum, St. Leonard, seeks a highly motivated, organized, and creative individual to lead and continue the development of its archaeological conservation program. The successful candidate will administer a working program in archaeological conservation in a new state-of-the-art conservation and collections management facility.

Applicant must have demonstrated experience in conservation theory, principles, and methods, with archaeological conservation experience preferred.

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Knowledge of materials sciences, chemistry, health and safety issues, and ethics a must.

This is an outstanding opportunity to develop a first-rate archaeological conservation program. This is a full time state special appointment position with benefits. Advanced degree in conservation and minimum three years practical experience with five years practical experience preferred. Applicant may substitute additional experience for the required education at the rate of three years experience for one year of education for a maximum of two years. Beginning salary: \$31,637-\$40,662/year. Send letter and resume to Director, Maryland Archaeological Conservation Laboratory, Jefferson Patterson Park and Museum, 10515 Mackall Road, St. Leonard, Maryland 20685. Anticipated closing date: September 1, 1999.

## Conservation Assistant The Metropolitan Museum of Art

Working with and under the direction of the conservator in charge of European sculpture, work will include the conservation of wood, stone, terracotta, plaster, and wax sculpture from the Middle Ages to 1900, with an emphasis on the examination and treatment of polychrome sculpture.

A formal, graduate-level training in conservation or equivalent; demonstrated proficiency in laboratory methods and the use of scientific instrumentation; a reading knowledge of German and French is desirable.

Salary commensurate with experience. Send letter of application and resume to Jack Soultanian, Conservator, Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028. EOE.

#### Paper or Book Conservator Minnesota Historical Society

The Minnesota Historical Society (MHS) is seeking candidates for the

position Conservator to manage the Society's state of the art paper and book conservation lab. This is a full-time position in an institution that is nationally recognized for its commitment to excellence. The conservator is responsible for overseeing a full range of paper and book conservation activities in a large historical society with a major research library and archives and active programs of collecting, collections maintenance, exhibits and education. This lab is primarily an archival conservation facility although, the opportunity exists for treatment of works of art on paper and photographs. Collection maintenance activities for bound materials are carried out in the lab, while treatment of rare books is currently accomplished by contracting with outside conservators. The conservator's duties include examination, assessment, planning, and treatments of flat paper; planning and direction of collections maintenance activities for bound materials; supervision of 2.5 FTE staff as well as interns, volunteers, and paid project staff as projects require and funding allows; assistance in the formulation of priorities, standards, and policies as they relate to the book and paper collection; cooperation with other conservators, librarians, archivists, curators, collection managers, and exhibits design and production personnel to select appropriate treatments, housings, and exhibit mounts; and, in collaboration with other staff conservators, provision of technical expertise, advice, and education to the MHS staff, other institutions, and the public.

The MHS paper and book lab is one of three well-equipped, laboratories which opened in 1992 as part of the new Minnesota History Center located in St. Paul. This lab consists of 2400 square feet of work space, with additional offices, secure holding room, photo documentation room, and materials storage spaces. The documentation room (which also houses a polarizing microscope) and two of three materials storage rooms are spaces shared with the textile and objects conservation labs. The book and paper lab is equipped with fume hoods, flexible fume extractor arms, large wash sinks

(one with laminar-flow fume extraction), dedicated deionizing water system, drying racks, board shear, wall mounted board cutter, board creaser, a vacuum table, ultrasonic welder, stereomicroscope, binding benches, and tables for flat paper work.

The qualifications for this position are normally acquired through graduation from an accredited conservation program and significant work experience or an equivalent in education and experience. Candidates should have thorough knowledge of conservation theory and practices; as well as knowledge of 19thand 20th-century book and paper history, materials, and construction; well-developed skills in the examination, evaluation, treatment, and documentation of library and archival collections; experience in project planning, management, and supervision; and excellent interpersonal skills. Minimum starting salary is \$37,250 with an excellent benefit program. The interview process will begin after August 1, 1999 with applications being accepted until the position is filled. To request application materials, contact MHS job line at (651) 296-0542 or website at www.mnhs.org/about/jobs. Please send letter of application, resume and completed application form to: Human Resources Depart., Minnesota Historical Society, 345 Kellogg Blvd. W., St. Paul, MN 55102-1906. EEO/AA

#### Textile Conservator Minnesota Historical Society

The Minnesota Historical Society (MHS) is seeking candidates for the position of Textile Conservator to manage the Society's state of the art textile conservation lab. This is a full time position in an institution that is nationally recognized for its commitment to excellence. The textile conservator is responsible for overseeing a full range of textile conservation activities in a large historical society with a major research library and active programs of collecting, collections maintenance, exhibits and education. The textile conservator's duties include examination, assessment, planning, and executing textile conservation

treatments and surveys; working with other staff conservators, curators, collections managers, and exhibits design and production personnel in selecting appropriate treatments, housings, and exhibit mounts; planning and direction of textile re-housing projects; maintaining the museum program of monitoring light exposure of collections on exhibit; supervision of interns, volunteers, and paid project staff as projects require and funding allows; assisting in the formulation of priorities, procedures standards, and policies as they relate to an extensive textile collection; and in collaboration with other staff conservators, providing technical expertise and professional advice and education to the staff, other institutions, and the public.

The MHS textile lab is one of three well-equipped laboratories which opened in 1992 as part of the new Minnesota History Center located in St. Paul. The textile lab is 1635 square feet of work space, with additional spaces for an office, secure holding room, and materials storage. A documentation room, which houses a polarizing microscope, is a space shared with the book and paper and objects labs. The textile lab is equipped with a fume hood; flexible fume extractor areas; a 10'x18' sunken floor wash sink, in addition to a 4'x8' wash sink; dedicated deionizing water system; a small suction table and fritted disk; stereomicroscope; photo documentation area with a 8'x8' mechanized slant board; washer and dryer, and movable work tables in addition to counter space and storage cabinets.

The qualifications for this position are normally acquired through graduation from an accredited conservation program and work experience or an equivalent in education and experience in textile conservation. Qualified candidate should have extensive knowledge of conservation theory, chemistry, and practice for textile and clothing collections; knowledge of the materials used in conservation treatments and in the exhibit and storage of textiles. Minimum starting salary is \$37,250 with an excellent benefit program. The interview process will begin after August 1, 1999 with applica-

tions being accepted until the position is filled. To request application materials, contact MHS job line at (651) 296-0542 or website at www.mnhs.org/about/jobs. Please send letter of application, resume and completed application form to: Human Resources Department, Minnesota Historical Society, 345 Kellogg Blvd. W., St. Paul, MN 55102-1906. EEO/AA

#### Conservator of Photographs Nationaal Fotorestauratie Atelier

The Nationaal Fotorestauratie Atelier is seeking candidates for the position of conservator of photographs. The NFrA is a private foundation specializing in the preservation, conservation, and duplication of photographic materials. Our staff is composed of five full time employees working to preserve the photographic heritage of the Netherlands. Conservation is one of three departments within the NFrA, duplication of negative materials and collections consulting compose the other two.

The successful candidate will be responsible for the preservation and treatment of photographic materials from national, provincial, and city museums and archives as well as private clients throughout the country. Other responsibilities will include the examination, treatment, analysis, and documentation of objects brought into the lab as well as on-site. The candidate should have knowledge of the principles and practices of photograph conservation, a knowledge of historic and contemporary photographic processes, demonstrate a combination of hands-on treatment skills, interest in research and education initiatives, good communication skills, and the ability to work well with others. He or she will negotiate with clients and occasiongive educational seminars. Responsibilities will also include planning and design of a new photography conservation laboratory in conjunction with a nascent institute for photography, film, and media technology. Because the atelier is located in the Netherlands, the successful candidate will be expected to learn Dutch to communicate with colleagues and clients within a reasonable period of time. An advanced degree in conservation and a minimum of three years experience are required.

Salary will be commensurate with experience and following governmental pay scale. Benefits include a national health insurance program, 10 public holidays, 8% vacation savings, and a minimum of 23 vacation days based on age. Interested applicants should send cover letter and resume to: Nationaal Fotorestauratie Atelier, attn.: Mr. H.C. de Herder, director, Witte de Withstraat 3012 BN. Rotterdam, 63, The Netherlands emailed or nfra@nfra.v2.nl

# Objects Conservator Upper Midwest Conservation Association

The Upper Midwest Conservation Association, a regional non-profit art and artifact conservation center located at the Minneapolis Institute of Arts and serving the diverse collections of many museums in the region, is seeking an Objects Conservator. Working with the Senior Objects Conservator, the incumbent will be involved with a wide variety of conservation projects in a busy teamwork environment. Responsibilities include performing examination, treatment, report preparation, consultation, and survey duties both within the center and onsite. Candidates should be able to work on diversified collections of fine arts, decorative arts and historic artifacts in many media, including ceramics, glass, wood, metals, ethnographic materials modern synthetic materials. Conservators with experience in outdoor sculpture are encouraged to apply.

Applicants should possess a master of arts in conservation from a conservation training program and have at least two to five years experience as a practicing objects conservator, or equivalent training and experience. Salary range is \$32,000-45,000, commensurate with experience, and includes excellent bene-

## Supplier's Corner

fits. Send resume, three references, and a letter of interest to Richard Borges, Executive Director, UMCA, 2400 Time Tve., South, Minneapolis, MN 55404; email DbUMCA@aol.com; fax by August 30, 1999.

## RH Conservation Engineering Opens New U.S. Sales Office

RH Conservation Engineering, established in Australia in 1991 by Robin Hodgson and Helle Kaufmann, has moved. Our new office is located at 11 Prince Street, Suite 4C, New York, NY 10012; Telephon ; Fax: (

#### Discount on Getty Trust Publications Books for AIC Members

Don't forget! Books from the Getty Conservation Institute are still available to AIC members at the 20% AIC Conference discount rate until July 31, 1999! Recent publications include Mortality Immortality?, Biodeterioration of Stone in Tropical Environments, and, coming in August, Building an Emergency Plan: A Guide for Museums and Other Cultural Institutions. To order, call Getty Trust Publications at 800-223-3431, or 310-440-7333 outside of North America.

#### Workshops at 28th AIC Annual Meeting

If you, your specialty group, or subgroup are thinking of organizing a workshop at the 28th AIC Annual Meeting in Philadelphia, please contact the AIC office for an application form. We are open to ideas and especially people who want to help coordinate programs.

Workshop proposals must be submitted no later than October 1, 1999.

As the new Director for Professional Education and Training, I welcome your ideas and suggestions about what AIC can do to further opportunities for its membership. Please feel free to contact me by phone, fax, email, or "snail mail."

Katharine Untch, Conservator of Objects, Virginia Museum of Fine Arts, 2800 Grove Ave., Richmond, Virginia 23221; (804) 367-6060; Fax: (804) 367-1452, or e-mail <mailto:Kuntch@vmfa.state.va.us> Kuntch@vmfa.state.va.us.

If you, your specialty group, or subgroup are interested in planning a presession for upcoming AIC meetings, please contact Liz Schulte for guidelines and information at (404) 350-8346; ekschulte@aol.com.

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### Conserving Your Health and Safety: Using Consistent Choices to Minimize Exposure

Safety is the degree to which risks are judged acceptable.<sup>1</sup>

-William W. Lowrance

We know that a single, catastrophic event can cause devastating effects—a car accident, a single exposure to an acutely hazardous chemical. Often this single, catastrophic event is the culmination of our small, daily choices, the ramifications of which we have not stopped to consider fully. This article addresses these choices. How do we make good choices? How does our perception of risk affect our choices? Can we take positive steps to encourage others to make better choices? What information is available to us to help us make better choices?

Three things cause accidents: unsafe conditions, unsafe actions, and personal attitude. Michaud refers to apathy, complacency, distraction, and deviation as the "four horsemen of safety." Without proper appreciation of the value of our safety and health, our commitment to safe practice is tenuous. Thus, our first small choice is the most profound: the choice to care about our health and safety—every time, all the time. To say to our colleagues, our families, and ourselves: No task is so urgent or project so important that we can't take the time to do it safely.

#### Risk and Its Perception

One of the points that is deeply ingrained in us—all of us—is a tremendous distinction between risk undergone voluntarily, and risk undergone involuntarily.<sup>3</sup>

—Sir Hermann Bondi

Although legal instruments exist regarding health and safety issues, it can be argued that the commitment to make health and safety the number one priority in one's activities is a lifestyle choice, a personal philosophy. When we make health and safety choices, we are actually analyzing the risk associated with the choice we are

about to make. The analysis of risk requires the evaluation of three elements: 1) a hazard—a thing or action that can cause harm; 2) an event(s) that creates the possibility of harm; and 3) an estimate of the likelihood harm will occur.

Professional risk analysts use statistical evidence to estimate risk. However, we, as individuals, often make our choices based not on *actual* risk, but rather *perceived* risk.

One of the initial steps in making better safety choices is observing the ways in which we perceive risk. Risk perception and the way you estimate the likelihood of harm will directly affect your daily actions. Human beings tend to perceive risk in very specific ways and weigh risk factors by some organizing principles (see Table 1). Risk is perceived as greatest when the outcome is severe, irreversible, involuntary, uncontrollable, and manifestation of the effect is delayed.

When risk perception is associated with daily, routine tasks, we often become inured to risks to which we are continuously exposed, are familiar with, and/or regard as necessary. For example, many technically trained persons, who are familiar with chemical hazards do not wear protective eyewear or other personal protective equipment (PPE) when handling hazardous chemicals (e.g., ammoniated cleaners, caustic drain cleaners) in the home. The familiarity of the environment (the home) and the perceived low probability of a traumatic event tend to favor behavior that this same individual would consider inappropriate and indefensible in the workplace. In fact, data from the National Safety Council for 1997 show that the number of disabling injuries in the home is more than five time that in the workplace.5

It is a worthwhile endeavor to take some time to think about how you, colleagues, and family members perceive and evaluate risk. How individuals perceive and estimate risk has direct effects on their ability to recognize, man-

continued on page 18

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#### AIC NEWS

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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 e-mailed to the AIC office; the

next editorial deadline is September 15. We reserve the right to edit for brevity and clarity.

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Internships and Fellowships, Position Available, and Classified Ads is: \$.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 copy are February 15, April 15, June 15, August 15, October 15, and December 15. All ads should be submitted to Jeanette Spencer at SpencerAIC@aol.com or faxed to (202) 452-9328.

#### AIC News staff:

Lisa Goldberg	Editor
Elizabeth F. "Penny" Jone	s Managing Editor
Jennifer A. Goff	Production Editor
Jeanette Spencer	Marketing Manager
Sarah Stout	Communications Assistant

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#### President's Message

#### **Looking Both Ways**

Now is an opportune moment for us to sharpen our abilities at looking both forward and back, both toward the future of conservation and at its historical development. It is an auspicious time to view both directions

because these moments are best taken advantage of during periods of growth, change, and intense activity. The last several decades have seen an explosive growth in all aspects of the conservation and preservation of cultural heritage. The influence of conservation concerns has grown, and the awareness among individuals, government agencies, and institutions of what conservators strive to achieve has deepened considerably. AIC has led the way and has continued to respond with expanding activities. Creating educational opportunities for its members, sharing new approaches and methodologies, developing professional standards and guidelines, providing public education and outreach, producing professional publications and meetings, and sponsoring workshops are only some of the areas in which the organization has championed the needs and concerns of the conservator. As we look back, we can clearly see how the organization has increasingly given voice to an evolving profession, and we can only admire the selfless efforts of so many dedicated individuals who undertook both small and enormously demanding

As we look forward, exciting and challenging times lie ahead for a field of endeavor that is willing to be both self-critical and demanding as it undertakes the very important role of caring for our material history and works of art. The forward momentum of increased professionalism is in the air, and it comes at a very significant time as we continue our efforts to raise conservation to the deserved status of a profession, both within the United States and within our global community. Many factors are coming together to provide the impetus for growth and the opportunity for substantial and positive change. The conservator's input is now substantial and recognized as essential to responsible stewardship, whether that be of an heirloom or an entire collection; a building or a monument; a specimen or an artifact; indeed, whether it is a single book or millions of bits of electronic data. While retaining the skill to apply both traditional and time-tested efforts as well as the newest technological tools, the conservator can no longer sit quietly at the bench or timidly on the sidelines. We have won much-needed influence and before us is the challenge to expand that influence and keep it.

How will we face this challenge? Certainly, the conservator's role will be ever more complex. We will give advice to and confer with greater numbers of professionals and organizations in a world that has become increasingly multifaceted. And perhaps more important, we will be more dependent on one another for input, assistance, and support. Ultimately, these changes that affect the conservator will also affect the organization. Given this, it is time to see AIC in a different light. It is a good time to set aside old and unfortunate perceptions that AIC is an organization "run" by a select few and to recognize it as the national organization that is comprised of, dedicated to, and influenced by each and every member. The members of this Board are committed, as were past Boards, to making the statement that AIC is not a distant bureaucracy, but rather that "AIC" is you.

All that AIC does and can do depends on your involvement, and this will be even more true in the future than it has been in the past. All that AIC has achieved has resulted from the tireless efforts of many dedicated conservation professionals. Your involvement in tackling this job is not only needed and welcomed, it is absolutely necessary.

The Saint Louis meeting provided an opportunity for an Issues Session that, I hope, will be the first of many in the future. Those members present (approximately 300) imparted a clear mandate to the Board and to the Certification Task Force to continue exploring the development of a certification program and to continue to inform the membership of issues surrounding such a program. The Task Force members have worked hard to keep us all informed of the real issues surrounding the process, the benefits and responsibilities of undertaking such a program, and the efforts of our colleagues around the world who have embarked on similar paths. The show of interest and support during the Issues Session was overwhelming and marks a tribute to the Task Force's efforts to raise our awareness and inform our decisions. The close to unanimous support for continuing our momentum in the exploration of certification was a landmark of sorts in the history of this organization and in the field of conservation within the United States. The focus of the membership is on the future of conservation as a profession and on each individual's place within it as professionals.

In the coming years, AIC will undergo change. As a dynamic organization, which continues to serve its members, it can do no less as it responds to the needs of an evolving profession. The Board is committed to broadening the financial capabilities of the organization so that we might more effectively sustain the activities you undertake and offer support for new programs and ideas while maintaining those services you have come to depend on. We have made efforts—and will make more—to encourage the next generation of conservators to step forward and become tomorrow's leaders. We are committed to expanding the organization's voice in other arenas of cultural heritage in the belief that this influence eventually can only benefit all of us in AIC. Above all, we are committed to listening to your voices.

—Jerry Podany, AIC President, J. Paul Getty Museum, Antiquities Conservation Dept., 1200 Getty Center Dr., Suite 1000, Los Angeles, CA 90049-1687; (310) 440-7049; Fax: (310) 440-7792; jpodany@getty.edu

#### **Membership Update**

I want to take this opportunity to thank Linda Merk-Gould for her four years of service on the AIC Membership Committee. Although the committee is certainly bound by common goals, each of us has his or her individual experience and perspective on the development of professionalism in the field and the importance of membership criteria. In my three years of working with her, I have found Linda to be generous and unselfish in sharing her convictions, and I have greatly appreciated her dedication, insight, and effectiveness in communicating her thoughts.

Although I will miss working with Linda, I am looking forward to having Tom Edmondson on the committee. Tom is a recent recipient of Fellowship status in AIC. He received his training through a variety of apprenticeships and workshops and has maintained vigorous involvement in all manners of the professional activities of AIC and related

organizations. For the past 12 years, he has been co-owner/partner in the Kansas City firm of Heugh-Edmondson Conservation Services. He specializes in the treatment of photographs and works of art on paper. He will be a very welcome addition to our committee.

Because the AIC Guide to Conservation Services will only include PAs and Fellows after January 1, 2000, the AIC office is receiving more than the usual number of inquiries from Associates who want to "upgrade" their membership status. We welcome applications and encourage anyone who has questions about membership requirements to contact me directly at Many times the office staff is simply not equipped to know about our review processes or some of the finer points of the requirements. First, however, it would be helpful to read "Membership Information" and Section II of the AIC Bylaws in the AIC Directory, which you will receive later this month. Also, get a copy of the current application form either from the AIC office or from the AIC website (http://aic.stanford.edu). Many of your questions may be answered in one of these documents, but if not, I will be glad to talk with you. Remember: Applications are due October 8.

Finally, in filling out the application form, the committee requests that you please take a moment to follow the directions in accordance with the examples that are provided.

—Cynthia Stow, Chair, Cumberland Art Conservation, 3343 Acklen Ave., Nashville, TN 37212; Phone/Fax: (615) 269-3868 (call first to fax); cksy@aol.com

#### **New Professional Associates**

Sharon D. Battista
Daisy Craddock
Marie Culver
Patricia Garland
Bud Goldstone
Laura Gorman
David Harvey
Alan Puglia
Barbara Ramsay

#### **IAG Meeting**

The AIC Internal Advisory Group (IAG) had its spring meeting on Saturday, June 12, 1999, at the Adams Mark Hotel in St. Louis. The AIC Board, committee/taskforce chairs, specialty/sub group chairs, the editors of the Journal and AIC News, and members of the AIC staff attended. This forum provided an opportunity for the Board to update IAG members on AIC's important activities and to solicit their suggestions and opinions. Discussion topics included a review of the St. Louis meeting's strengths and weaknesses and recommendations for future meetings, a preview of the 2000 annual meeting, current FAIC fund-raising efforts, recent changes in the Guide to Conservation Services, and membership. AIC President Jerry Podany stressed the importance of communication within AIC and urged members to convey their thoughts and ideas to the Board.

—William Real, Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213; (412) 622-3267; realw@ix.netcom.com

Fidelity Foundation of Boston has awarded \$25,000 to FAIC for the publication of its series of outreach brochures. "Caring For Furniture" and "Caring For Textiles," which are now on the AIC website (http://aic.stanford.edu), will be the first to be printed. Brochures on the care of objects and books are being prepared, and a schedule for editing and reprinting previous titles is underway.

For more information, call the AIC office: (202) 452-9545.

#### **Antiques Roadshow**

We are pleased to announce that AIC has completed a taped segment for the *Antiques Roadshow* on PBS.

On July 17, Kate Garland of the Nelson-Atkins Museum and Craig Deller, director of communications for AIC, appeared on the show in Des Moines, Iowa. The Antiques Roadshow has mentioned art conservation many times during its four-year history, and I felt appearing on the show was the perfect way to introduce AIC and its members to a national audience. The show's producer, Peter Cook, agreed that having AIC representatives appear on the Antiques Roadshow to explain the conservation concept was a great idea.

The two-minute taped segment will be scheduled to air between January and April 2000. When *Roadshow's* producers, WGBH, tell us the air dates, we will print an announcement in *AIC News*.

While two minutes may not seem very long (the actual taping took well over an hour), we were able to discuss

the process of selecting a conservator with host Chris Jessel. We also had the opportunity to announce AIC's website address, which will be included on Roadshow's website as well.

We also selected a piece of furniture to demonstrate the way in which a conservator would approach treatment. Kate and I explained that small losses and ink stains

are actually part of the object's history and should be left intact.

Des Moines residents were clearly excited about the show—more than 7,000 tickets had been distributed by the eve of the taping.

If the producers like this initial taping, a conservation segment may become a regular part of the program.



Kate Garland and Craig Deller discuss conservation issues on an episode of the Antiques Roadshow, which will air in early 2000.

I would like to thank Conservator's Emporium for donating 24 pairs of gloves to distribute among the *Roadshow* staff.



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### **AIC Publication Inventory Clearance Sale**

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Sale ends December 31, 1999.

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AIC Preprints Cumulative Index	\$5	Free with order of \$10 or more	
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1991, 1992, 1996, 1997, 1998	\$15	\$5 each	

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### **News from Affiliated Organizations**

The Society for American Archaeology (SAA), the representative body for a large portion of archaeologists involved in archaeology in the Americas, is currently hosting a website discussion (http://www.saa.org/Education/Curriculum/index.html) titled "Teaching Archaeology in the 21st Century." SAA will formulate responses and comments from the discussion into a report later this year that will be used to guide future teaching efforts within archaeology. Teaching efforts are influenced to a degree by the principles developed by professional bodies. Among other principles, SAA's code of ethics holds conservation, or stewardship, of utmost importance. In fact, stewardship concerns form the basis of Principle 1 of the SAA code.

AIC members have, over the years, actively contributed to many national and regional meetings by presenting talks, conducting workshops, and organizing sessions for other archaeological organizations. The current dialog and openness of SAA provides an excellent opportunity for the AIC membership to respond and contribute toward the setting of new teaching directions in archaeology. A request for conservation input was first made at the archaeological conservation presession at the AIC Annual Meeting in St. Louis, and discussion has continued through the Objects Group List on the Internet. The SAA forum provides an excellent opportunity for AIC to reach out to a related organization, and the aim is to have an AIC response soon. Please feel free to contribute to the effort; our response to the world outside of AIC can only be as strong as our contribution within.

-Jeffrey Maish, Antiquities Conservation, J. Paul Getty Museum, 1200 Getty Center Dr., Ste. 1000, Los Angeles, CA 90049-1687; jmaish@getty.edu



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#### **Conference Report**

Green Conservation: Environmental and Human Safety in Conservation
May 26–27, 1999
Winnipeg, Canada

The Canadian Association for Conservation of Cultural Property conducted an informative two-day training workshop on health and safety issues for conservation professionals prior to its annual meeting in Winnipeg. This workshop was funded in part by the Museums Assistance program of Canada, the Manitoba Department of Culture, Heritage and Citizenship, and the Heritage Grants Programs.

The first day focused on health and safety awareness for conservators. Monona Rossol, industrial hygienist for Arts, Crafts and Theater Safety, Inc., described the standard and regulating agencies that exist in Canada and the United States and discussed the components of an effective hazard communication pro-

gram. Basic concepts of occupational health and toxicity were covered including the physical characteristics of hazardous substances (including biological and botanical hazards), how materials enter the body, toxicological concepts, and factors that affect the degree of hazard. Precautions for safe practice were highlighted, including issues related to substitution; identification and labeling of chemical hazards; detecting air contaminants; air quality standards and laws; ventilation; storage and handling of materials; fire, medical, and other emergency situations; personal hygiene and housekeeping; personal protective equipment; and medical surveillance programs.

Representatives from 3M Canada and Ansell Edmont offered two half-hour bag lunch presentations. 3M discussed the appropriateness of different respirator cartridges and issues related to respirator care, maintenance, and fit testing. Ansell Edmont demonstrated a new software product, SPECWARE, which is a recommendation guide designed to network with the National Library of Medicine to

quickly and effectively select the correct hand protection for a particular application. Internet access and a CD-ROM are required to run the application.

Day two included 12 presentations by archivists, conservators, conservation scientists and health care professionals on various topics related to hazards inherent in museums, archives, and historic sites.

Dr. Richard Warrington, professor of medicine and immunology at the University of Manitoba, began with a discussion of allergies in the workplace. Dr. Warrington explained the causes and mechanism by which people become sensitized to substances that can develop into immediate hypersensitivity, allergic disease, or contact dermatitis. Dr. Warrington cautioned the audience about powdered latex gloves, explaining that the powder may carry the latex protein, become airborne, and cause an allergic reaction in anyone in the area who is allergic. Monona Rossol reported 28 documented deaths from the proteins in rubber latex gloves and a number of near deaths resulting from anaphylactic shock.

Catherine Craig-Bullen, senior paper conservator from the National Archives of Canada, outlined a successful collaborative initiative involving the Archive's health and safety officer, archivists, conservation staff, and a microbiologist from Health Canada to develop guidelines for staff to deal with mass quantities of mold contaminated records. Procedures involved bagging contaminated materials then freezing them to -30°C for 48 hours as a precautionary measure. Once thawed to room temperature, the bagged materials are opened and mechanically cleaned in one of two biohazard hoods. These biohazard hoods are 4 feet- and 6 feetwide, self-contained units with HEPA filtration and can be easily transported with the aid of a forklift. A panel discussion of mold issues in archives continued over the lunch hour. Discussion topics included the need to determine the viability of the conidia; effectiveness of mechanical cleaning procedures and whether the residual poses a health risk; associated costs; and when to refuse access to the affected materials. The panel and audience agreed that future research is need-



ed in this area to responsibly guide custodians in dealing with mass quantities of mold damaged records that have a mandate to be accessible.

Four presentations focused on approaches to controlling insect pests. Jennifer Hein, private preventative conservator, began with strategies for establishing an integrated pest management system in history collections. Mary Lou Florian, research associate emerita at the Royal British Columbia Museum, shared recent findings from a literature search on natural products used for insect and fungal control in museums. This effort was prompted by a review of papers related to conservation and plant product use for insect and fungal control as an alternative to toxic chemicals. The assumption is that natural products are less toxic than synthetic chemicals, but Florian cautioned that thorough research and a good understanding of the nature of the natural substance is critical. To illustrate her point, she examined the main natural products for insect and fungal control: the aromatic or volatile oils in the essential oils of plant products or insect pheromones. Terpenoids or terpenes are the active constituents in both the essential oils and insect pheromones and are the basis of communication among insects, among plants, and between insects and plants. They are liquid, volatile alcohols, acetates, acids or ketones and are polymers of isoprene that are fat- and oilsoluble and can react with amino acids, proteins, and DNA. Theoretically, because they are volatile, they can diffuse into porous materials and be absorbed by fats and oils, proteins, and with weakly bonded water. Animal ingestion studies have shown terpenoids to be mutagenic, carcinogenic, mood altering, and toxic. Florian stressed the need for further research on the effects of inhalation and health hazards for people and on artifactmaterial interaction. Gordon Hanlon, J. Paul Getty Museum, discussed low-oxygen methods for pest eradication in objects. Toxic fumigants and chemicals of the past were reviewed followed by a description of practical low cost solutions that conservators have developed to create and maintain low oxygen atmospheres using Ageless and argon gas. Tom Strang, Canadian Conservation Institute, presented the theory and technique for pest eradication with heat. Data demonstrated the procedure's efficacy, which involves placing artifacts in plastic bags to retain moisture content, and raising the temperature for a brief period to kill insects in all phases. The results showed minimal chemical aging to the artifacts compared to the consumption that takes place when an artifact is exhibited.

The final segment of the day dealt with hazards inherent in artifacts. P. Jane Sirois, Canadian Conservation Institute, discussed a procedure for onsite analysis of museum artifacts, and their storage drawers or cabinets, for arsenic and mercury contamination. The procedure uses a Canberra Packard Inspector, a portable X-ray energy spectrometer equipped with a Cd-109 radioisotope source and silicon lithium drifted detector. This technique permits the non-destructive analysis of a 3-centimeter area on an object for the detection of elements above atomic number 19, but it cannot distinguish whether the element is on the exterior or interior of the artifact. Flora Davidson, private practice, and Margot Brunn, Provincial Museum of Alberta, participated in a project to develop and implement an effective collection policy to maintain and preserve the integrity of a pharmaceutical collection at the Provincial Museum of Alberta while not endangering those who care for it. The project was sponsored by the Associated Medical Services through the Hannah Institute for the History of Medicine Program and involved close partnering with the curator to develop and administer appropriate strategies. The project included: historic information of pharmaceutical usage, identification of potential health and safety hazards for both the initial substance and for the components that result when the compound breaks down, assessment of current container condition and chemical stability, storage requirements for each substance in the collection, and a schedule for ongoing monitoring, maintenance and proper disposal when necessary. The policy also serves as a guide for adding artifacts to the collection. Sue Warren, Museum of Science and Technology, emphasized that safe handling and display of industrial artifacts relies on an understanding of the technology that fabricated the artifact, and an understanding of how the artifact was used. Concerns included: PCBs, pesticides containing mercury and arsenic, asbestos, battery acids, biological hazards (animal waste or blood from medical instruments), and radio active contamination. Leslie Hickey, Parks Canada, Ontario Service Center, discussed environmental assessment issues for two industrial sites. Assessment involved sampling tests for lead paint, asbestos insulation, and ground waste including oils, greases, and solvents. Personal protective equipment, hazardous identification, and disposal were emphasized.

CAC deserves applause for organizing and hosting an informative two-day workshop designed specifically to expand hazard awareness issues for conservators beyond the use of organic solvents to provide strategies for safer work environments and practice.

—Kathy Ludwig, National Archives and Records Service Document Conservation Lab, College Park, MD; (301)713-6700, ext. 237;

## Upcoming Board and IAG Meetings

**Board Meeting** 

November 7, 8, and 9, 1999 Washington, DC

**Board Meeting** 

January 27, 28, and 29, 2000 Alexandria, Virginia

Internal Advisory Group (IAG)

> January 29, 2000 Alexandria, Virginia

#### **Annual Meeting News**

#### **Schedule Changes**

The pattern of the annual meeting schedule will shift beginning with the 2000 meeting in Philadelphia. The schedule change was implemented for three reasons: to make the meeting more accessible to those members who have travel limitations during the week, to take greater advantage of the Saturday night stayover for airline travel, and to expand our options when contracting with potential meeting sites.

The dates for the upcoming meetings are listed under "Meeting Locations." The basic schedule will place the general sessions on Friday and Saturday and the specialty group sessions on Sunday and Monday. Presessions, workshops, tours, etc., will be scheduled either on the two days prior to the general session or on the day following the last specialty group session. The exception to this new schedule is the 2001 meeting in Dallas. The general session days in Dallas will be Thursday and Friday, and the specialty

#### CONSERVATION CENTER

ART AND ARCHITECTURE SURVEY, RESEARCH, EXAMINATION, PLANNING, RESTORATION

STRUCTURE, MATERIALS, PAINT, FINISHES IMAGING, ANALYSIS

PUBLIC ART AND MONUMENTS DESIGN REVIEW, RESTORATION, MAINTENANCE

JOHN SCOTT, MA, MBA, MA-CAS (Doing conservation since 1977) DIRECTOR

New York Conservation Center, Inc. Consulting and contracting

RD 1, Fleetwood, PA 19522 519 W. 26th St., N.Y., NY 10001 212 714 0620, 714 0149 fax NYConsnCtr@aol.com groups will meet on Saturday and Sunday.

#### **Meeting Locations**

June 7–13, 2000. Philadelphia, PA
The Adam's Mark Hotel is located on
City Line Avenue, a short cab ride from
Philadelphia's downtown historic and
cultural areas. Within a few minutes of
the hotel is the historic riverside community of Manyunk, offering numerous
restaurants, night spots, antique shops,
and galleries. The opening reception will
be held at the Philadelphia Museum of
Art, and opportunities to experience the
culture and history of the city are ample.

May 29-June 4, 2001. Dallas, TX

The Adam's Mark Hotel is located in the heart of the Dallas Arts and Financial District, on the DART Light Rail line, and within walking distance of the Dallas Museum of Art and other area attractions

#### June 5-11, 2002. Miami, FL

The Wyndham Hotel Miami-Biscayne Bay is located in downtown Miami overlooking Biscayne Bay. The hotel is only six miles from Miami International Airport and is on the Metro Mover Rail System line. The hotel provides complimentary van service to Miami Beach and the South Beach and Bayside areas.

#### June 4-10, 2003. Arlington, VA

The Crystal Gateway Marriott, site of the very successful 1998 annual meeting, will host the meeting in 2003. The hotel is conveniently located to Ronald Reagan National Airport and the blue and yellow lines on the Metro system.

As previously reported in the January 1999 issue of AIC News, the AIC Annual Meeting requires an excessive amount of meeting and exhibit space compared to our actual guest room block, which presents a challenge to selecting our meeting site. The AIC staff and Board continues to work diligently to select sites that offer reasonable conference rates and provide an attractive venue.

—Beth Kline, AIC Assistant Director, 1717 K St., NW, Suite 200, Washington, DC 20006; (202) 452-9545; (202) 452-9328; I

#### St. Louis—A Grand Occasion

Thank you to all of the individuals and organizations that made the annual meeting such a grand success. The meeting garnered wonderful support from a wide variety of companies and organizations. The Getty Grant Program of the J. Paul Getty Trust provided funds for Latin American and Caribbean meeting attendees; NCPTT supported scholarship funds for conservation students and provided support for the Electronic Media Specialty Group sessions; Willard Developments, LTD. sponsored the attractive and useful tote bags; Aon Risk Services/Huntington T. Block Insurance Agency, Inc. gave general meeting support; University Products and Gaylord Brothers supported their awards; The St. Louis Art Museum provided the public lecture and Opening Reception venues; Missouri Grape and Wine Program provided the wine tasting at the Laumeier Sculpture Garden; and support for sponsorship of the exhibit hall reception was provided by Archivart, Crystalizations Systems, Herzog/Wheeler & Associates, Mitsubishi Gas Chemical America; Neschen Corp.; SmallCorp; Steamatic Catastrophe Service Division, and University Products. The advertisers generously supporting the printed meeting program were Getty Trust Publications, Archivart, Dorfman Museum Figures, Inc., RH Conservation Engineering, Aon/Huntington T. Block Insurance Agency, Simon Liu Inc., Vidipax, Heritage Preservation, Kremer Pigments Inc., and Willard Developments Limited. There were 36 exhibitors in 42 booths who were a very important part of the meeting and are greatly appreciated.

The Program Committee, chaired by Ingrid Neuman, did a marvelous job with the general sessions. The specialty group sessions were ably organized by the groups' chairs and program chairs. The Local Arrangements Committee, chaired by Zoe Perkins, and local volunteers were of enormous assistance in putting together and staffing various special events and tours. Many activities, such as the keynote speech by Maureen Farrow, the Health & Safety Committee's luncheon lecture by Patricia Hamm, the public lecture given by Lawrence Reger and

Marianne Marti, and the various workshops added to the educational components of the meeting. The poster session, chaired by Anton Rajer and Helen Mar Parkin, provided an innovative educational component. The AIC Board and staff diligently worked to make the meeting run smoothly.

The annual meeting is the premier opportunity for conservators and others to learn, network, view new products, and experience the culture of the host city. Mark your calendars for June 7–13, 2000, in Philadelphia. See "Schedule Changes" on page 10 for important information about next year's conference.

—Elizabeth F. "Penny" Jones, Washington, DC 20006; (202) 452-9545; Fax: (202)

#### Awards

At the 27th AIC Annual Meeting banquet on June 5 in St. Louis, Missouri, several AIC individual members and an institution were recognized for their accomplishments and extensive service to AIC and the conservation profession. AIC is pleased to announce the winners of its 1999 awards.

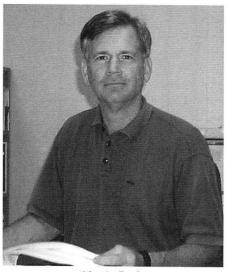
Kathryn Scott, retired professor, Institute of Fine Arts at New York University, received Honorary Membership in AIC for her contribution to the field, specifically in the advancement of textile conservation. One of her nominators, Rebecca Rushfield, stated "Kathryn Scott is one of the founders of professional textile conservation in the United States. She is one of the people who changed textile conservation from being thought of as an occupation for ladies with good sewing skills into a field of endeavor requiring a knowledge of fiber chemistry and physics, textile construction, and the history and technology of art." As an early practitioner, Kathryn Scott assumed responsibility for the quality of her work-for the chemical and physical care of the textile rather than accede to tradition or a client's idiosyncratic requests. Ms. Scott developed new treatment techniques with ingenuity and emphasized photography, documentation, packing, and handling to the many students she tutored.

Martin Burke, chief of the Division of Conservation for the National Park Service, Harpers Ferry Center in West Virginia, was selected as the 1999 recipient of the Rutherford John Gettens Merit Award for Outstanding Service to AIC. Throughout his career, Martin has remained committed to increasing professionalism in AIC. His commitment has been demonstrated through a desire to educate and train conservation students, professional colleagues, and museum staff, promote the importance of and develop opportunities for mid-career professional development, volunteer time on many conservation committees, boards, and organizations, and serve as a spokesperson for conservation to groups outside of the museum community. In an effort to assist those considering conservation as a career, he authored the extremely popular and useful AIC brochure "Conservation Training in the United States." Martin has also contributed greatly to AIC through his involvement in leadership positions on the Board and has served in several other capacities throughout the 1990s. He currently serves as chair of the Nominating Committee (1999) and has been a member of the committee since 1996. From 1993-96, he served on the Board as director of internal education (1993-96) and director/specialty group liaison (1990-93).

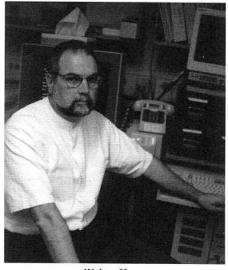
Walter Henry, assistant conservator in the Preservation Department of the Meyer Library, Stanford University, received the 1999 University Products Award for Distinguished Achievement in Conservation. The award, consisting of a commemorative plaque, \$5,000 cash award, and \$500 toward AIC meeting attendance, recognizes the accomplishments and contributions of conservation professionals who, through substantial efforts, have advanced the field of conservation and furthered its cause through public outreach and advocacy. Walter Henry has clearly accomplished the furtherance of the field through his visionary introduction of the possibilities for conservation communication and education through the Internet. Walter recog-



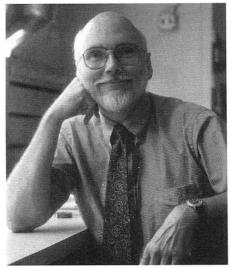
Kathryn Scott Honorary Membership



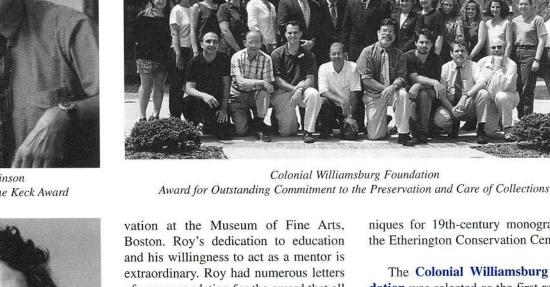
Martin Burke Rutherford John Gettens Merit Award for Outstanding Service to AIC

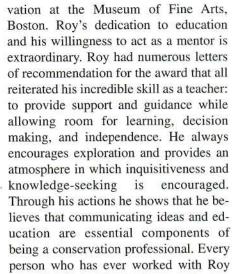


Walter Henry University Products Award for Distinguished Achievement



Roy Perkinson Sheldon & Caroline Keck Award





immediately testifies to his superb char-

acter and how their contact with him has

changed the way they approach conser-

vation.

Patricia Palmer received the 1999 Gaylord Collections Conservation Award, which provides a scholarship for attendance at the AIC Annual Meeting and funding for an additional conservation training opportunity selected by the winner. Ms. Palmer, head of preservation services at Virginia Commonwealth University in Richmond, Virginia, has been working in library preservation and book conservation since 1981. She is currently responsible for the care and maintenance of 1.5 million volumes at the University. In addition to attending the AIC annual meeting, Ms. Palmer will use the Gaylord Award to study book repair techniques for 19th-century monographs at the Etherington Conservation Center.

Colonial Williamsburg Foundation

The Colonial Williamsburg Foundation was selected as the first recipient of the Award for Outstanding Commitment to the Preservation and Care of Collections, given jointly by AIC and Heritage Preservation. The award is 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. The Colonial Williamsburg Foundation clearly exemplified its commitment to conservation through its unflagging dedication to the highest standards of conservation policy and practice, for its thoughtful inclusion of conprofessionals in key servation decision-making positions, and outstanding public programs to increase conservation awareness.

We salute all of our 1999 winners for their achievements in conservation!

For information about the 2000 awards, please contact the AIC office at (202) 452-9545 or visit the website http://aic.stanford.edu

#### **Conservation Angels**

On Sunday, June 6, 1999, 28 AIC "Conservation Angels" tended to the collections of a well-known house museum that belonged to St. Louis entrepreneur, Samuel Cupples. The Samuel Cupples



Patricia Palmer Gaylord Collections Conservation Award

nized the importance of the Internet as a tool for the conservator and its potential for outreach opportunities to educate the public long before most of us even knew of its existence. He established and continues to maintain much of the conservation profession's presence on the Internet. He is the webmaster for the AIC website, Conservation OnLine (CoOL) and the dozens of related conservation sites that are hosted by the Preservation Department of Stanford University Libraries.

The 1999 Sheldon & Caroline Keck Award in recognition of dedication to the education of conservators was conferred to Roy Perkinson, head of paper conserHouse, located on the campus of Saint Louis University, was built in 1888. The design was influenced by architect Henry Hobson Richardson. The house was placed on the National Register of Historic Places in 1977.

The Angels met on Saturday, June 5, for a welcome reception, which was sponsored by and held at the Samuel Cupples House. Angels had the opportunity to get to know one another and to devise a plan of action for the work to be done on Sunday. Fourteen of the Angels, from outside the St. Louis area received complimentary accommodations in the Saint Louis University dormitories on Saturday night.

The Angels convened on Sunday at 9:00 a.m. to begin the work. The projects the conservators worked on were fabrication of storage and exhibition mounts for the Cupples House's extensive glass collections as well as conservation assessment and emergency treatment on its painting collection, furniture, stained glass windows, religious artifacts, and carpets. We are grateful for University Products' donation of work gloves and significant discounts on other items purchased for use in the project.

This year, the Angels concluded the day with a two-hour panel training session that was open to interested parties from other area museums and the Cupples House staff. The session focused on instruction for general collections care and basic housekeeping guidelines. AIC and Gaylord Brothers provided complimentary collections care brochures to the participants. This new program, conceptualized and implemented by this year's Angels coordinator, Nicola Longford, was offered in an effort to foster community outreach by AIC. A closing reception, sponsored by the Missouri Historical Society, was held at the Cupples House for the Angels.

We would like to thank Nicola Longford for her outstanding effort in coordinating this year's project. We appreciate the following individuals for providing accommodations on Sunday night to Angels from outside the St. Louis area: Richard Baker, Sean Charette, Nicola Longford, Zoe Perkins, and Emily Troxell. AIC would also like to acknowledge and thank the Cupples House for providing breakfast and lunch on Sunday to the Angels, in addition to providing the welcome reception and the accommodations on Saturday night.

The participants in the 1999 Angels project were Nicola Longford (St. Louis local Angels coordinator), Petruta Lipan (Samuel Cupples House staff), Richard Baker, Randy Blomquist, Katrina Bruening, Sean Charette, Craig Deller, Brownyn Ewes, Lynda Gillow, Ken Grant, Martha Grimm, Paul Haner, Sheba Haner, Leila Harrit, Dave Harvey, Iris Heisensbuttel, Holly Herro, Carey Howlett, Owen Howlett, Doug Kemp, Beth McLaughlin, Ingrid Neuman, Lauren Owen, Carol Pratt, Maria Sullivan, Judy Sylvester, Peter Wollenberg, and Susan Wood.

The search is underway for a local Angels coordinator and a site for the project at the 2000 meeting in Philadelphia. If you are interested in volunteering to coordinate the Philadelphia program or have any ideas about a Philadelphia site that would be an outstanding recipient for an Angels effort, please contact national Angels coordinator, Michele Pagán:

—Jeanette Spencer, AIC Marketing Manager, 1717 K St., NW, Suite 200, Washington, DC 20006; (202) 452-9545; Fax: (202) 452-9328;

#### 1998 Specialty/Sub Group Publications

CIPP Postprints: Sink or Swim \$8

Paintings Postprints \$15\*

Textile Postprints \$15\*

Wooden Artifacts Postprint \$15\*

Postage and Handling: U.S.: \$4.50 for 1st book. \$2 each additional book. Foreign: \$7.50 for 1st book. \$4 each additional book.

\*\$20 for nonmembers

#### **AIC-Announce**

To unsubscribe or change the address at which you receive AIC-Announce, send a message to:

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and include the commands in the body of your message and send the message from the machine you intend to use.

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If sending the message from a different location, add your new e-mail address to the command.

If you include your address remember that it must include the full domain name and that it cannot include spaces.

Questions? Contact:

aic-announce-owner@lists.stanford.edu

IMPORTANT: You still need to contact the AIC office directly with any revisions to the data in your membership record. Elisabeth West FitzHugh received the 1999 College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation. She has spent most of her career as a conservation scientist with the Freer Gallery of Art and the Arthur M. Sackler Gallery of the Smithsonian Institution, Washington, DC. She has published in many conservation journals on a wide variety of topics. She currently continues her work on the history and identification of pigments as a research associate.

Chris Swan has joined the department of conservation at The Colonial Williamsburg Foundation (CWF) as the associate conservator of furniture after serving two years as the Mellon Fellow and then briefly as assistant conservator in furniture conservation at the Philadelphia Museum of Art. Chris returns to Williamsburg, where he completed his third-year graduate internship and an additional year as a post-graduate Getty Intern. He is a 1985 graduate of the University of Dallas and a 1995 graduate of the Buffalo State College Art Conservation Program.

Mark Kutney has joined the department of conservation at CWF as associate conservator of architectural materials. Since 1995, he has worked at CWF, where he began as a graduate intern from the Smithsonian Institution's Furniture Conservation Training Program, was a 1996–97 Marshall Steel Sr. post-graduate intern, and 1997–98 Getty post-graduate

#### Correction

The phone number for Rebecca Anne Rushfield in the People column on page 15 and in the Members Sought box on page 16 of the July 1999 issue of AIC News should have been listed as e-mail address on page 15 should have been listed as

intern. Before coming to CWF, Mark worked under Philippe Lafargue as assistant conservator at the Tryon Palace Historic Sites and Gardens in New Bern, North Carolina. Mark graduated from Pennsylvania State University with a Bachelor of Science degree in Biochemistry.

Ursula Mitra has set up a private practice in library and archives conservation after five years at the Frick Art Reference Library and one and a half years at New York University Bobst Library in New York City. She is a graduate from the Library and Archives Conservation Program at Columbia University. She can be reached at her Studio:

l, Hoboken NJ 07030, I or at home:9 Pomander Walk, New York, NY 10025;

Stephanie Hornbeck has joined the staff at the Smithsonian's National Museum of African Art in Washington, D.C., as assistant conservator. Ms. Hornbeck is an objects conservator specializing in archaeological and ethnographic objects. She is a graduate of the Conservation Center of the Institute of Fine Arts at New York University, where she received her M.A. in art history and Diploma in Conservation in 1998. She completed her graduate internship in the archaeological conservation internship program at the Smithsonian Center for Materials Research and Education (SCMRE), formerly CAL.

The Smithsonian Institution's National Museum of the American Indian (NMAI) Conservation Department is pleased to announce its Andrew W. Mellon Foundation Advanced Conservation Fellowship Award recipients. Chosen for fellowships at the NMAI Research Branch in the Bronx, New York, are Joanne Boyer, 1998 graduate of Queen's University, and Sara Caspi, 1998 graduate of the Winterthur Conservation Program. Selected for a fellowship at the NMAI Cultural Resources Center in Suitland, Maryland, is Monika Harter, 1997 graduate of the Fachhochschule Koeln, Germany, Department of Preservation of Cultural Heritage. The fellows will begin their terms in October 1999 and will work on projects related to the move of the museum's collection from the Bronx to Suitland.

Tony Rajer was recently invited to the presidential palace of Panama by President Balladares for the launching of a new book on the history of the building. Mr. Rajer contributed technical data about the mural conservation for the book.

**Donald J. Waters** left his position as the director of the Digital Library Federation and has joined the staff of the Andrew W. Mellon Foundation as program officer for scholarly communication.

The Paper Conservation Department of the Metropolitan Museum of Art is pleased to announce that **Nancy Reinhold** has joined its staff as a part-time associate conservator of photographs.

The new Head of Conservation at the Minnesota Historical Society is Sherelyn Ogden. She comes to MHS with more than 25 years experience as a practicing conservator. She holds an M.A. from the Graduate Library School at the University of Chicago and was trained in library and archives conservation at the Newberry Library in Chicago. Prior to assuming her new position, she was the director of field services at the Upper Midwest Conservation Association, where she provided information and consulting assistance to historical societies, museums, libraries, and archives in the preservation of their diverse collections. She has taught, consulted, and lectured widely on a range of preservation issues, and she has published numerous articles, books, and reviews.

**Deborah Bede**'s new address will appear in the 2000 *AIC Directory*, which members will receive at the end of this month. To reach her in the meantime, call or send an e-mail to stillwaterstudio@conknet.com.

The George Eastman House is pleased to announce that the following eight individuals will make up the 1999–2001 Fellows of the Advanced Residency Program in Photograph Conservation, funded by the Andrew W. Mellon Foundation: Alexandra Botelho, American Museum of Natural History; Laura Downey, Center for Creative Photography; Jens Gold, Fachhochschule für Technik und Wirtschaft, Berlin; Dana Hemmenway, Mellon Fellow, Metropolitan Museum of Art;

Kathrine Kilde, Det Kongelige Danske Kunstakademi, Copenhagen; Tamara Luzeckyj, State University College at Buffalo; Tania Passafiume, George Eastman House; Klaus Pollmeier, Anhalt University of Applied Science, Dessau.

The following students have been accepted to the Conservation Center of the Institute of Fine Arts, New York University, for fall 1999: Sarah Barack, Isabelle Duvernois, Beth Edelstein, Matthew Hayes, Sandhya Jain, Julie Lattin, and special non-degree student Susanne Pink. Seven advanced students will be interning during academic year 1999-2000: Deborah Carton, The Brooklyn Museum of Art; Elise Effmann, The Metropolitan Museum of Art; Paul Hepworth, The Walters Art Gallery; Helen Im, Marco Grassi Studio and Dana Cranmer Conservation; Ellen Roblee, Corning Museum of Glass and Peabody Museum, Harvard University; Sandra Sardjono, Cooper-Hewitt National Design Museum; and Marc Walton, National Park Service, Harpers Ferry Center.

#### In Memoriam

**Bob Bergman** died on May 5, 1999. Bob was the immediate past chair of the Board of Directors for the American Association of Museums and held the position of director of the Cleveland Museum of Art.

Glenn Hobbs died recently at the Allen Memorial Hospital in Oberlin, Ohio. Mr. Hobbs was a self-employed contractor and manufactured ICA Spring-Stretchers (currently Superior Spring-Stretchers) for fine works of art. Mr. Hobbs's care, precision, and indefatigable good nature remained throughout the 40 years that he made the stretchers for museums and private conservators. He will be missed by all who knew him.

#### **Attention, Members!**

The next deadline for the receipt of Fellow & PA applications is October 8, 1999.

#### **Recent Publications**

#### **Exhibit Conservation Guidelines**

The Division of Conservation, National Park Service, recently completed a set of guidelines to assist in achieving preservation-responsible exhibits. The Exhibit Conservation Guidelines is an electronic publication in CD-ROM format. This digital publication provides a framework for including conservation in the exhibit development process. The guidelines present a variety of strategies and techniques that exhibit teams can use to fulfill the conservation criteria for objects going onto display. The CD-ROM contains 370 pages (35MB) of narrative guidelines, comprehensive technical notes, and detailed illustrations. The CD-ROM is available for \$49.95 from the Harpers Ferry Historical Association. Call (800) 821-5206 for more information. The CD-ROM publication was made possible in part by funding from the National Center for Preservation, Technology and Training.

#### White House History

The White House Historical Association has published the spring 1999 issue of White House History, a special thematic issue focusing on the renovation of the White House from 1948 to 1952 during the administration of President Harry S. Truman (1945–53). This renovation was more extensive than the one that followed the fire of 1814. In fact, the White House we see today is largely Truman's.

Included in the issue is "Pictures of the Operation: Abbie Rowe Photographs the White House Renovation," a pictorial essay showing the renovation work. Many of his dramatic photographs of the gutted interior, the men at work, and the exterior construction sites are published in the issue.

The journal is available from the White House Historical Association, 740 Jackson Pl., NW, Washington, D.C. 20503; (202) 737-8292. The cost of the spring issue is \$6, including postage and handling. A two-issue 1999 subscription is \$12.

#### **Grants and Awards**

#### **Grant for Training**

The Gerald R. Ford Conservation Center received a \$54,000 grant from the Getty Grant Program for conservation training. The grant will support two, one-year postgraduate training internships from 1999 through 2001. The internships will focus on the treatment of three-dimensional objects in the Objects Conservation Laboratory at the Ford Center and will provide an opportunity for recent graduates from conservation training programs to gain experience in the practice of the latest techniques in the treatment of objects from museums, historical societies, and other institutions in the region.

#### SOS! Awards for 1999

The deadline for the fourth round of SOS! Conservation Treatment Awards is November 30, 1999. If funds are still available, new applicants and those who do not receive awards can reapply at the revised final deadline of November 30, 2000.

SOS! Maintenance Training Award applications will be accepted on a first-come, first-served basis through December 31, 1999. Ten awards support the professional training of local personnel or volunteers in low-tech outdoor sculpture maintenance of up to four artworks.

SOS! Assessment Award applications will be accepted until December 31, 1999. As many as 100 awards of up to \$850 each are available to support professional conservation assessments.

Call SOS! at (202) 634-1422 or (888) 767-7285 for applications for all awards and for a complete list of Conservation Treatment Award deadlines by state.

#### **AASLH Receives Funding**

The National Park Service has provided \$72,580 to the American Association for State and Local History's American Indian Museums Symposium. The grant will cover travel stipends for 75 participants to attend the symposium that will take place in Baltimore on September 29. For more information, contact AASLH at (615) 320-3203.

### New Materials and

#### Research

Conservators are urgently needed to assist in developing quality standards for art materials. The American Society for Testing and Materials (ASTM), founded in 1898, writes international consensus standards for products, systems and services. Subcommittee D01.57 is responsible for writing the standards for artists' materials. ASTM subcommittees are composed of users (in this case artists), producers, and technical experts, who cooperate to produce standards.

The presence of artists at ASTM Subcommittee D01.57 meetings assures that their interests are represented, but artists usually do not have the technical training necessary to ensure that the standards are as complete and sound as possible. Company representatives are knowledgeable about the technical aspects of art materials but are not familiar with conservation problems or the details necessary for effective standards. Conservators who participate in the subcommittee not only contribute to improved materials, but also gain from being in direct contact with manufacturers of the materials they both use and must conserve.

ASTM D01.57 meetings are held twice a year in different cities. The next meeting will be at the Hyatt Regency Hotel in New Orleans on January 23–24, 2000. In the spring the subcommittee will meet with the National Art Materials Trade Association, giving attendees the opportunity to see the latest art materials. There is no fee to attend and participate in subcommittee meetings. If you wish to vote on subcommittee letter ballots the administrative fee is \$60 a year, entitling you to a free volume of ASTM standards each year.

Conservators have already made important contributions to subcommittee standards. ASTM Test Methods D 4303 required that samples of colored oil paint be stored in subdued light to prevent the yellowing that occurs in the dark. Stefan Michalski of the Canadian Conservation Institute (CCI) replaced the subjective subdued light with the amount of illumination in units of lux sufficient to prevent yellowing and the length of time these

samples could safely be exposed to that level of illumination without loss of color.

Ross Merrill of the National Gallery of Art, Leslie Carlyle from CCI, and Rhonda Farfan, who represents the Colored Pencil Association of America, have convinced manufacturers to work on a specification for colored pencils suitable for use in fine art and important documents. The proposed standard will include test methods for determining the comparative lightfastness of the pencils. Currently six exposures are underway to establish the test(s) that will be required: three exposures to natural daylight in south Florida and Arizona, and three to xenon arc irradiance in different test devices.

Last April at the subcommittee meeting Ross Merrill, Jay Krueger and Michael Skalka of the National Gallery made significant contributions to other standards currently under development. These include a quality standard for pastels and a simple method for determining the relative tinting strength of artists paints. Because manufacturers have reported that poor quality acrylic gesso is being marketed to artists, an acrylic gesso standard is also under consideration.

Eleven published D01.57 standards must be reviewed at least every five years. One of these, D 4236, Labeling Art Materials for Chronic Health Hazards, has been enacted into federal law so the statement of conformance to D 4236 will be found on the label of all art materials. Another standard, D 4303 includes four instrumental test methods for exposing artists' paints to natural and simulated daylight, rating them for lightfastness and placing them in one of five Lightfastness Categories.

Two standards enable individuals without access to instrumentation to identify materials that will change color within a short time. D 5398 allows an artist to check his or her own materials, while D 5383, with more controls, is for use by people who plan to disseminate test results. These methods are useful in eliminating materials with poor lightfastness, but can't be used, as D 4303 is, to place materials in the Lightfastness Categories.

The subcommittee has developed four quality specifications: D 4302 covers artists' oil, resin oil, and alkyd paints; D 5067 applies to watercolors; D 5098 covers acrylic emulsion paints; and D 5724

applies to gouache paints. There is also an instrumental method, D 4838, for determining relative tinting strength of paints and D 4941, a practice for making drawdowns from paste paints.

These standards are available for about \$15-\$18 each from ASTM's website (www.astm.org). At this website WebDoxx can be used to download single standards, or they can be faxed to you through WebFaxx. Of course, it is also possible to telephone to order them for delivery by fax or through the mail.

If you wish to attend a meeting or contribute to a current ASTM standard, please contact me or the current chair, Professor Mark D. Gottsegen, Art Dept., University of North Carolina at Greensboro, Greensboro, NC 27402-6170

—Joy Turner Luke, Owner, ..., Sperryville, VA 22740-9707; (; Fax:



Recent Advances in the

Conservation of Silver

#### August 21-25, 2000

The Ford Conservation Center announces a five-day workshop on recent advances in the conservation and coating of silver.

Instructors will be **Dr. Chandra Reedy, Deborah Long and Julie Reilly.**The workshop will be offered at the Ford
Conservation Center in Omaha, Nebraska.

#### Registration/Course Fee: \$300

The Ford Center is pleased to offer four free registrations and scholarships of \$500 for the workshop.

For information about the course, scholarships, travel arrangements, and accommodations contact:

Lisa Metzger Grotrian Ford Conservation Center 1326 South 32nd Street Omaha, NE 68102

> 402/595-1180 Fax 402/595-1178

#### **Worth Noting**

#### **Bronze Sculpture**

The New York Conservation Foundation recently held its fifth annual "Introduction to the Conservation of Outdoor Bronze Sculpture" seminar. Participants from Australia, Long Island, New York City, Philadelphia, and Switzerland joined bronze course leader John Scott and sculpture specialists Andrew Butterfield of Christie's New York and Joan Pachner of Storm King Art Center for a week of lectures, participant contributions, discussions, and field exercises. Another week of field exercises with John Scott followed for some participants. For 2000 information, visit the foundation's website at www.nycf.org or send a fax to (212) 714-0149.

#### Girl Scouts Earn SOS! Patch

Save Outdoor Sculpture! (SOS!) has launched a nationwide program that would allow girl scouts to earn an SOS! patch by participating in activities that involved outdoor sculpture. Girls earn their patches by getting involved in learning and service projects that increase awareness of outdoor sculpture. Activities include studying women involved with outdoor sculpture, the environment and its effects on outdoor art, collections of sculptures including the Madonnas of the Trail and Statues of Liberty, and the creation and care of sculpture. If you have any troops to suggest, or if you know of sculpture preservation projects about women, please contact Lizzie Firczuk at (888) SOS-SCULP-TURE or (202) 634-1422.

#### **Repairing Roof Drain Lines**

The New York Landmarks Conservancy recently tested a new technology for repairing roof drain lines in historic buildings that could dramatically reduce the cost to repair drainage systems in older buildings. The 81-year-old pipes of St. Bartholomew's Church are leaking and damaging the sanctuary walls. According to Landmarks Conservancy, the pipes can be relined using a technique

similar to angioplasties in medicine. The technology entails inserting a flexible tubular liner under air pressure into the old pipe. The liner is then heated, via tiny carbon filaments woven into the fibers, activating a polyester resin that cools to form a smooth continuous liner within the existing pipe. The hardened liner, which is similar to a fiberglass boat hull, is inert, non-flammable, durable and has an indefinite life span. The technology has been tried at the Smithsonian Institution but is still considered experimental. For more information, visit the New York Landmarks Conservancy website at www.nylandmarks.org

#### Workshops at Annual Meeting

If you, your specialty or sub group are thinking of organizing a workshop at the next annual meeting, please contact the AIC office for an application form. We are open to ideas and especially people who want to help coordinate programs. Workshop proposals must be submitted no later than

October 1, 1999.

As the new director for professional education and training, I welcome your ideas and suggestions about what AIC can do to further opportunities for its membership. Please feel free to contact me by phone, fax, e-mail or snail-mail: Katharine Untch, Conservator of Objects, Virginia Museum of Fine Arts, 2800 Grove Ave., Richmond, Virginia 23221; (804) 367-6060; Fax: (804) 367-1452,

Kuntch@vmfa.state.va.us.

If you or your specialty or sub group are interested in planning a presession for upcoming AIC meetings, please contact Liz Schulte for guidelines and information:

# Do You Have Extra Publications?

The AIC office needs your help in completing our archives of AIC publications. If you have duplicates of any of the following or are just ready to clear some space in your personal collection, we would appreciate your donation.

AIC News 10:5, 10:6, and 24:1

**AIC Directory** 1978–79, 1981, and 1983

AIC/FAIC Annual Report 1987

Annual Meeting Programs 1965, 1970, 1983, 1984

Your assistance is greatly appreciated. Please check subsequent issues of *AIC News* for appeals for missing specialty/sub group publications.

Please send any of the issues listed above to:

AIC
Attn: Beth Kline
1717 K St., N.W., Suite 200
Washington DC 20006

TABLE 1: RISK PERCEPTION<sup>4</sup>

age, and communicate risk information to others. Talking about conditions, exchanging hazard information, and encouraging safe behaviors are all ways to evaluate and make better safety choices. For some individuals, even simple awareness that a hazardous situation exists is an encouraging first step.

## Prudent Practice and Consistent Behavior

"Several hundred new substances come into commercial use every year and we have no evolutionary experience or traditional knowledge of how to deal with them." 6

-Andre E. M. McLean

As a safety consultant with the Laboratory Safety Workshop and as a private consultant, I often hear the statement: "Safety is just common sense." This statement always brings an apt proverb to mind: "Common sense is not so common." With the number and kinds of chemical compounds (more than 68,000 chemicals are in U.S. workplaces, according to EPA estimates) to which we can be potentially exposed, habituating ourselves to safe behaviors in regard to their handling, use, and disposal requires more than common sense. Developing and maintaining a consistent pattern of safe behaviors requires a personal commitment to four things:

- · Self-accountability for behavior
- · Proper education and training
- Consistent application of education and training
- Use of fail-safe devices where appropriate

Developing safe behaviors is a process of continuing education and constant re-evaluation of our working environment and professional practice. Often, one of the best places to start thinking about safe practice is by reviewing the basics and recommitting ourselves to simple methods of minimizing exposure, thus mitigating potential health effects.

In the laboratory, three types of controls are used to minimize exposures: en-

Risk Dimension	Perceived Lower Risk	Perceived Higher Risk
Origin	Natural	Manmade
Severity of Outcome	Ordinary (small numbers of people injured)	Catastrophic (large numbers of people injured)
Probability of Occurrence	Low	High
Exposure	Continuous	Occasional
Familiarity of Risk	Familiar	Unfamiliar
Manifestation of Effect	Immediate	Delayed
Reversibility of Effect	Reversible	Irreversible
Necessity	Necessary	Luxury
Benefit	Clear	Unclear
Volition	Voluntary	Involuntary
Controllability	Controllable	Uncontrollable

gineering controls, administrative controls, and PPE. These three control methods are listed in order of decreasing preference; that is, it is better practice to control personnel exposure through engineering and administrative controls than by the use of personal protective equipment. PPE is used when all other forms of control have been instituted and concern still exists about personnel exposure. Hence, PPE is the last line of defense, not the first.

Whether we work at an institution, on a job site, or in our home, it is imperative we remember and appreciate the four common exposure routes for chemical. hazards: inhalation, skin absorption, ingestion, and injection. For those of us outside the health care or biotech industries, injection is an unlikely chemical exposure route. In a similar way, if we consistently adhere to good laboratory practice by not eating, drinking, or applying cosmetics in work areas where chemicals are in use, and we keep hazardous materials out of the reach of children, ingestion is also a non-routine exposure route. For many conservators, the two most common exposure routes are inhalation and skin absorption. Common control methods often seek to minimize these two exposure routes (see table 2).

Planning is key to the effective use of all levels of exposure control. Planning any work involving a specific chemical entails understanding its proper storage, handling, and use. Any potential health effects, their symptomology, and treatment should also be studied. A material safety data sheet (MSDS) is a place to start, but other sources of information should also be consulted (see Table 3). Planning should also include the actual placement of materials in your work area and the sequence of operations to be performed. Thus safe action becomes an integral part of how the task is performed. Prior to working with a new chemical or when reviewing our current practice, we need to ask ourselves four basic questions:

- What are the hazards?
- What is the worst thing that could happen?
- What do I need to do to be prepared?
- What are the prudent practices, facilities, and personal protective equipment needed to minimize my risk?

When evaluating use of a chemical, we need to make sure that we have access to current information, and that we know how to use it. For example, if a compound we are about to use has a TLV of 10 PPM, what inference can we draw about its toxicity? If it is a volatile compound, how will we plan our work to minimize the amount of vapor to which we are exposed? What engineering controls will we use to remove vapors as they are evolved? Is it also flammable? How will we minimize the risk of fire? What emergency equipment should we have available?

Simple individual choices, made on a

consistent basis, can minimize our exposures. These include the following practices:

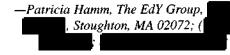
- Plan your work prior to starting
- Read labels and MSDSs
- Buy, store, and work with smaller quantities
- Substitute less toxic alternatives
- Work with adequate ventilation
- Keep containers, including waste containers, tightly closed when not in use
- Label all secondary containers correctly
- Use good housekeeping practices during and after your procedure
- Do not eat, drink, smoke, or apply cosmetics when working with chemicals
- Wash thoroughly after working with chemicals

## Conserving Your Health and Safety

"The cost of a thing is the amount of what I will call life which is required to be exchanged for it."

—Henry David Thoreau

When we make a health and safety decision that impacts both ourselves and others, we are placing a value on "that amount of life" we are willing to put at risk. Unsafe behaviors are caused by misplaced priorities. The attitudes and beliefs that place time, comfort, and convenience ahead of safe actions can result in tragic consequences. Taking the time to use your safety training-all the time, every time-will help preserve the health and safety of yourself, your colleagues, your family, and your community. The single-most important safety choice that you can make today is to make a commitment to making safety an integral and important part of your work and life.



#### **Notes**

1. Lowrance, W. W. 1976. Of acceptable risk: Science and the determination of safety. Los Altos, Calif.: William Kaufmann, Inc.

- 2. Michaud, P. A. 1995. Accident prevention and OSHA compliance. Boca Raton, Fla: CRC Press.
- 3. Bondi, H. 1985. Risk in perspective. In *Risk: Man-made hazards to man*, ed. M. G. Cooper. New York, N.Y.: Oxford University Press.
- 4. American Chemical Society. 1996. Chemical risk: A primer. Washington, D.C.: American Chemical Society.
- 5. National Safety Council. 1998. Accident facts, 1998 edition. Itasca, Ill.: National Safety Council. See also http://www.nsc.org
- 6. McLean, A.E.M. 1985. Hazards in the control of industrial chemicals. In *Risk: Man-made hazards to man*, ed. M. G. Cooper. New York, N.Y.: Oxford University Press.

## TABLE 2: CONTROL METHODS TO MINIMIZE EXPOSURES

#### **Engineering Controls:**

- Prevention
- Substitution
- Process Automation
- Enclosure
- Process Elimination
- Isolation
- Process Change
- Ventilation

#### Administrative Controls:

- Substitution
- Job Placement
- Worker Rotation
- Job Timing
- Maintenance
- Housekeeping

#### Personal Protective Equipment:

- Air-supplied and Air Purifying Respirators
- Hearing Protectors
- · Eye, Face, and Foot Protection
- Protective Clothing
- Barrier Creams
- · Personal Hygiene

## TABLE 3: SOME INFORMATION RESOURCES FOR CHEMICALS AND THEIR EFFECTS

Resource	Contact Information
MSDS	Generic MSDSs are available online for general information. See http://www.epa.gov/enviro/html/emci/chemreffindex.html However, insist that the most current manufacturer-produced MSDS be shipped with chemicals you are using. Emergency procedures and contact information vary from manufacturer to manufacturer.
National Institute for Occupational	Visit http://www.cdc/gov/ntosh
Safety and Health (NIOSH) Criteria	or call (800) 3.5-NIOSH for a catalog of
Documents for Specific Compounds or	publications related to chemical handling, use, and
Classes of Compounds	effects. NIOSH also has a fax information service
American Conference of Governmental Industrial Hygienists (ACGIH) TLVs and BEIs	Visit http://www.acgih.org
Online Laboratory Safety Information from Howard Hughes Medical Institute*	Visit http://www.practicingsafescience.org
Chemical Health and Safety Publications form the American Chemical Society	Call (800) ACS-5558 or visit http://www.acs.org
Center for the Evaluation of Risks to	Visit the National Toxicology Programs website
Human Reproduction (CERLIR)*	at
	http://ntp-server.niehs.nih.gov
	or
<u></u>	http://mp server.niehs.nih.gov/htdocs/Liason/ReproCtrFRA.html

#### **Funding Deadlines**

#### SEPTEMBER 15, 1999

#### · Morris Louis Conservation Fund

The fund provides grants to public museums and collections for conservation of works of art by Morris Louis. Letters of interest should be directed to the Morris Louis Conservation Fund, c/o Garfinkle & Associates, Washington, DC 20036.

#### **NOVEMBER 1, 1999**

#### Samuel H. Kress Conservation Publication Fellowship

The intention of the Kress Conservation Publication Fellowship is to increase the written body of knowledge available for the conservation field. The grants provide support for members of AIC holding Professional Associate or Fellow status who are employed full-time in educational and cultural institutions, regional centers, or private practice. Fellowships are limited to one year and \$18,000. For more information, contact the AIC office or visit the website: http://aic.stanford.edu

#### • Museum Assessment Program (MAP) IMLS Grant

Applications for all three MAP assessments will be accepted on this date or on March 15, 2000 (see below). Applications must be *post-marked* by the deadline dates and will be accepted on a first-come, first-served basis. Contact MAP at map@aam-us.org or (202) 289-9118 for more information.

#### **NOVEMBER 15, 1999**

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

See complete details in the advertisement on page 29.

#### Rutherford John Gettens Award for Outstanding Service

The Rutherford John Gettens award is bestowed upon an AIC member in recognition of outstanding service to AIC. For more information, contact the AIC office or visit the website: http://aic.stanford.edu

#### Sheldon & Caroline Keck Award

Candidate should have a readily accepted mentoring role, providing advice, consultation, and motivation to beginners, nonacademic trainees with high craft skills, practitioners who wish to broaden their skills, or conservation students at all levels. Candidate must be an AIC Fellow or Professional Associate. For more information, contact the AIC office or visit the website: http://aic.stanford.edu

#### **DECEMBER 15, 1999**

#### University Products Award for Distinguished Achievement in Conservation

The University Products Award for Distinguished Achievement in conservation recognizes the accomplishments and contributions of conservation professionals who have advanced the field of conservation and furthered the cause of conservation through public outreach and advocacy. The award consists of a commemorative plaque, \$5,000, and up to \$500 to help defray travel expenses to

AIC's annual meeting, where the award is presented by University Products. For more information, contact the AIC office or visit the website: http://aic.stanford.edu

#### **FEBRUARY 3, 2000**

#### Carolyn Horton Fund

The Carolyn Horton Fund is used to support continuing education or training including attendance at meetings, seminars, workshops, and other events. It is specifically reserved for assistance to current members of the AIC Book and Paper Specialty Group. Approximately \$1,000 is available each year, which may be divided among qualified applicants. For more information, contact the AIC office or visit the website: http://aic.stanford.edu

#### George Stout Memorial Fund

The George Stout Memorial Fund is restricted to use for special lectures at Annual Meetings and/or financial aid to students in defraying their travel costs for attending professional meetings. For more information, contact the AIC office or visit the website: http://aic.stanford.edu

#### MARCH 15, 2000

#### · Museum Assessment Program (MAP) IMLS Grant

Applications for all three MAP assessments will be accepted on this date. Applications must be *postmarked* by the deadline dates and will be accepted on a first-come, first-served basis. Contact MAP at map@aam-us.org or (202) 289-9118 for more information.

#### NO DEADLINES

• Getty Grant Program. Conservation Training Grants (Training of Mid-career Professional Conservators and Training Programs); Conservation Survey Grants; Conservation Treatment Grant. Contact the Getty Grant Program for more information.

#### **FUNDING SOURCES**

- American Association of Museums (AAM), Museum Assessment Programs (MAP), (202) 289-9118.
- Foundation of the American Institute for Conservation, (202) 452-9545; http://aic.stanford.edu
- Getty Grant Program (GGP), (310) 440-7320; Fax: (310) 440-7703
- Heritage Preservation (formerly NIC), (202) 634-1422
- Institute of Museum and Library Services (IMLS), (202) 606-8539
- National Endowment for the Arts (NEA), (202) 682-5442
- National Endowment for the Humanities (NEH), Division of Preservation and Access, (202) 606-8570, Fax: (202) 606-8639
- National Gallery of Art, Center for Advanced Study in the Visual Arts, (202) 842-6482
- 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

## · · · AIC Update · · ·

Please note that the AIC office has moved to Suite 200. The phone number, (202) 452-9545, remains the same.

If you would like to submit an article to AIC News for the November issue, please e-mail it, if at all possible, as a Microsoft Word attachment to Jennifer Goff at JgoffAIC@aol.com.

The deadline is September 15.

If you would like to submit an announcement for an upcoming course, conference, or seminar, please email it to Sarah Stout at SarahAIC@aol.com or fax it to Sarah at (202) 452-9328.

If you are interested in placing a position, internship, or fellowship announcement, contact Jeanette Spencer at (202) 452-9545 or SpencerAIC@aol.com.

AIC • 1717 K St., NW • Suite 200 • Washington, DC 20009



#### Architecture

CALL FOR PAPERS: The abstract deadline for the Call for Papers for ASG sessions at the 28th Annual Meeting in Philadelphia is October 1, 1999. Our sessions will explore the future of architectural conservation in the 21st century, focusing on new

technologies. Topics may include the use of new technologies for investigating and monitoring conditions of historic building materials, laboratory testing, conservation treatments, and the transfer of technologies from related disciplines. Send abstracts to ASG Program Chair Fran Gale, NCPTT, NSU Box 5682, Natchitoches, LA 71457; frances\_gale@ncptt.nps.gov. Call (318) 357-6464 with questions.

BUSINESS MEETING: A number of discussions addressed professional standards in architectural conservation. The ASG is reconsidering the definition of an architectural conservator and all the associated criteria for formal training and other experience. As part of our discussions, we decided to look at the definitions used by the National Park Service for in-house positions. Molly Lambert and Tom Taylor will distribute the next draft of a Statement of Qualifications and copies of the National Park Service (NPS) definitions of conservator and architecture. The draft copy of "Essential Competencies for the Architectural Conservator," an internal NPS document, can be found at http://www.nps.gov/training/npsonly/npsescom.htm. Claudia Kavenagh will continue to coordinate ASG input into the AIC Commentary process. Also, David Wessel continues to represent ASG on the ASTM Historic Structures Report Committee.

Several lengthy discussions also concerned ASG's recent publication efforts. Peter Wollenberg will encourage this year's speakers to submit papers to the *Journal of the American Institute for Conservation* for review. The goal is to try to have three papers accepted for publication in the journal within the next two years. Tom Taylor has agreed to research and review Morgan Phillips's body of work in order to assess its publication potential. A special issue of the journal has been proposed that will include 10 papers given at ASG meetings. David Wessel and Molly Lambert will gather abstracts of all the papers given at ASG meetings. A selection committee of past program chairs will review them.

OTHER NEWS: Many thanks to Peter Wollenberg for arranging a terrific architectural walking tour of St. Louis. ASG would like to coordinate an architectural tour of Philadelphia for all annual meeting attendees in 2000. Finally, a copy of the minutes from the ASG Business Meeting will be mailed to the membership in early fall.

ELECTION RESULTS: We would like to thank all those who stood for ASG positions and warmly welcome our newly elected officers. The results of the ASG elections are: Joe Oppermann, chair; Fran Gale, vice chair/program chair; and Elizabeth Goins, secretary, treasurer.

NEW LIAISONS: The following liaisons were appointed at the business meeting in St. Louis: Joe Oppermann, AIA Historic Resources Committee; David Wessel, Association of Preservation Technology; Molly Lambert, Documentation and Conservation of Building Sites, and Neighborhoods of the Modern Movement (DOCOMOMO/US).



#### **Book and Paper**

ELECTION RESULTS: I would like to announce that Glen Ruzicka will be the new assistant chair; Miranda Martin will be the new assistant program chair; and Stephanie Watkins will be the new secretary/treasurer for BPG. Sincere thanks go to Roberta Pilette, Margo

McFarland, and Emily Klayman for agreeing to run in this election. Also, thank you to Alison Luxner for serving as BPG secretary/treasurer for the past two years. Thoroughness, promptness, and courtesy characterized her tenure as a BPG officer. A special thank you to her for her good humor. I hope that you might all consider serving the BPG membership in another capacity sometime in the future. Abigail Quandt, outgoing BPG chair, will head the nominating committee for 1999-2000. The committee will also include three other members, Sarah Stauderman, Rachel Mustalish, and Maria Fredericks, who were nominated during the business meeting in St. Louis. We discussed the pros and cons of the procedures that are currently followed for the yearly elections in response to some members' suggestions to the BPG Board that we change over to uncontested elections. After voting on this proposal, it was clear that the majority of BPG members want to continue with the election process as it now stands, with two names submitted for each position. This decision puts the onus on everyone in the specialty group to participate in the electoral process, not only by taking a more active role in BPG by agreeing to run for a position on the board, but also by sending in their ballots in a timely manner so that every vote gets counted.

PUBLICATION ACTIVITIES: Kate Maynor has recently agreed to succeed Robert Espinosa as the new chair of the BPG publications committee. Kate has worked for several years on this committee and, as many of you know, has been the driving force behind the *Paper Conservation Catalog*. The board is very pleased that she is willing to step into this important position and looks forward to the future work of the committee. Several new members have already been recruited, and discussions are continuing about the work that needs to be done for the two catalogs and for the *BPG Annual*. During the business meeting, a request

was approved by the membership to allocate \$1,500 for another mid-year BPG Publications Committee meeting, which will be held in Washington, D.C., this coming fall. Kate invites members to contact her by e-mail or by telephone with any questions or comments they might have about our various publications and about the future work of the BPG Publications Committee.

Shannon Zachary, the new compiler/editor of the BPG Annual, would like to announce that the deadline for submissions to the next issue is October 1, 1999. The Annual welcomes for publication any reasonable submission (including short "tips") on subjects of interest to the membership. In particular, speakers who gave presentations at the BPG specialty group session in St. Louis or at previous annual meetings are strongly encouraged to submit their papers for publication in the Annual. Prospective authors should contact Shannon as soon as possible by telephone ог e-mail JOINT SESSION: BPG and the Photographic Materials Group are very pleased with the success of their joint session on albums and scrapbooks, which was held at the AIC Annual Meeting in St. Louis. The two specialty groups have agreed to collaborate in the production of a special joint postprints of the session to make these papers available to the general public. Additional submissions on the topic of albums and scrapbooks are welcome. Shannon Zachary has agreed to act as the compiler for this publication and will "piggy back" its production on to that of the Annual. Therefore, the deadline for submissions to the joint BPG/PMG postprints is also October 1, 1999. Please contact Shannon immediately if you plan to contribute to this special publication. Distribution is targeted for summer 2000. NEWS OF BPG DISCUSSION GROUPS: Cleaning mold from archival records was the subject of the annual meeting of the Archives Discussion Group in St. Louis, Kathy Ludwig was the facilitator of the meeting, which was attended by many BPG members who actively participated in the discussions. The success of this meeting was such that the Archives Discussion Group has decided to continue on this same topic for the conference in Philadelphia next year.

The Library Collections Conservation Discussion Group meeting that was held in St. Louis centered on the subject of pressure-sensitive tape. Elissa O'Loughlin, the guest speaker for the meeting, invited a 3M Corporation representative, who distributed samples of 3M's latest archival tape and asked for feedback from everyone on this new product. The co-chairs of this meeting, Meg Brown and Ethel Hellman, will also be organizing the LCCDG session for Philadelphia, the subject of which will be announced in a future newsletter column.

AIC 2000: CALL FOR PAPERS: This is the first call for papers for BPG 2000. There is no set theme for the BPG session and we encourage papers that will be of general interest to the group. Please submit abstracts (with a minimum 200 words) to Jane Klinger, U.S. Holocaust Memorial Museum, 100 Raoul Wallenberg Pl., S.W., Washington, DC 20024-2150 or jklinger@ushmm.org.

OTHER BUSINESS: At the business meeting in St. Louis, Abigail Quandt made a presentation on behalf of Harriet Stratis, paper conservator at The Art Institute of Chicago and co-organizer of a four-day conference that is being held there in October 1999, entitled "The Broad Spectrum: The Art and Science of Conserving Colored Media on Paper." Harriet is in the process of raising money for this conference and had made a request to the BPG Board for a total of \$3,000 to cover the travel expenses of the many foreign speakers who will be coming to Chicago for the meeting. The request was voted on and was unanimously approved by everyone present at the business meeting. Mary Wood Lee summed up the opinion of the BPG board by commenting that these kinds of special conferences are exactly what we should be supporting, as they foster research and the sharing of information among conservators working in our specialty. Julie Biggs, paper conservator at the Folger Shakespeare Library, was acknowledged at the business meeting as the recipient of the Carolyn Horton Fund award for 1999. Julie will be using her award money to attend "The Broad Spectrum" conference in Chicago this fall. The next deadline for the Carolyn Horton fund will be announced in an upcoming issue of AIC News. Applicants must be BPG members who have a specific training opportunity for which they need additional funding. The award usually goes to a single individual and averages around \$1,000.

—Nancy Purinton, BPG Chair, National Park Service, Harpers Ferry Center, Division of Conservation, P.O. Box 50, Harpers Ferry, WV 25425; (304) 535-6143; fax: (304) 535-6055;



#### **CIPP**

CALL FOR PAPERS: This year's CIPP program for the Philadelphia 2000 convention is "Use of Electronics in Conservation." Presentations about applications of electronic media in private practice are welcomed. These could include treat-

ments, networking with colleagues, digital documentation, project management, tracking systems, or databases. Technological advances in other fields, such as medicine and industry, that might be applicable to conservation, are also sought. Please send one-page talk abstracts to Kathleen Geisfeldt, program chair, by September 30, 1999. She can be reached at (applicable to rvia e-mail)

SURVEY: CIPP disseminated a survey last spring. The results are being used to develop a long-range plan for CIPP. A synopsis of the survey results will be sent to CIPP members as soon as they are completed.

Based on preliminary examination of the survey, one of the goals for the 1999-2000 CIPP Board is to design and start a series of "Business Briefs" with the aim of publishing one this

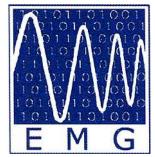
year as a member service. Topics might include: insurance, getting started in private practice, sources for bid lists, and motivation (self, employee, goal realization). If you have any ideas for a topic, please contact Diana Dicus, publications chair.

LEAD ARTICLE: CIPP will write the lead article for the January edition of AIC News. A working title is: "Who is the Private Practitioner?" The article will expound on our survey, giving the current demographics, providing personal anecdotes/examples of particular practices as representatives of different models (how we set up our own businesses), and discussing what CIPP will do in the future for its membership based on the survey results. We are looking for an author for the article with a working deadline of October 31, 1999. Anyone interested should contact Helen Alten, chair.

WORKSHOP REVIEW: "Perceptions of Preservation," our 1999 workshop, started with an overview of public and museum perceptions of conservators followed by a short review of how we view ourselves. Then, three presenters discussed new technologies used to change public or museum perceptions. These included public television programming, teaching via a video-teleconference network, and use of the Internet to reach broad audiences. The final session addressed problems of visibility. A newspaper reporter outlined strategies for working with the press and the substance the press looks for in an article. The workshop ended with discussion among participants and presenters on challenges and solutions in their experience. The workshop proceedings will be published in early 2000 and will be sent to every CIPP member.

BOARD MEETINGS: The CIPP Board meets on the second Thursday of every month by teleconference. If you have issues or concerns that you would like the board to discuss, please contact one of your board members before a meeting.

—Helen Alten, Chair, Northern States Conservation Center, ,, St. Paul, MN 55108-1407; (



#### **Electronic Media Group**

AIC ANNUAL MEETING: EMG's first full-day session of talks and the EMG-sponsored Digital Discussion Group were tremendously successful. These sessions provided a forum for examining issues relating to the preservation of works of art that

integrate electronic components and ways in which technology is impacting conservators as they perform core tasks such as treatment, documentation, and research. I want to thank all the speakers that made this inaugural meeting memorable. The EMG extends its gratitude to the National Center for Preservation Technology and Training (NCPTT) for its generous and

timely support of the talks and the Discussion Group. I encourage the speakers to publish their talks on the EMG website (not peer-reviewed) and in the *Journal of the American Institute for Conservation*. If you missed the meeting, check the EMG website for speaker names, lecture titles, and abstracts. If you have an idea for a presentation for the EMG session in Philadelphia, please contact Tim Vitale, EMG program chair.

BUSINESS MEETING: Rules of Order for the EMG were adopted by the membership. The membership also approved the following interim slate of officers: Paul Messier, chair; Sarah Stauderman, vice chair; William Real, secretary/treasurer; John Burke, website coordinator; Tim Vitale, program chair. These officers will serve a one-year term. A Nominating Committee consisting of Karen Pavelka, Hilary Kaplan, and Ken Grant was formed to generate a new slate of officers for election at the 2000 meeting. Following this election, the term lengths and rotation schedules outlined in the Rules of Order will be applied. My thanks to Sarah Stauderman for drafting the Rules of Order. Thanks also to the officers and to the nominating committee for agreeing to serve. The Rules of Order and the minutes of the business meeting are posted on the EMG website.

EMG WEBSITE: I am very happy to report that custodianship of the EMG website is no longer a boiler room operation that I conducted during late nights and early mornings. Walter Henry completed the integration of the EMG website into AIC's website in June. Getting the site off my server and onto AIC's means there is a new address for the site. The new address is http://aic.stanford.edu/emg/. I am also very pleased that John Burke has agreed to serve as website coordinator for the group. John has already made some substantive improvements to the site and has shouldered the responsibility of keeping the site up to date. A major addition to the site is the Video Format Identification Guide. This pictorial guide describes the most common video formats made since 1956 and rates each format as to its obsolescence/viability. The content for the site was prepared by Sarah Stauderman, and I formatted it for the web. The site is proving popular: In less than a week after going "public," the homepage alone attracted 550 hits, while the site as a whole generated nearly 3,000 hits. If you have content that you feel is appropriate for posting on the EMG site (whether you know HTML or not), please contact John Burke.

—Paul Messier, EMG Interim Chair, Boston Art Conservation, 60 Oak Square Ave, Boston, MA 02135; (617) 782-7110; Fax: (617) 782-7414; pmessier@bosartconserv.com



#### **Objects**

CALL FOR PAPERS: The topic for our 2000 session is "Interchange: Replicas, Research, and Resolution." "Interchange" means to give and to receive. For example, we create replicas that can be exchanged for fragile artifacts on

exhibit and do research to learn how others create or preserve objects. Examples of papers that might be appropriate for this broad topic include: case studies on the practicalities of making replicas, ethical or theoretical issues about replicas, including their affect on value and the authenticity of the viewer's experience; technical studies of construction techniques that affected your treatments; and interactions with restorers, cleaning professionals, repair, or construction experts that swayed your attitude toward your own conservation work. The deadline for topics is December 1, 1999. The deadline for abstracts is February 15, 2000. Submit a title and a brief description to Jessica Johnson, OSG program chair, at Museum Management Program, National Parks Service, 1849 C St. NW, NC230, Washington, DC 20240; (202) 343-8141; Fax: (202) 343-1767; Jessica\_Johnson@nps.gov

1999 AIC ANNUAL MEETING: Thanks to the presenters for their top-notch papers at the OSG session, "On the Back Burner But Not Half-Baked," and thanks also to those who asked questions and participated in the thought provoking discussions. It seems there are indeed many "back-burner" projects that need to be shared among the conservation community! Following is a brief summary of the 1999 business meeting. The complete minutes of the business meeting and the treasurer's report will be posted on the OSG-L, and a hard copy will be mailed to all OSG members.

THANK YOU: Special thanks go to Julie Reilly, outgoing OSG chair, Hiroko Kariya, outgoing nominating committee chair, and outgoing committee members Scott Carroll and Julie Unruh.

ELECTIONS: Jessica Johnson is program chair, and Yunhui Mao is nominating committee chair. Anyone interested in being on the nominating committee should contact Yunhui at the Walters Art Gallery, Conservation Dept., 600 N. Charles St., Baltimore, MD 21201; (410) 547-9000; Fax: (410) 752-4797. David Harvey is chair of the OSG Internet taskforce. He asks that anyone with content ideas for the OSG website please contact him at december 1. Nancy Buschini Lloyd remains as secretary/treasurer for the second and last year of her term.

POSTPRINTS: The next OSG postprints can (and will!) include papers from the 1998 "Disaster and Recovery" session as well as the 1999 session as, for various reasons, there were no postprints last year. Virginia Greene will, once again, serve as our heroic editor.

COMMENTARIES: Lisa Bruno, Hiroko Kariya, (both at the Brooklyn Museum of Art) and Stephanie Hornbeck (National Museum of African Art) volunteered to work on OSG-related is-

sues for the final portion of the commentaries, now under review. A draft prepared by the AIC Commentaries Task Force was distributed at the meeting and will also be mailed to all members along with the business meeting minutes. As OSG members, we need to be more involved with this process.

VIDEOTAPES OF TALKS: This was the subject of lively discussion on the OSG-L, just prior to the annual meeting, and pros and cons were discussed at the business meeting as well. For example, such tapes would provide the opportunity to see the visuals, which are often indispensable. Tapes could be the next best thing for those unable to attend the conference. The questions and discussions following the talks-which are vital but not usually recorded and disseminated in any form-could be included. Further, such videotapes are easy to produce. Many questions were raised. For example, should there be use restrictions? Should such tapes be for private use only? Should they be used as teaching tools? If so, in what context? What are legal ramifications and what kind of permission would be necessary from presenters? Would presenters be willing to be taped? Are restrictions imposed by the hotel/conference center? What costs are involved? Would such tapes be duplications of information that will be available in the postprints? I will be looking into these and other considerations and will report on them in the next column. Please contact me if you have had experience with this, or if you have further questions or ideas on this or anything else at all.

—Emily Kaplan, OSG Chair, National Museum of the American Indian/Smithsonian Institution, Cultural Resources Center, 4220 Silver Hill Rd., Suitland, MD 20746; (301) 238-6624; Fax: (301) 238-3201; ekaplan@ic.si.edu



#### **Paintings**

AIC ANNUAL MEETING: I would like to thank Robert Proctor, outgoing PSG chair, and all the speakers who helped make the PSG session a success in St. Louis. Congratulations

to Frederick Wallace of the Cincinnati Art Museum who was elected vice chair. Elizabeth Walmsley at the National Gallery of Art has been elected as secretary/treasurer; she succeeds Isabelle Tokumaru who has done a wonderful job in that position. CALL FOR PAPERS: Willing speakers are needed for the PSG session at the 28th AIC Annual Meeting in Philadelphia next June. Papers on all topics will be welcomed, including those related to the theme of the general session. The general session will focus on preservation issues related to electronic media and will explore the impact of new technology on the way conservators perform fundamental tasks. I am especially interested in reviewing and exploring the progression of conservation knowledge and implementation during the last century, and would welcome submissions on this topic. Our tips session continued to be interesting for our specialty group and other specialty

groups, such as objects and textiles. It would be interesting to lengthen our tips session and include other groups within this format. Anyone interested in volunteering to oversee the tips session for the next meeting please contact me and we can discuss the possibilities.

POSTPRINTS: The 1998 edition of the PSG postprints for the annual meeting in Arlington, Virginia, has been mailed out. Vice chair Frederick Wallace will be compiling the 1999 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 him by mid-October. His address is Cincinnati Art Museum, 953 Eden Park Dr., Cincinnati, OH 45202; (513) 639-2907; Fax: (513) 639-2996.

PAINTING CONSERVATION CATALOG: Barbara Buckley, member of the PSG catalog editorial board, continues her work as compiler of the chapter on stretchers and strainers. A third of the entries are almost finished with another third of the entries in the first draft. A replacement is needed for Robert Sawchuck's work for the section on keyed stretcher's designs under conservation and contemporary stretchers. If you would like to help or contribute or continue Robert Sawchuck's work, please contact Barbara at

WORKSHOPS: Interest in a tear repair workshop was noted at the AIC meeting. Robert Proctor hopes to organize a workshop for this coming year. Anyone interested in assisting with the project should contact Robert, ( , or me.

-Catherine Rogers, PSG Chair, SC 29402;

, Charleston,



#### **Photographic Materials**

AIC ANNUAL MEETING: The Joint PMG/BPG session devoted to scrapbooks and photograph albums provided a wonderful opportunity for photograph, book, and paper conservators to gather together and

share experiences. The presentations ranged from those identifying and describing different album and scrapbook structures to the difficulties in treatment of albums with rigid pages, to the tension that arises between the needs of the album and the photographs in them. The day also included time for demonstration tables so that people could discuss models and examples more informally. The exchange among conservators of different specialties was exciting and may serve as a model for future joint sessions with BPG and other specialty groups. The excitement continued at the joint PMG/BPG reception at the Bowling Hall of Fame, where we had a great time eating, drinking, and, yes, bowling!

JOINT PMG / BPG ALBUM POSTPRINTS PUBLICATION: The joint PMG / BPG session at the recent AIC meeting was so successful that both specialty groups approved a joint publication to serve as postprints for this session. In the past year, there have been conferences in Great Britain and France regarding the conservation of albums, and our joint publication will be another significant contribution to this area. This publication will include presentations and other prepared material from the session as well as additional supplementary information. The deadline for submissions is Friday, October 1, 1999. Authors planning to present papers should contact compiler Shannon Zachary as soon as possible. Publica-

tion is targeted for Summer 2000.

CALL FOR PAPERS: Planning is underway for the next PMG session. PMG Program Chair Tom Edmondson is especially interested in submissions that involve treatment of Ivorytypes, particularly American Ivorytypes; the re-evaluation of previous treatments, especially the philosophical concerns regarding re-evaluation; and he strongly encourages the submission of treatment-oriented papers. Tom will gladly review submissions of general interest and pertinence to the conservation of photographic materials. He can be contacted a

PUBLICATIONS: Did you give a presentation at the AIC Meeting in Washington, D.C., or the Winter Meeting in Boston? We need your submission! All you have to do is send your talk to PMG Publications Coordinator Robin Siegel , NW, Washington, DC 20036). While *Topics* is primarily a postprints publication, other submissions are also welcome. The deadline for submissions for *Topics* 8 has been extended to Friday, October 29. For more information, contact at Robin: (202) 775-6168.

Mike Ware's new book, Cyanotype: The History, Science and Art of Photographic Printing in Prussian Blue, is now available. The ISBN number is 1 900747 07 3 and the price is £18.95. Published by the Science Museum and the National Museum of Photography, Film & Television, it is distributed by Gazelle Book distributors, Falcon House, Queen Square, Lancaster LA1 1RN, UK, gazelle4go@aol.com; +44 (0)1524 68765; Fax: +44 (0)1524 63232. If you have placed an order with the Science Museum, your order should have been automatically passed on to Gazelle for fulfillment. In the United States, New York bookseller Fred Pajerski is keeping the book in stock at the moment: Fred & Elizabeth Pajerski,

York, NY 10011; ; Tel/Fax

Mike can be reached at m

His website is worth a visit as well: http://www.mikeware.demon.co.uk.

The papers presented last summer at the Care of Photographic, Moving Image, and Sound Collections conference in York, England, has now been published as a 176-page book. It is available for L15 (IPC members) and L20 (non-members), plus L2.50/L5 overseas surface/airmail). They can be obtained from the Institute of Paper Conservation, Leigh Lodge, Leigh, Worchestershire, WR6 5LB. 01886 832323 Tel. 01886 833688 Fax.

—Andrew Robb, Chair, Photographic Materials Group, Conservation Division, Library of Congress, Washington DC, 20540-4530; (202) 707-1175; anro@loc.gov

# RESEARCH AND TECHNICAL STUDIES

## Research and Technical Studies

AIC ANNUAL MEETING: The RATS specialty group was proud to sponsor the panel discussion entitled, "The Cost of Conservation Research," at the general session of the 27th AIC Annual Meeting. For those of you who were not able to

attend the panel discussion, panelists included Martin Burke (National Park Service), Steve Callan (Polymer Testing of St. Louis), James Martin (Williamstown Art Conservation Center), Alison Murray (Queens University), and Richard Newman (Museum of Fine Arts, Boston), with Chandra Reedy (University of Delaware) moderating.

Four of the five panelists represented different types of organizations within the profession. Our special guest, Steve Callan, a polymer chemist representing an allied profession, provided an interesting perspective on the cost of doing analysis and research outside of the conservation profession. Some of the issues addressed were: the role of the conservation scientist—research versus analytical services, what the profession expects of conservation scientists, how to handle analytical requests, cost of analytical services within the conservation profession, funding for conservation research, partnering, and the realities outside of the profession related to analytical services and research.

Many thanks go to Ingrid Neuman, AIC program chair, for inviting us to give this panel discussion during the general session and to Jeff Maish, 1998 RATS chair, for his efforts in organizing this panel discussion. Thanks also go to the people who attended and participated in the panel discussion by asking some interesting and thought-provoking questions. Special thanks are reserved for the panelists and moderator for their willingness to serve on the panel and their generosity in offering their time to make this discussion a success.

BUSINESS MEETING: We had a very busy business meeting indeed! Some of the topics we discussed are summarized below but also watch for more news of the RATS business meeting activities in future newsletters.

RATS-SPONSORED PRESENTATION: Members attending the business meeting in St. Louis unanimously and enthusiastically voted to sponsor a \$500 "scholarship" to support a student presenting a paper at the Eastern Analytical Symposium. We need to create guidelines for choosing the recipient. Anyone who would like to submit suggestions for these guidelines can contact Judy Bischoff.

RATS-RECOGNIZED PAPERS: Many of you have noted that no acknowledgements were made of RATS-sponsored papers at this year's annual meeting. In the past, specialty group chairs were asked to submit their choices for RATS-sponsored papers based on their review of the abstracts submitted. The membership felt that it was difficult to assess the scientific merit of a presenter's work based on a short abstract. We agreed to ac-

knowledge RATS-sponsored papers after the meeting instead.

We have changed the name to RATS-recognized papers because we felt that this title more accurately represented our role in choosing professional presentations with scientific merit for the field of conservation.

—Judy Bischoff, RATS Chair, National Park Service, Division of Conservation, P.O. Box 50, Harpers Ferry, WV 25425-0050; (304) 535-6146; Fax: (304) 535-6055;



#### **Textiles**

THANK YOUS: Thanks to all involved in making this meeting a success. A special thank you to outgoing chair, T.Rose Holdcraft, whose tremendous efforts clearly showed in the quality of all TSG's involvement with the annual meeting.

BUSINESS MEETING: The 1999 business meeting was held on Thursday evening, opening with the announcement of Kathryn O. Scott's award of an honorary AIC membership. Among the reports and information given were: secretary's report; treasurer's report indicating that revenues are flat but expenses are increasing; Harpers Ferry Regional Textile Group's donation to FAIC; new American Society for Testing and Materials (ASTM) liaison is Claudia Iannuccilli; Comité Nacional de Conservación Textil's 8th Annual Meeting will be held in Arica, Chile, November 8-12, 1999; the TSG catalog update—the chapters on dyes and consolidation are in progress and chapters on dry cleaning and fiber identification are being drafted; and TSG Archives has received many of the missing documents from the membership and a list of holding was distributed.

The membership requested more extensive communication from TSG at several points during the meeting. To help achieve this, a fall mailing that will include the minutes of the business meeting and information about the AIC slide list is being planned. I am also looking into the best way we can communicate electronically keeping in mind that not everyone has e-mail. NOMINATING COMMITTEE: The 1999–2000 Nominating Committee members are Kathleen Kiefer, Jane Merritt, and Meg Geiss-Mooney. This committee will prepare a slate of candidates for vice-chair and treasurer.

MEETING HIGHLIGHTS: In addition to the excellent panel discussion on "Scientific Research and Textile Conservation" during the TSG session, 10 very informative papers were presented. The abstracts are available from the AIC office and the TSG Postprints of the papers will be available in spring 2000. As an exceptional treat on Saturday morning, Zoe Perkins gave interested members a preview tour of Structure and Surface, Contemporary Japanese Textiles and a visit to her lab at the St. Louis Art Museum. Many thanks to Zoe for the tour and her invaluable help in organizing the TSG dinner, which was enjoyed

by 39 attendees.

COMMENTARIES: Please consider serving as a TSG reviewer of Commentaries to the *Guidelines for Practice*. (The voice of textile conservators needs to be heard.) Contact Kathleen Kiefer, Commentaries Task Force liaison, to receive draft copies of the commentaries being considered. You will need to provide your comments and suggestions to her by September 30, 1999. She can be reached at ( or )., Dracut, MA 01826.

SECOND AND FINAL CALL FOR PAPERS: Members are invited, encouraged, cajoled, etc., to submit a one-page abstract (300–400 words) for the June 2000 meeting in Philadelphia on any textile conservation topic or on the AIC's general session theme of "preservation issues related to electronic media" as it relates to textile conservation, or on the topic of "things we no longer do"—the use of materials or methods that we have reconsidered. This last topic could consist of longer presentations and/or a series of shorter reports on the current thinking in the field. Submit your abstract no later than October 8, 1999, to Joy Gardiner, chair. If you have any ideas and want to discuss them, please contact any of the board members. The TSG board will review the abstracts. The current TSG board members are: Joy Gardiner, chair; Jenna T. Kuttruff, vice chair; Christine Giuntini, treasurer; and Dorothy Stites Alig, secretary. To submit in-

formation for inclusion in the next TSG column or if there are comments or suggestions for the specialty group, please contact one of the board members.

—Joy Gardiner, TSG Chair, Conservation Division, Winterthur Museum, Winterthur, DE 19735; (302) 888-4612; Fax: (302\_ 888-4838; jgardi@winterthur.org



#### **Wooden Artifacts**

PLANS FOR 2000: The WAG program chair for next year's meeting in Philadelphia is Kathy Gillis. We're planning to have serious amounts of fun so start saving your pennies now so that you can attend. The next newsletter will carry a more official

call for papers but there's no time like the present to start working on your claim to fame in the Year 2000. Philippe Lafargue continues as our esteemed treasurer; we've got a good thing going there.

AIC ANNUAL MEETING: WAG had a perfect score on the presentations; seven speakers, all of whom were good, pithy, and on time. Postprints for this year will be available sometime next spring (it all depends on how promptly the speakers submit

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the manuscripts). Postprints from last year will be going out within a month or two (it all depends on how promptly the speakers submitted the manuscripts). The WAG dinner was a funky little place. Once the garden was drained of the latest downpour, it was a lovely evening. A small group of us were fortunate to get insider tours of the St. Louis Art Museum and the Missouri Historical Society. Many thanks to David Conradsen for making it happen and John Barfield, John Dalzell, and Chris Augerson for moving us through.

The St. Louis meeting marked the end of David Bayne's tenure as WAG chair. He worked hard for us and I'm a bit uneasy about working to the standard he set, but I have his phone number so we should manage just fine. Thank you, David. OTHER NEWS: I'd like to use this column to pass around news about people, workshops, or anything else that might interest us. To start things off, I hear great reports from the Society of

Gilders annual meeting in Lancaster, Pennsylvania. Multiple workshops were offered. Two colleagues took Nancy Thorn's "Advanced Gilding" and are now trying to prevent the theft of their sample panels.

Check out Chris Stavroudis' column on nitrile gloves in the most recent WAAC newsletter. Don't argue, just buy some.

Call ( or e-mail lemma. with news on workshops, interesting treatments, questions, objections, or moot points. I'm looking forward to hearing from you.

—Melissa <mark>Н</mark> .	Carr, Chair, Ro	bert Mussey Assoc	ciates; I
	:, Boston, MA;		

#### Award for Outstanding Commitment to the Preservation and Care of Collections 2000

#### **Nomination Guidelines**

AIC and Heritage Preservation seek nominations for their joint Award for Outstanding Commitment to the Preservation and Care of Collections 2000. The first award was given in 1999 to the Colonial Williamsburg Foundation.

The award is presented annually to an organization in North America that has been exemplary in the importance and priority it has given to conservation concerns and in the commitment it has shown to the preservation and care of cultural property. The award consists of a commemorative plaque, which will be presented at an awards ceremony at the recipient's site.

Nominations for the 2000 award must be postmarked by November 15, 1999. Anyone may submit a nomination. Nominees should meet the following criteria:

- 1. The nominee should be a North American not-for-profit organization of any size responsible for cultural property that 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. If the nominee does not own objects, historic structures or sites, a case may be made regarding how its activities affect cultural property, for instance through funding or advocacy.
- 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 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 a nomination.

The nominator can be any individual within or outside the organization. Letters of support are welcome, and are most appropriate when they come from outside the organization. Visual documentation (slides or photos) and other supporting materials (publications, etc.) are encouraged. When possible, 5 copies of all materials are requested. If it is cost prohibitive to submit 5 copies of visual documentation and supporting materials, one original and 5 itemized lists will facilitate review by committee.

Five copies of all nomination materials, including letters of support, must be postmarked by **November 15, 1999**, and sent to AIC, 1717 K Street, NW, Suite 200, Washington, DC 20006.

Please note: one complete copy of nomination materials shall become property of AIC and Heritage Preservation. All others will be returned upon request.

#### CALL FOR PAPERS

#### DECEMBER 31, 1999. OTTAWA, ONTARIO, CANADA

Canadian Association for Conservation of Cultural Property Annual Conference and Workshop to be held May 14–17, 2000. For information on abstract submissions, contact Jane Sirois, Program Chair, CAC Conference 2000, Analytical Research Laboratory, CCI, 1030 Innes Rd., Ottawa, Ontario, K1A 0M5; (613) 998-3721; Fax: (613) 998-4721; jane\_sirois@pch.gc.ca

#### JANUARY 4–9, 2000. QUEBEC CITY, CANADA

The Society for Historical Archaeology Meeting. Contact Andre Bergeron, Centre de Conservation du Quebec, 1825 rue Semple, Quebec QC G1N 4B7, Canada; (418) 643 7001; Fax: (418) 646 5419;

## MAY 14–18, 2000. BALTIMORE, MD

American Association of Museums (AAM) Annual Meeting. For information: www.aam-us.org

#### June 14–18, 2000. Coral Gables, FL

Society of Architectural Historians Annual Meeting. Contact SAH: www.sah.org/cfpmi.html

#### SUMMER 2000. OXFORD, UK

"Toning Materials for Conservation Repair." Contact Sabina Pugh, Room 325, Bodleian Library, Broad Street, Oxford OX1 3BG, UK; +44-1-865-277080; Fax: +44-1-865-277182; sp@bodley.ox.ac.uk

#### OCTOBER 2000. ROCHESTER, NY

The Photographic Historical Society, PhotoHistory XI Symposium at George Eastman House. For information, contact James Morsch, Program Chair, PhotoHistory XI, 1

#### GENERAL

#### SEPTEMBER 1999. WINDSOR, VT

Preservation Institute 1999 Workshops, a Division of Historic Windsor, Inc. For a catalog of classes contact: Historic Windsor, Inc., Main Street, PO Box 1777, Windsor, VT 05089; (802) 674-6752; Fax: (802) 674-6179; histwininc@aol.com

## SEPTEMBER 4-NOVEMBER 7, 1999. NEW YORK, NY

On-site seminars by the Appraisal Institute of America, Inc.

Contact AAA, (212) 889-5404 or AppraisersAssn@compuserve.com

## SEPTEMBER 13–17, 1999. WASHINGTON, DC

"Introduction to Management of Museum Collections" sponsored by the Center for Museum Studies, Smithsonian Institution. Contact Bettie Lee, Center for Museum Studies, Smithsonian Institution, MRC 427, Washington, DC 20560; (202) 633-8990; Fax: (202) 357-3346; leeb@cms.si.edu; www.si.edu/cms/train/ htm

## SEPTEMBER 20–22, 1999. PARIS, FRANCE

UNESCO Landslide Prediction & Mitigation for Cultural Heritage Sites & Sites of High Societal Value. Contact UNESCO World Heritage Centre 7, place de Fonteroy, 75352 Paris 07 SP, France; +33-1-4568-1876; Fax: +33-1-4568-5570; wh-info@unesco.org

#### SEPTEMBER 24, 1999. WORCESTER, MA

Massachusetts Statewide Preservation Conference. Contact the Massachusetts Historical Commission; (617) 727-8470; Fax: (617) 727-5128; TDD 1(800) 392-6090; www.state.ma.us/sec/mhc

## SEPTEMBER 23-24, 1999. Paris, France

UNESCO International Congress on Risk Preparedness & Disaster Mitigation for Cultural Heritage. Contact UN-ESCO World Heritage Centre 7, place de Fonteroy, 75352 Paris 07 SP, France; +33-1-4568-1876; Fax: +33-1-4568-5570; wh-info@unesco.org

## SEPTEMBER 29-OCTOBER 2, 1999. BALTIMORE, MD

American Association for State and Local History and Mid-Atlantic Association of Museums host the Joint Appeal Meeting. Contact Natalie Norris; (013) history@aaslh.org;

www.aasIh.org

## OCTOBER-NOVEMBER 1999. PARIS, FRANCE

UNESCO Meeting of States Parties to the Hague 1954 Convention for the Protection of Cultural Property in the Event of Armed Conflict. Contact UN-ESCO World Heritage Centre 7, place de Fonteroy, 75352 Paris 07 SP, France; +33-1-4568-1876; Fax: +33-1-4568-5570; wh-info@unesco.org

#### OCTOBER 3-6, 1999. RECIFE/OLINDA, BRAZIL

Symposium of the ICOMOS Committee on Architectural and Archaeological Documentation and Photogrammetry. Contact Mr. Martins-Gomes; Fax;

eng ime ob bri Ms. Sampaio;

www.cipa.uibk.ac.at

## OCTOBER 6-9, 1999. TALLIN, ESTONIA

6th Baltic-Nordic Conference on Conserved & Restored Works of Art. Contact Helge Peets, Chemist Conservator, Conservation Centre, KANUT, Pikk str. 2, EE 001 Tallin, Estonia; +372-6-313-935; Fax: +372-6-313-935

## OCTOBER 1999-SEPTEMBER 2000. ANDOVER, MA

Managing Preservation: A Coordinated Series of Five Workshops presented by the Northeast Document Conservation Center. Contact Karen Brown, NEDCC, 100 Brickstone Square, Andover, MA 01810; (978) 470-1010; kebrown@nedcc.org; www.nedcc.org/coord.htm

#### OCTOBER 1999-APRIL, 2000. VICTORIA, BC, CANADA

Cultural Resource Management Program at the University of Victoria. Contact Kelly Wilhelm;

http://www.uvcs.uvic.ca/crmp/

#### OCTOBER 17–23, 1999. MEXICO CITY, MEXICO

ICOMOS: 12th General Assembly, "The Wise Use of Heritage." Contact Arg. Carlos Flores Marini, ICOMOS Mexicano, Mazatlan 190, Col. Condesa C.P., Mexico, DF 06140, Mexico; icomosmex99@compuserve.com.mx

#### OCTOBER 20–23, 1999. BANFF, ALBERTA, CANADA

Association for Preservation Technology Annual Meeting. Contact Larry Pearson, Alberta Community Development, 8820 112th St., Alberta, T6G 2P8, Canada; (403) 431-2307; lpearson@med.gov.ab.ca; www.apti99.ab.ca

#### OCTOBER 24–26, 1999. BANFF, ALBERTA, CANADA

Information Technology and Heritage Conservation-APT Training Course. Contact Pat Buchik, Canandian Heritage, Parks Canada, Rm.

Calgary, Alberta, Canada T2G 4X3; ; Fax:

#### NOVEMBER 1–4, 1999. KYIV, UKRAINE

"National Archival Heritage: Problems of Preservation." Contact the Ukrainian State Scientific Research Institute of Archives and Documentation, Solomyanska vul., 24, Kyiv-110, Ukraine 252601; +380-44-277-90-57; Fax: +380-44-277-36-55

#### NOVEMBER 7–18, 1999. AUSTIN, TX

The Winedale Museum Seminar on Administration, Management and Exhibition Issues. Contact Kit Neumann, Coordinator of Museum Services, History Programs Division, Texas HistoricalCommission, P.O. Box 12276, Austin, TX 78711; (512) 463-5756; Fax: (512) 475-3122;

#### NOVEMBER 14–19, 1999. SOMERSET, NJ

Eastern Analytical Symposium (EAS), New York Conservation Foundation Conservation Science Conference. For information (302) 738-6218; Fax: (302) 738-5275; easinfo@aol.com; www@eas.org; Conservation Science at EAS 2000: NYConsnFdn@aol.com; Fax: (212) 714-0149.

#### June 9–10, 2000. Philadelphia, PA

AIC 2000: 28th Annual Meeting, "Preservation of Electronic Media." Contact AIC, 1717 K St., NW, Suite 200, Washington, DC 20006; (202) 452-9545; Fax: (202) 452-9328; InfoAIC@aol.com

## JUNE 18–23, 2000. WINTERTHUR, DE

"Analytical Techniques in Conservation." Contact Janice Carlson, Analytical Laboratory; ; Fax:

#### OCTOBER 10–14, 2000. MELBOURNE, AUSTRALIA

; Fax:

JANUARY 23–24, 2000. NEW ORLEANS, LA &

APRIL 26, 2000. ANAHEIM. CA

The American Society for Testing and Materials (ASTM) Subcommittee D01.57, Artists Paint and Related Materials Meetings. For information contact Joy Turner Luke, Sperryville, VA 22740-9707;

; Fax:

#### ARCHITECTURE

#### SEPTEMBER 30-OCTOBER 3, 1999. Mt. RANIER NATIONAL PARK, WA

"Redesign: The Conservation and Preservation of America's Resources" at Mt. Ranier National Park. Sponsored by the American Institute for Architects-Historic Resources Committee. For information: (800) 242-3837; www.e-architect.com/pia/hrc

#### OCTOBER 1999. VENICE, ITALY

Conservation of Wallpaintings & Architectural Surfaces. Contact International Academic Projects, 31-34 Gordon Sq., London WC1H 0PY, UK; +44-171-387-9651; Fax: +44-171-388-0283; iap@archetype.co.uk

#### OCTOBER 3-4, 1999. CAMBRIDGE, MA

"Preserving the 20th Century Building Envelope" conference. Contact Technology & Conservation; (617) 623-4488; Fax: (617) 623-2253

#### OCTOBER 18–20, 1999. SINGLETON, UK

"The Repair of Traditionally-Constructed Brickwork." The Weald & Downland Open Air Museum, Singleton, Chichester, West Sussex PO18 0EU; +44-124-381-1363; weald-down@mistral.co.uk

## OCTOBER 19–24, 1999. WASHINGTON, DC

National Preservation Conference, NTHP. For information: (202) 588-6100; Fax: (202) 588-6444; www.nationaltrust.org

#### OCTOBER 24–26, 1999. BANFF, ALBERTA, CANADA

"Sustainable Cultural Landscapes," APT Training Course. Contact Pat Buchik, Canadian Heritage, Parks Canada, Rm. 550, 220 4th Ave., SE, Calgary, Alberta, Canada T2G 4X3; (403) 292-4703; Fax: (403) 292-4886;

#### OCTOBER 31-DECEMBER 10, 1999. CHAN CHAN, TRUJILLO, PERU

2nd Pan-American Course on the Conservation and Management of Earthen Architecture and Archeological Heritage (PAT99). For information: PAT99, The Getty Conservation Institute, 1200 Getty Center Dr., Ste. 7000, Los Angeles, CA 90049-1684; Fax: (301) 440-7702

## NOVEMBER 7-9, 1999. CHARLESTON, SC

Restoration and Renovation Trade Exhibition and Conference. Contact EGI exhibitions (978) 664-6455; (978) 664-5822; show@egiexhib.com; www.egiexhib.com

#### MAY 17–20, 2000. OTTAWA, CANADA

"The Conservation of Heritage Interiors" hosted by the Canadian Conservation Institute for the Department of Canadian Heritage. Contact Symposium 2000, CCI, 1030 Innes Rd., Ottawa ON K1A 0M5, Canada; (613) 998-3721; Fax: (613) 998-4721;

#### **BOOK AND PAPER**

#### SEPTEMBER 10–12, 1999. WEST SUSSEX, UK

British Association of Paper Historians 1999 Conference. Contact Barbara Lugg. Conference Organizer, lige, West Sussex RH17

#### SEPTEMBER 14–15, 1999. LEXINGTON, KY

"Intermediate Book Repair." Contact SOLINET, Continuing Education and Training, 1438 W. Peachtree St. NW, Suite 200, Atlanta, GA 30309-2955; (800) 999-8558; Fax: (404) 892-7879; http://www.solinet.net/cet/Regform.htm

#### SEPTEMBER 13-17, 1999. NEWCASTLE, UK

Institute for Paper Conservation Workshop on Tape. Contact IPC, Leigh Lodge, Leigh, Worcester, WR6 5LB; +44 1886-832323; Fax: +44 1886-833688; clare@ipc.org.uk Contact Jane Colbourne, Dept. of Historical and Critical Studies, Burt Hall, Newcastle-upon-Tyne NE1 8ST; jane.colbourne@unn.ac.uk

## OCTOBER 5-7, 1999. WEST SUSSEX, UK

"Edge Tools for Conservators." Contact Bernard Allen, Winllan House, Llansantffraid, Powys SY22 6TN; 4-

#### OCTOBER 5-9, 1999. CHICAGO, IL

"The Broad Spectrum: The Art and Science of Conserving Colored Media on Paper." Contact Harriet Stratis, Dept. of Prints and Drawings, The Art Institute of Chicago, 111 S. Michigan Ave., Chicago, IL 60603; (312) 857-7662; Fax: (312) 443-0085; hstratis@artic.edu or Elizabeth Sobczynski, Voitek Conservation.

land; + D; Fax: +44-171-928-6094; voitekcwa@BTinternet.com; http://www.artic.edu/aic/collections/dept\_prints/prints.html

#### November 4, 1999. London, UK

"Down the Bridling Path-Coptic to Byzantine." Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester WR6 5LB, UK; +44-1-886-832323; Fax: +44-1-886-833688; clare@ipc.org.uk

#### NOVEMBER 16–18, 1999. HAVANA, CUBA

International Conference on the Conservation of Paper and Photographs. Contact: Conferencia Internacional Sobre Conservacion de Papel y Fotografias, Archivo Nacional de Cuba, Compostela No. 906 esq. San Isidro, Habana Vieja 10100, C. Habana, Cuba;

(537) 62-9470, 63-6489; Fax: (537) 33-8089; arnac@ceniai.inf.cu

#### MAY 2000. ROCHESTER, NY

Conference on Bookbinding. Contact David Pankrow, RIT, pr., Rochester, NY 14623-5604;

#### SEPTEMBER 22–28, 2000. SEVILLE, SPAIN

14th International Congress on Archives. "Archives of the Information Society in the New Millennium." Visit http://www.archives.ca/ica

#### **ELECTRONIC MEDIA**

## SEPTEMBER 15–17, 1999. WASHINGTON, DC

"Rethinking Cultural Publications:
Digital, Multimedia, and Other 21st
Century Strategies" presented by the
Northeast Document Conservation Center at the National Museum of American
History, Smithsonian Institution. Contact Gay Tracy, NEDCC, 100 Brickstone Sq., Andover, MA 01810; (978)
470-1010; REDCC:
www.nedcc.org; NPS:
www.cr.nps.gov/csd

## OCTOBER 4–5, 1999. WASHINGTON, DC

"New Frontiers in Grey Literature GL '99," Fourth International Conference on Grey Literature. Contact GreyNet, Grey Literature Network Service, Koninginneweg 201, 1075 CR Amsterdam, Netherlands; Fax: +31-20-671-1818; GreyNet@inter.nl.net; http://www.konbib.nl/infolev/greynet/

#### **OBJECTS**

SEPTEMBER-NOVEMBER 1999. WASHINGTON, DC & NOVEMBER 15–19, 1999. WASHINGTON, DC

Smithsonian Center for Materials Research & Education Optical Microscopy Series. Plant Anatomy and Morphology

for Objects Conservators and Archaeologists. Contact Francine Lewis; Smithsonian Institution; (301) 238-3700, ext. 102

#### AUTUMN 1999. JAPAN

"Urushi: Conservation of Japanese Lacquer." Contact ICCROM Training & Fellowship Programme Office, 13 Via di S. Michele, 1-00153 Rome, Italy; +39-6-585-531; Fax: +39-6-585-3349; training@iccrom.org

#### SEPTEMBER 23–25, 1999. MOUNT CARROLL, IL

"Computer Software for Collections Management," Contact Campbell Center for Historic Preservation Studies, 203 East Seminary, Mount Carroll, IL 61053; (815) 244-1173; Fax: (815) 244-1619; www.campbellcenter.org

## SEPTEMBER 28-OCTOBER 1, 1999. ALEXANDRIA, VA

"Archaeological Curation, Conservation, and Collection Management." National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (703) 765-0100; info@npi.org; www.npi.org

## SEPTEMBER 29-OCTOBER 2, 1999. BALTIMORE, MD

Mid-Atlantic Association of Museums and American Association for State and Local History joint annual meeting, "Caring for Your Treasures at the Millennium." Contact MAAM, PO Box 817, Newark, DE 19715-0817

## OCTOBER 4–5, 1999. WASHINGTON, DC

"Collections Care for the Historic House Museum." National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (703) 765-0100; info@npi.org; www.npi.org

#### OCTOBER 8–10, 1999. DENVER, CO

"Ground-Penetrating Radar Techniques for Discovering and Mapping Buried Archaeological Sites. Contact University of Denver, (303) 871-2684; www.du.edu/anthro/GPRclass2.html

#### OCTOBER 18-21, 1999. OTTAWA, CANADA

Specialized Techniques and Research for Wet Objects. Contact the Canadian Conservation Institute, 1030 Innes Rd. Ottawa, Ontario, K1A 0M5 Canada; (613) 998-3721; Fax: (613) 998-4721

## NOVEMBER 7–11, 1999. WILLIAMSBURG, VA

"Human Remains: Conservation Retrieval & Analysis." Contact Emily Williams, Department of Conservation-BHW, The Colonial Williamsburg Foundation, P.O. Box 1776, Williamsburg, VA 23187-1776; Fax: (757) 565-8752; ewilliams@cwf.org

## DECEMBER 27-30, 1999. DALLAS, TX

Archaeological Institute of America Annual Meeting. Contact AIA, (617) 353-9361; Fax: (617) 353-6550

#### APRIL 5-9, 2000. PHILADELPHIA, PA

65th Annual Meeting of the Society for American Archaeology. Contact SAA, 900 2nd St., NE, Ste. 12, Washington, DC 20002-3557; Fax: (202) 789-0284; meetings@saa.org; www.saa.org

#### APRIL 17, 2000. MOUNT VERNON, VA

Field Conservation for Archaeologists. National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (703) 765-0010; info@npi.org; www.npi.org

#### July 10–14, 2000. Halifax, Nova Scotia

15th Annual Meeting of the Society for Preservation of Natural History Collections for "Maritime Natural History" hosted by the Geological Survey of Canada and Nova Scotia Museum of Natural History. Contact Suzanne B. McLaren, Conference Chair, c/o SPNHC, Peabody Museum of Natural History, Yale University. 170 Whitney Ave., PO Box 208118, New Haven, CT 06520-8118

#### August 21–25, 2000. Omaha, NE

"Recent Advances in the Conservation of Silver." Several scholarships are available. Contact Lisa Metzger-Grotrian at the Gerald R. Ford Conservation Center; (402) 595-1180; Fax: (402) 595-1178; grfcc@radiks.net

#### **PAINTING**

#### AUTUMN 1999. LONDON, UK

Association of British Picture Restorers Triennial Conference. Contact Jan Robinson, Association of British Picture Restorers, Station Ave., Kew, Surrey TW9 3QA; Tel/Fax: +44-181-948-5644

#### DECEMBER 2-4, 1999. LONDON, UK

"Conserving the Painted Past: Developing Approaches to Wall Painting Conservation." Contact English Heritage, c/o Conference Office, Rm. 227, 23 Savile Row, London W1X 1AB, UK; +44 171 973 3314; Fax: +44 171 973 3249; amanda.holgate@english-heritage.org.uk

#### **PHOTOGRAPHIC MATERIALS**

## SPRING 2000. DRESDEN, GERMANY

Colloquium on Collection Photography: Past—Present—Future. Contact Wolfgang Hesse, Rundbrief Fofografie, P.O. Box 21-02-56, D-01263, Dresden, Germany; +49 351- 316-09 90; Fax: +49 351-316-09 92; rundbrief@dresden.nacamar.de; http://www.foto.unibas.ch/-rundbrief/

#### **TEXTILES**

#### OCTOBER 18–22, 1999. LOWELL, MA

"Costume Mannequins: Innovative Methods for Constructing and Casting Custom Archival Forms" at the Textile Conservation Center, American Textile History Museum. Contact Cristin Lind,

#### DECEMBER 13-17, 1999. Bradford, UK

Ancient and Historic Textiles. Contact the Postgraduate Secretary, Dept. of Archaeological Sciences, University of Bradford, West Yorkshire BD7 1DP; +44-1274-235534; Fax: +44-1274-235190; j.j.mcilwaine@bradford.ac.uk; www.brad.ac.uk/acad/archsci/depart/pgr ad/strucdec/

#### MARCH 29–30, 2000. ASHEVILLE, NC

North American Textile Conservation Conference Textile Symposium 2000. Contact C. McLean/C. Varnell, NATCC Symposium 2000, LA County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036; cmclean@lacma.org

#### WOODEN ARTIFACTS

OCTOBER 24–26, 1999. BANFF, ALBERTA, CANADA

Conservation & Protection of Exterior Wood-APT Training course. Contact Pat Buchik, Canandian Heritage, Parks Canada, Rm. 5, SE, Calgary, Alberta, Canada T2G 4X3, (4 Fax:

SUBMIT YOUR CONFERENCE
ANNOUNCEMENTS AND ANY
CORRECTIONS TO PREVIOUS
ANNOUNCEMENTS TO:
SARAH STOUT
SARAHAIC@AOL.COM
FAX: (202) 452-9328

# Samuel H. Kress Conservation Publication Fellowship Deadline: November 1, 1999

...

FAIC was awarded a grant from the Samuel H. Kress Foundation to implement the Samuel H. Kress Conservation Publication Fellowship. The intention of the Samuel H. Kress Conservation Publication Fellowships is to increase the written body of knowledge available for the conservation field.

The grants provide support for members of the AIC holding Professional Associate and Fellow status and employed full-time in educational and cultural institutions, regional centers, or private practice. These prestigious awards allow conservation professionals release time from work obligations to prepare booklength manuscripts. Fellowships are limited to \$18,000 and are for a one-year duration.

For more information, visit the AIC website at http://aic.stanford.edu

or

call the AIC office at (202) 452-9545

or

send an e-mail to InfoAIC@aol.com



#### VACANCY ANNOUNCEMENT ICCROM - ROME THE POST OF DIRECTOR-GENERAL

Applications are invited by the Council for the post of Director-General of the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM). The post will fall vacant in July 2000.

The Council is seeking a candidate with proven managerial and administrative experience, excellent interpersonal skills, a broad knowledge of conservation internationally and the ability to lead a skilled team of international professionals. Candidates should have a university degree in either the sciences or the humanities and should have exercised important functions, including management in the conservation of cultural property. Knowledge of the English and French languages is mandatory and a good knowledge of the Italian language would be desirable.

Applications should contain the following documentation:

- a current curriculum vitae, including a list of relevant publications;
- proof of proficiency in the two official languages of ICCROM (French and English);
- a personal statement, not exceeding 3 pages, addressing the candidate's qualifications for this position, a vision
  of ICCROM's role and development in the field of cultural property preservation and conservation, and how the
  candidate envisions accomplishing such developments in the immediate future and the longer term.

The Council intends to designate the successful candidate at its meeting in April 2000. Selected candidates will be invited to present themselves in Rome for an interview by Council at that time. Subject to approval by the General Assembly in April 2000, the new Director-General should assume the position in July 2000. At that time he/she should be free of all activities and obligations that might divert him/her from the main task.

The Director-General is appointed by the General Assembly for a period of two years, and the Council has the authority to renew the contract twice, for a further two years each time, without declaration of vacancy.

The Director-General will be resident in Rome. The post carries diplomatic privileges and a salary correlated with the United Nations personnel system level D2, currently (July 1999) commencing, after post adjustment for Rome, at net US\$82,657 (without dependents) and net US\$89,974 (with dependents) per amum. In addition, there are various allowances such as annual dependency allowances for eligible children, annual education grants, reimbursement for the cost of shipment of personal effects, and for the cost of home travel for staff members and dependents every three years. The salary and allowances are net of taxes but subject to various deductions such as for medical insurance and contributions to the UN Pension Fund.

Final date for receipt of applications which should be marked "CONFIDENTIAL", is 30 November 1999. Applications should be addressed to:

Lambertus Van Zelst
Chairperson, ICCROM Council
Smithsonian Center for Materials Research and Education
Smithsonian Institution
Museum Support Center – Room D2002
4210 Silver Hill Road
Suitland, MD 20746 – 2863
U.S.A.

For further information please contact Ms. Pilar House at ICCROM in Rome at the following e-mail address: ph@iccrom.org; telephone: +39+0658553340 and fax: +39+0658553343.

#### Internships, Fellowships, and Positions

#### INTERNSHIPS

GETTY GRANT PROGRAM
FUNDED INTERNSHIP
GERALD R. FORD
CONSERVATION CENTER
NEBRASKA STATE
HISTORICAL SOCIETY

The Gerald R. Ford Conservation Center is offering the first of two post-graduate conservation internships supported by the Getty Grant Program. This first internship will begin in the fall of 1999 and continue until the fall of 2000. The internship is full time and the stipend amount is \$25,000. Health benefits, an educational travel allowance are provided. The internship will focus on treatment and independent research.

Candidates must have recently completed a graduate level course of study in conservation or have done so by the start of the internship period. Candidates may also have completed the equivalent level and amount of training through internship. Candidates should have completed at least one-year of graduate level internship in objects conservation prior to application.

Interested candidates should send:

- A personal statement of application stating why the internship is pertinent to their professional development.
  - · A current resume.
- Three letters of recommendation from conservators, curators, or university instructors.

Materials should be sent to: Julie A. Reilly, Associate Director/Chief Conservator, Gerald R. Ford Conservation Center, 1326 South 32nd Street, Omaha, NE 68105.

Finalists for the internship will be invited for an interview. All applicants will be notified by September 20, 1999 of the decision of the selection committee.

#### **FELLOWSHIPS**

#### CONSERVATION FELLOWSHIPS, 1999–2000 Los Angeles County Museum of Art

The Conservation Center at the Los Angeles County Museum of Art is inviting applications for Andrew W. Mellon Fellowships. One or more fellowships, depending on available funding, will be awarded in textile or objects conservation. Each fellowship, a full time position for one year, includes a stipend of \$22,500 (\$1,875 per month) plus benefits. A \$2,500 travel allowance for study/research will be allocated at the discretion of the department head.

Each fellowship will be devoted primarily to the study, examination and treatment of works of art in the extensive collections at the Los Angeles County Museum of Art. Successful candidates will gain considerable experience working on significant art objects in a well-equipped, production-oriented conservation laboratory. Conservation involvement in rotating exhibitions, special exhibitions and loans will provide additional training opportunities. Research projects are encouraged. Participation in informal lectures, symposia, workshops, etc., will contribute to the fellowship program as well as the opportunity to visit and collaborate with nearby cultural institutions.

Fellowship positions will be available as of October 1, 1999.

ELIGIBILITY: Candidates will be considered who have graduated from a recognized conservation training program, with the appropriate specializations, or who have similar training or experience.

APPLICATION PROCEDURE: Interested candidates must submit the following material:

1. A curriculum vitae including basic biographical information, current and permanent addresses and telephone numbers, education, experience and interests.

- 2. Names, addresses and telephone numbers of three references.
- 3. A short statement of the candidate's interest and intent in applying for the fellowship.

The above material should be sent to: Kristin Watring, Human Resources Department, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036.

## CONSERVATION FELLOWSHIPS THE METROPOLITAN MUSEUM OF ART

The Andrew W. Mellon Foundation, through the Metropolitan Museum of Art, awards a number of annual conservation fellowships for training and research in one or more of the following museum departments: Painting Conservation, Objects Conservation (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), Musical Instruments, Arms and Armor, Paper Conservation (including photographs), Textile Conservation, The Costume Institute and Asian Art Conservation. Fellowships are typically one year in duration. Shorter term fellowships for senior scholars are also available. It is desirable that applicants should have reached an advanced level of experience or training. Also available through the Metropolitan Museum of Art is the L. W. Frolich Charitable Trust two year Fellowship in the Department of Objects Conservation and a nine month Polaire Weissman Fellowship for conservation work in the Costume Institute. The next Frolich fellowship will be available for 2000-2002, and the next Weissman fellowship will be available for 2000-2001. All fellowship recipients will be expected to spend the fellowship in residence in the department with which they are affiliated.

The stipend amount for one year is \$20,000 with an additional \$2,500 for travel. Fellowships begin on September 1, 2000. A typed application (in triplicate) should include: full resume of education and professional experience, statement not to exceed one thousand words,

#### Internships, Fellowships, and Positions

describing what the applicant expects to accomplish during the fellowship period and how the Museum's facilities can be utilized to achieve the applicant's objectives, tentative schedule of work to be accomplished and proposed starting and ending dates, official undergraduate and graduate transcripts and three letters of recommendation (at least one academic and one professional). The deadline for completed applications is January 7, 2000. Applications should be sent to: Attn: Marcie Karp, Fellowships in Conservation Program, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198.

# USIA FULBRIGHT SCHOLAR PROGRAM BUENOS AIRES, ARGENTINA

The following new award in preventive conservation of cultural heritage has been announced for 2000–2001: Argentina, Cultural and Historical Conservation/Museology (#0593).

Up to six grants will be awarded to conservation faculty and professionals to teach practical courses on preventive conservation to conservators from museums and similar institutions in Buenos Aires and the provinces. The program will also include supervising hands-on conservation exercises.

The assignment will take place at the conservation facility of the Fundacion Antorchas in Buenos Aires. This is a short-term, 2- to 4-month serial grant. The award will be jointly funded by the Fulbright Commission of Argentina and the Fundacion Antorchas.

Eligibility: 1) U.S. Citizenship, 2) Training skills and, 3) Experience supervising or evaluating trainees or interns.

For more information about this award, please visit the CIES Web site at www.cies.org or contact Janice R. Byrd, Senior Program Officer, Council for International Exchange of Scholars, (202)686-6234, jbryd@cies.iie.org.

The application deadline for 2000–2001 competition was August 1, 1999; however, applications received after the August 1 deadline will be con-

sidered. Award information and application forms can be found online at www.cies.org or requested from CIES at the following address: USIA Fulbright Scholar Program, Council for International Exchange of Scholars (CIES), 3007 Tilden Street, NW, Suite 5L, Washington, DC 20008-3009, apprequest@cies.iie.org, (202) 686-7877, www.cies.org.

#### **POSITIONS**

# OBJECTS CONSERVATOR DENVER MUSEUM OF NATURAL HISTORY

The Denver Museum of Natural History is seeking a full-time Objects Conservator to care for diverse natural science and anthropology collections. Working with the Head of the Conservation Department, the position offers unique and exciting teamwork opportunities to help shape the future of preservation at the Museum.

The successful candidate must have working knowledge of preventive conservation practices to help assure the preservation of collections during field acquisition, preparation, storage, exhibition, education, and research. The successful candidate will complete conservation treatments, condition and risk assessment surveys, prepare reports and grants, conduct research where necessary, and answer requests for conservation information from staff and museum audiences. Strong project management skills are essential. Supervision of interns, volunteers, and grant-funded personnel will be expected.

The candidate must hold a degree in conservation from a recognized conservation program and have two years of museum experience as a practicing objects conservator, or equivalent training and experience. Salary range is competitive, commensurate with experience, and includes full benefits. Applicants are invited to send a resume, three references,

and a letter of interest to: Personnel Department, Denver Museum of Natural History, 2001 Colorado Boulevard, Denver, Colorado, 80205 postmarked by October 15, 1999. The anticipated start date for this position is January 2000.

# SENIOR CONSERVATOR THE HUNLEY RECOVERY AND RESTORATION PROJECT

Experienced conservator sought immediately for planning and executing conservation of Confederate submarine H.L. Hunley and its associated artifacts in Charleston, South Carolina. The 40foot long iron submarine sank in 1864 and will be raised from the sea in 2000. Responsibilities include: refitting a warehouse into the Hunley Conservation Laboratory; advising engineers on conservation aspects of lifting, transportation and storage of the vessel; choosing laboratory staff, interns, volunteers; and carrying out the conservation treatment of this complex, waterlogged, composite object and associated artifacts, including human remains.

This is a high-profile project requiring excellent communication, interpersonal, and management skills, and regular interaction with federal, state and local officials, the public, and news agencies.

Ph.D. or Master's degree in Conservation, Nautical Archaeology, or other appropriate field of study required. Experience conserving large, complex objects and underwater archaeological artifacts strongly preferred. High degree of professional judgment, independence and initiative required.

Salary is generous, dependent upon experience and qualifications. State of South Carolina benefits.

Interested applicants immediately contact: Dr. Robert S. Neyland, Hunley Project Center, College of Charleston, 66 George Street, Charleston, SC 29424; Phone: (843) 953-6327.

#### Internships, Fellowships, and Positions

# Assistant/Associate Paintings Conservator Intermuseum Conservation Association

The Intermuseum Conservation Association (ICA), a regional not-for-profit art conservation center established in 1952, is seeking a conservator of paintings to carry out examinations and conservation treatments, and to assist in the preservation planning for the paintings 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 to assist in the supervision of conservation technicians and interns associated with paintings 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 The ICA is located on the Obernin Cor lege campus in the midst of an educationally rich environment 40 minutes west of downtown Cleveland. For information on the ICA visit our website at: www.oberlin.edu/~ica. The ICA is an EOE.

# CONSERVATION SCIENCE RESEARCH ASSISTANT NATIONAL GALLERY OF ART

The National Gallery of Art is seeking a research assistant for the scientific research department. The incumbent will work with the Gallery's scientists on the study of artists' materials and methods and/or the study and development of stable conservation materials.

A bachelor's degree in one of the sciences or equivalent degree, experience using laboratory instrumentation and a strong interest in conservation science are required. Applicants with experience in the art conservation field are preferred. This is a permanent, federal position. Recruitment will be conducted at two federal grade levels, GS-5 and GS-7, with yearly starting salaries at \$22,208 and \$27,508 respectively.

Applicants should call the Job Information Hotline at (202) 789-4600 to obtain a vacancy announcement and the starting and closing dates for accepting applications. Please include with your application, a cover letter outlining education, experience, desire to work at the National Gallery of Art, and the names of two references with daytime phone numbers. Inquiries about the position may be directed to Michael Skalka, Conservation Administrator by e-mail at

s The National Gallery of Art is an equal opportunity employer.

# ASSISTANT CONSERVATOR THE ORIENTAL INSTITUTE, UNIVERSITY OF CHICAGO

The Oriental Institute Museum of the University of Chicago is seeking a full-time, assistant conservator of archaeological materials to work in a small but busy laboratory under the supervision of the Conservator. Responsibilities include the treatment and maintenance of an extensive collection of ancient Near Eastern artifacts.

Applicants should have a graduate degree in conservation or the equivalent, with three years additional post-graduate experience preferred. Experience with

large scale objects an advantage. Salary is competitive and includes benefits. Send letter of interest and résumé to: Laura D'Alessandro, Head, Conservation Laboratory, Oriental Institute Museum, 1155 E. 58th St., Chicago, IL 60637. An Affirmative Action/Equal Opportunity Employer.

# CONSERVATORS SIERRA DISTRICT, CALIFORNIA STATE PARKS

The Sierra District, California State Parks, anticipates contracting for conservation assessments and conservation work on the following types of artifacts during fiscal year 1999/2000: outdoor sculpture; horse-drawn vehicles; mining equipment; 19th and early 20th century historical furniture, documents, and textiles. Sierra District is located in California's Eastern Sierra and includes Bodie State Historic Park.

Send curriculum vitae to 2 Tahoma, CA 96142, Attn: Judith Polanich, District Curator. For information call

# Assistant Conservator/ Conservation Technician 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 participating in the preparation of the Museum's in-house exhibitions, collections management education for clients, developing conservation workshops, conducting surveys, and supervising staff. Must possess good written and verbal communication skills. Depending on qualifications, the successful candidate may assume the title of

#### Internships, Fellowships, and Positions

assistant conservator or conservation technician.

Candidates should be graduates of a recognized training program, or have equivalent experience. One to three years supervised conservation experience is required. Competitive salary, excellent benefits and funded professional development.

Send letter of interest, resume, and the names and addresses of three professional references to: Deirdre Windsor, Director/Chief Conservator, American Textile History Museum, 491 Dutton Street, Lowell, MA 01854.

## OBJECTS CONSERVATOR THE WALTERS ART GALLERY

The Walters Art Gallery seeks to hire an objects conservator to join its active Conservation Division. The conservator will share responsibilities, for the preventive maintenance, examination, technical study and treatment of the Museum's vast collection of objects of all materials, including Ancient, Medieval, Renaissance and 18th and 19th c. from European, Islamic, American and Asian cultures. Other duties include supervision of interns, fellows and volunteers. The successful candidate will play a role in the museum's active loan and exhibi-

tion schedule, necessitating some travel. Must work closely with registrars, curators and designers.

This is a full-time staff position with a competitive benefits package. Salary is commensurate with experience and qualifications. A graduate degree in conservation or equivalent training and at least two years experience required. Send cover letter, curriculum vitae and names of three references to Terry Drayman-Weisser, Director of Conservation and Technical Research, The Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201.

Deadline for Applications is September 30, 1999. An EEO/AA employer.

# ASSISTANT OR ASSOCIATE CONSERVATOR YALE CENTER FOR BRITISH ART

Full time permanent position for an Assistant or Associate Conservator specializing in conservation of works of art on paper. The laboratory cares for works of art on paper in the Yale Center for British Art and the Yale University Art Gallery. Responsibilities include: care, examination, treatment, documentation and technical analysis of a wide range of art on paper and related materials, interacting with curators, assisting in the ex-

hibition and loan programs. The conservator will also participate in departmental activities, such as, lecturing, training interns, and general administration of the lab. The Yale Center for British Art has the largest collection of British art outside of England. Some time will be devoted to working on the comprehensive collection of European works of art on paper and some Asian materials owned by the Yale University Art Gallery.

Applicants should have an advanced degree from a conservation program or equivalent training; the ability to design and carry out skilled treatments to the highest standards, good communication skills and flexibility to meet the needs of the institution. Minimum of two years museum experience is desirable. Yale University offers a competitive salary and fringe benefit program. Starting date is flexible.

Please send resume by September 30, 1999, referencing source code EAAN 4987 to: Ms. C. Pedevillano, Department of Human Resources, 1

5, New Haven, CT 06520-8256; Fax: (203) 432-9817. For more information about employment at Yale, visit our website at www.Yale.edu. Yale University is an Affirmative Action, Equal Opportunity Employer.

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You can also check out our advertising rates and options on the AIC website: http://aic.stanford.edu If you still have questions, just call Jeanette, and she will provide the answers you need.

# Philadelphia, June 2000

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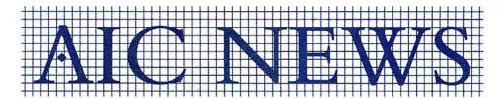
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November 1999 Vol. 24, No. 6

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#### An Update on the Stability of Resin Coated Photographic Papers

n recent years, there has been renewed concern In recent years, there has been labout the image stability of current black-andwhite resin-coated (RC) photographic papers. While it had appeared that manufacturers had "solved" some of these problems by the 1980s, this may not be the case. Henry Wilhelm reported on RC image stability problems in his 1993 book, The Care and Permanence of Color Photographs. There have been very recent articles by the fine art photographer Ctein (pronounced Kay-Tyne) in magazines such as Darkroom User (1996), Photo Techniques (1998), and in his own book Post Exposure—Advanced Techniques for the Photographic Printer (1997). This article will recap the RC "problem," update conservators on the current status of RC papers, and make some recommendations as to their preservation.

RC papers consist of a very thin paper core coated on both sides with polyethylene (PE) plastic. The PE on the emulsion side is pigmented with titanium dioxide to provide opacity and whiteness. Two stability problems quickly became apparent after the introduction of RC papers in the early 1960s. The first was cracking of the PE, referred to as "resin cracking" by the manufacturers. Resin cracking results as the PE layer is oxidized. The second problem was the formation of red spots (also known as redox blemishes) and silver mirroring in image areas. Red spot formation and mirroring result from cyclical oxidation and reduction reactions. The manufacturers quickly realized that both deterioration reactions were accelerated by the presence of TiO2 pigment in the PE and its reaction with light to form free radicals and singlet oxygen. In addition, there are two forms of titanium dioxide—the rutile and the anatase forms. The rutile form is far less photoreactive than the anatase form. However, anatase can be present as a contaminant in minute quantities. A batch of TiO2 with larger than usual, but still minute, amounts of anatase contamination could adversely affect a product line.

The resin-cracking problem has been reduced by the incorporation of stabilizers, anti-oxidants, and peroxide- or oxidant- scavengers. According to Valente and Russell (*Modern Plastics*, Oct. 1994) TiO<sub>2</sub> is now stabilized prior to use as a pigment in almost all plastics through surface treatments that both facilitate particle dispersion and retard reactions with the plastic matrix by coating the pigment particle. The stabilizer may also as a barrier between the particle and UV light. The most common stabilizer is aluminum oxide, Al<sub>2</sub>O<sub>3</sub>. Glycols, amines, siloxanes and phosphated fatty acids may also be used as stabilizers and dispersion aids.

Because of the use of anti-oxidants, scavengers, and stabilizers in the polyethylene resin, it now tends to take 20 or more years for resin cracking to appear after continuous display in UV-containing light. The image stability problem has been a far harder nut to crack. And while mirroring and red spots still occur, people report other visual changes such as the appearance of a bronzing discoloration to the surface, and yellowing or pinking. The image deterioration mechanism appears to be far more complex than just the light-induced TiO2 free radical mechanism. Externally generated chemical contaminants from numerous sources (e.g., enclosures, polluted air) may also play a role, as they do with all photographs. Tests comparing fiber and RC papers show that fiber paper is usually more resistant to image oxidation. This is probably because the paper and baryta (barium sulfate) layer, to a lesser extent, act as absorbent "sinks" for the pollutants or oxidative by-products of any reactions thereby keeping those chemicals away from the emulsion and the image. The PE coating in RC has no such absorbent sink capabilities, there is no baryta layer, and the thin paper core is inconsequential as a sink for either externally or internally generated oxidants. The silver grain morphology since the 1980s may be more susceptible to oxidation, because it has become finer.

At his PMG 1999 Winter Meeting presentation, Peter Roth, retired Polaroid scientist, mentioned that image changes also may be due to the interaction of oxidants with the optical brighteners found in the emulsions of modern RC papers (and almost all fiber papers) or the degradation of

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#### AIC NEWS

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We reserve the right to edit for brevity and clarity.

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# Executive Director's Report

Staff and Office Changes

In September, Jeanette Spencer, who had been AIC's marketing manager for two years, accepted the posi-

tion of director of community and education programs at the Choral Arts Society in Washington, D.C. We wish Jeanette the best of luck. AIC's new marketing manager is Megan McKeever Dennis, who holds an M.B.A. with a concentration in marketing and arts management from American University and a B.A. from Boston College in art history. Welcome, Megan!

AIC moved to its new offices on the second floor (#200) of 1717 K Street, NW, in mid-July. The layout works well, and we now have adequate storage for AIC/FAIC and Specialty Group publications. We are planning an informal Open House on Monday, November 8, so if you are in the D.C. area, please plan to stop by in the late afternoon.

We have just completed a change in the office database from FoxPro to Access. This upgrade will provide greater flexibility in managing the database, generating reports, and accessing information. Our next endeavor will be to put the Guide to Conservation Services on AIC's website so that people from all over the

country can have easy access to the Guide.

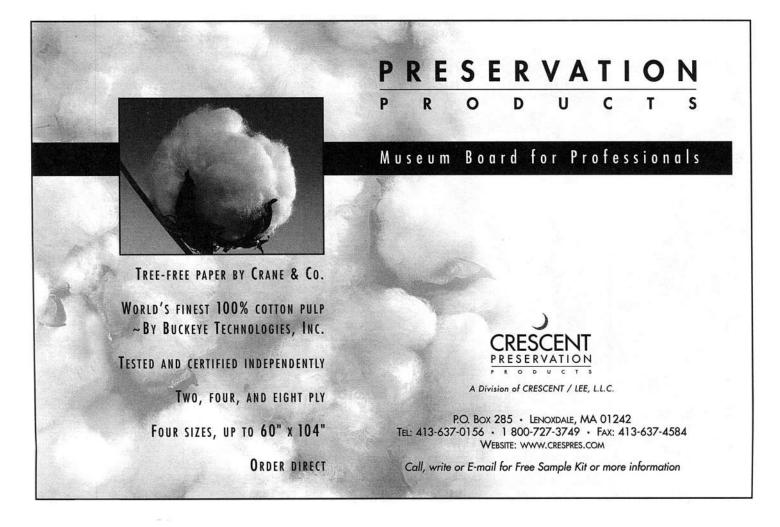
#### **FAIC Receives Grant**

The National Park Service's National Center for Preservation Technology and Training (NCPTT) has generously provided funding to the Foundation of the American Institute for Conservation (FAIC) that will enable searchable access to the complete text of the *Journal of the American Institute for Conservation* on the World Wide Web. The service should be available in 2000.

#### Activities

I took advantage of an invitation from Debbie Hess Norris to attend the final oral presentations by the 1999 graduating conservation fellows from Winterthur/University of Delaware. When I got off the train, I was met by an enthusiastic new student in conservation from Argentina. The program included 10 very professional presentations, and it was an extremely stimulating and educational day for me.

—Elizabeth F. "Penny" Jones,
Washington, DC 20006; Fax: (





#### President's Message

The plenary session of the ICOM meeting in Lyon focused on a panel discussion that addressed questions regarding the "health of conservation" around the world. Speakers included: Stephane Pennec, president of the European Confederation of Conservator-Restorer's Organizations, which now claims 4,500 members; Professor George Panagiaris of

the Technological Educational Institution of Athens, representing Greece, one of the only countries where conservators have received official recognition within the governmental structure; Alain Godonou, director of the Ecole du Patrimoine African, representing African countries, where new schools for training conservators are being planned and encouraged by PRIMA, which has already trained 200 young professionals; David Aguileila Cueco, representing the French Federation of Conservators/Restorers, where intense lobbying is underway to increase the influence and status of conservators across the country; Marcelle Scott, representing Australia, who spoke about the development of the national conservation policy and reported on the positive health of the field in Australia; and Agnes Timar Balazy, representing Hungary and the ex-Socialist countries, who reported a growing profession but a concern with respect to appropriate influence and authority. I was asked to represent the United States as president of AIC.

All of the speakers were asked to prepare short presentations answering a number of probing questions regarding the status of conservation in the regions we represented. Although our time was dramatically reduced due to scheduling changes, each speaker brought unique and interesting perspectives to the podium. In the end, I found myself in the enviable position of reporting positive news with respect to the United States. That sense of optimism was shared by colleagues from Africa and Australia. As you will read in my presentation reprinted on pages 5-6, I did not feel I should, or could, rely on my own opinions regarding such broad questions. Rather, I queried approximately 30 conservators of all levels of experience, age, varieties of discipline, and geographical locations. I sent the questions to conservators who work in museums and who sustain private practices; those who teach and those who are recent students; those who have been in the field for many decades; and those who have recently entered professional life. I hope you will find the presentation informative. Melding the various comments I received was both a fascinating and an informative experience for me.

One of the last questions we were asked is what role ICOM-CC could play in improving and supporting conservation internationally. It was generally agreed that ICOM is in a unique position to raise awareness of conservation across the world and to present a positive and informative view of the efforts undertaken by conservation professionals. Educating, advocating, and facilitating on behalf of conservation are all

proactive roles that ICOM undertakes and can continue to expand. Indeed, the very act of asking these questions and gathering conservators from the international community is an example of ICOM-CC's essential role.

While this dialogue occurred in Lyon on an international stage, AIC should continue it within the United States and learn even more about ourselves, our colleagues, and our profession. If you see things from a different vantage point, have a different opinion, disagree about the state of conservation based on your experiences, or would like to add to the observations reflected in my presentation, please make your voice heard. The pulse of conservation should be regularly taken and the state of our profession's health carefully evaluated so that we can maintain what we have achieved and assure future growth.

—Jerry Podany, AIC President, J. Paul Getty Museum, Antiquities Conservation Dept., 1200 Getty Center Dr., Suite 1000, Los Angeles, CA 90049-1687; (310) 440-7049; Fax: (310) 440-7792; jpodany@getty.edu



# ICOM/CC Plenary Presentation on the "Health of Conservation" Report from the United States

First I would like to express my gratitude for the opportunity to present the issues and opinions on the minds of a representative group of conservators in the United States and to note the seriousness with which my colleagues regard the questions that have been asked. What I will present has already sparked a number of productive conversations in America, particularly within the membership of the American Institute for Conservation, and I am confident that these discussions will continue to broaden and contribute significantly to changes that will advance the profession.

I did not approach this request as an opportunity to express my own personal views. Rather, I decided to begin a dialogue with my American colleagues using David Gratton's questions as a form of "opening line" in that discussion. As you might expect, the opinions generated from such a large and diverse cultural landscape were always subject to specific economic, political, historical, and individual conditions. Perhaps this is the first contribution that I can make to today's discussion: Like planning any conservation treatment, in which each case must be examined individually, and the approach and conclusions must be customized to some degree, any discussion we have must keep all of these variations in mind if we are to effect positive change and growth into the future. There are, however, shared general problems, and there are also common solutions to them, just as there were a number of commonalties among the comments offered by my colleagues in response to the question, "How would you describe the 'state of health' of conservation in your region/country?"

For most who offered an opinion, the world in which conservation makes its efforts to preserve cultural material is a very positive, optimistic, and expanding place. Though still not fully sufficient, there is increased funding, support, and influence for the conservators to utilize. However, for others, the halcyon days of increased support are over—indeed were rather short-lived to begin with—and there is a general sense that the field missed significant opportunities in the mid 1980s to strengthen its position among museums, institutions, and government agencies as well as within the private sector.

Whichever position one takes, it is clear that for now, the economic climate of the United States is quite strong, and while many conservators are seeing the direct benefit of that strength, the effect on conservation as a whole is—at best—uneven across the nation. Some feel that the ground gained over the last several decades is slipping away as economic restraints on cultural institutions and private collectors alike are increasing. As a result, the focus of these two groups is shifting, and monetary support is being re-routed to other areas, such as educational outreach. The mid-ground opinion holds that while conservation is healthy and has, through national and regional efforts, gained considerable influence and visibility in

the last several decades, it is far from reaching its full potential, and it has not yet fully integrated into society's consciousness as a *necessity*, rather than a *luxury*.

Nonetheless, we continue to make significant progress. Training is better than it has ever been, and opportunities for training more abundant. Certainly, conservation has expanded beyond the traditional fields of the fine arts. In 1975, there were around 150 young conservators with academic training in conservation. Today, North America boasts more than 1,000, representing a significant number of the practicing conservators of all ages and specialities. Most importantly, we have evolved from a reactive discipline to a *proactive force*, advocating with a stronger voice for the future.

Let me expand on a number of initiatives that have occurred in the United States, brought considerable attention to conservation at a "grassroots" level, and that speak with that new proactive voice.

The Collections Assessment Program (CAP) is a federally funded series of grants administered by Heritage Preservation (formerly NIC). The program funds general surveys of museum collections, environmental conditions, and sites. CAP was begun in 1990 and by 1998, 1,395 collections of all types and sizes had been surveyed. With each of these surveys, the importance of maintenance and preventive conservation, as well as the issues of intervention for those materials in need, was established. Conservators were key players, which led to a greater awareness of conservation issues, to the profession as a whole, and to employment opportunities for conservators. However, there are some 3,000 institutions, most of which are museums, registered with the American Association of Museums, so we still have significant work ahead of us. Some states and regions within our vast landscape have no, or very few, professional conservators. Collections care among many of the small museums and historical sites in these areas is not a priority, if it is even recognized as a need at all, and some of our nation's great artistic and historic treasures are held in many of these collections. More work is certainly needed.

Another effort that has contributed to the health of conservation in the United States has been the Save Outdoor Sculpture (SOS) campaign. There are 32,000 public sculptures that have been surveyed through the SOS volunteer program, of which 10,000 are now targeted for much-needed treatment. This has been a very visible program that has done much to raise public awareness of conservation. Other outreach efforts, such as AIC's impressive variety of brochure publications, are meant to inform the public about the proper care of a variety of materials—from video tapes to clecks, furniture to paintings—and explain the goals of conservation as well as how to

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#### ICOM continued from page 5

choose a competent conservator.

Perhaps a more recent program supported by our first lady, Hilary Rodham Clinton, has done more to bring the conservation of our material cultural heritage to the forefront than any recent effort to date. The Save America's Treasures initiative has already provided considerable funding for the preservation of some of the greatest of our nation's cultural treasures—from the Star Spangled Banner flag to historical houses and monuments of import to our nation's history. This program also provides a strong point of departure for other state and local initiatives that combine to benefit the health of the field.

#### Is the profession growing? Are conservators being employed?

Many of the aforementioned efforts are having a positive effect on the growth of the profession, but the job market for conservators in the United States is limited, which concerns the 3,000-plus AIC members—one-third of whom are in private practice. Efforts to improve this situation lie in a variety of initiatives, including raising professional standards, recognition of the field as a full profession, and increasing educational outreach to all levels of society. It is a positive reflection on these initiatives that most of the graduates of the formal academic training programs in America find employment. This year, all 27 graduates from three of the major programs have been placed in jobs or post-graduate fellowships. However, we cannot be complacent, and more needs to be done to expand the job market and opportunities for all conservation professionals.

# Is the relationship with other museums/gallery professionals satisfactory? Do conservators have the authority to do their job?

In general, the relationship with other museum professionals is positive, but again it depended upon the individual location and the individual conservator's approach. Authority within museums and institutions seems to have remained relatively steady since significant gains were made a decade ago. Within larger, more complex projects, such as federal or state contracts or multidisciplinary architectural projects, the opinion is mixed. While some conservators feel increasingly left out of the decision-making, others have experienced a significant growth in the willingness to receive their input and increasingly see a more efficient, productive, and multifaceted work environment as a result.

Clearly, as conservators have left the basements and the back rooms to which they were once relegated and have become a greater force and influence in many museums, institutions, and projects, their new role has brought new responsibilities and is demanding new skills. Better organizational, interpersonal, and political skills are now required as they sit at the decision table. A greater effort must be made by conservators to serve as problem solvers rather than to be perceived as annoyances.

#### Is there recognition of the professional standards in conservation and in training?

While there are a number of excellent documents guiding

the conservator, such as AIC's Code of Ethics and Guidelines for Practice, some feel we remain deeply confused about our standards of education/training and our expectations of professional abilities. These issues need to be fully defined and international consensus sought for the benefit of all. As one conservator put it when commenting on the necessity that we be recognized as professionals by other fields, "How can we ask others to recognize standards which we ourselves can neither articulate or reach consensus on?"

Clearly conservators across the world are recognizing this dilemma. There have been many attempts to standardize education, arrive at professional standards, and institute means of evaluating and recognizing professional standing. In the United States, AIC is exploring the benefits and responsibilities of professional certification within conservation, and we have worked with the U.S. Secretary of Interior to formulate minimum professional standards for conservators because conservation is now listed as one of the recognized professions in the National Historic Preservation Act. These efforts will go a long way in bringing conservation on par with other more traditionally recognized professions that benefit from this standing.

#### What should be done to remedy current problems?

One conservator, a leading professional and a valuable asset to conservation since its formal introduction to the United States, noted, "We need a Rachel Carson!" In other words, we need someone who will inform and champion our cause in the same way Rachael Carson championed the conservation of natural resources in her book *Silent Spring*.

But it's not just one person who will achieve this new standing. We all need to fully accept and embrace our new proactive role. It remains true that those who should be our greatest supporters often see us as hindrances and nuisances, not because of our actions but because of our lack of effort to communicate and educate them about our shared mission. We must strive harder to advocate our goals and work toward greater credibility, which can only come through professional and consistent actions and effective communication and support.

Our occupation has reached a maturity equal to many; we even have entire product lines, such as consolidants, suction tables, and data loggers manufactured specifically for our needs. But we have not altered our image successfully. We have not confirmed our full competence or the benefits we can bring to the efforts of our colleagues in other fields. We have not yet assured our place as *essential* to the cultural landscape. Together we need to inform our colleagues and be informed by them; we need to explain our mission to the young and communicate the fact that our efforts directly translate as a benefit to them.

In the end, it is not so much a matter of asking, "What is the health of conservation?" as it is a matter of asking how healthy should conservation be as we enter the next millennium. The answer, I am confident, will certainly lead us to a productive and promising future.

-Presented at ICOM by Jerry Podany, AIC President

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AIC needs your assistance to complete our archives of the following publications. If you have duplicates of any of the following or just want to clear some space in your collection, AIC would appreciate your donations.

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AIC News (10:5, 10:6, 24:1) AIC Directory (1978-1979, 1981, 1983)

JAIC

(11:2, 17:1, 17:2, 18:1, 19:2, 21:1, 21:2, 23:2, 26:1, 27:1, 32:1)

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#### An Update continued from page 1

brighteners themselves. Titanium dioxide absorbs light in the same region where optical brighteners re-emit (480nm). Degradation products of free radical reactions can attack stilbene-based optical brighteners, and other dyes used as optical brighteners, causing them to break down and result in a color shift. (Stilbenes are the most common type of optical brightener.) Exposure to UV-containing light causes rapid optical brightener "exhaustion" within months, after which the molecules no longer fluoresce, and the print appears less of a brilliant white and more yellow.

Wilhelm and Ctein note that freshly processed prints that are immediately framed seem to suffer image deterioration more than "older" prints that are later framed (the "picture frame effect"). It is possible that residual processing chemicals are a contributing factor, also. Framing itself could trap contaminants in the print or frame and any free radicals close to the image surface, slowing down diffusion rates so that reactants have time to react with each other. However, the author has seen image deterioration on new and old prints recently displayed without glazing, albeit usually in public spaces with bright light levels and exposure to high levels of pollu-

Wilhelm feels that if the deterioration occurs, it happens within 6-8 months of display, and all within 2 to 2-1/2 years. If there is no evidence of image deterioration by then, the print in question is probably "resistant." Wilhelm suspects that the light is the main culprit and does not feel that the "bronzing" and red spots happen in the dark. The effect is unpredictable even with the same paper. In addition, there is evidence that prints with slightly higher residual hypo (also known as fixer) levels are less susceptible, possibly due to protective toning of the silver by the residual sulfur from the hypo. Just as too much residual hypo can cause degradation, a too "clean" print can make the image less stable (for this reason, ANSI raised the residual hypo levels on films a number of years ago).

Ctein became concerned when some of his own well-processed RC prints underwent image deterioration. He undertook his own set of experiments to look at the bronzing/silvering in RC prints. His

Current Standards from the American National Standards Institute (ANSI), the Photographic and Imaging Manufacturers Association (PIMA), and the International Standards Institute (ISO) Long Term Storage Recommendations Photographic Film-ANSI/PIMA IT9.11-1998 (ISO 5466) Black-and-White, Polyester Support 20-50% Black-and-White, Acetate Support 20-50% 2C OR (higher temp at lower RH) 5C 20-40% OR (higher temp at lower RH) 7C 20-30% Color Film, (acetate and polyester) -10C 20-50% OR (higher temp at lower RH) OR (higher temp at lower RH) 20-30% Photographic Prints-ANSI/PIMA IT9.20-1996 (ISO 6051) Black-and-White (Silver) 18C 30-50% Color-Silver Dye Bleach 18C 30-50% Color-Chromogenic Dye 2C 30-50% Color-new technologies, very unstable color -2C 30-50% Max daily fluctuation ±5% Photographic Plates-ANSI/PIMA IT9.18-1996 (ISO 3897) Black-and-White, Glass Support 18C 30-40% Max daily fluctuation ±5% +2C Photographic Activity Test ANSI/PIMA IT9.16-1993 (ISO 14523) Photographic Processed Films, Plates, and Papers -- Filing Enclosures and Storage Containers ANSI/PIMA IT9.2-1998 (ISO 18902) ANSI/PIMA IT9.16-1993 Photographic Activity Test (ISO 18916) ANSI/PIMA IT9.2 -1998 Filing Enclosures and Storage Containers (ISO18902) ANSI/PIMA IT9.11-1998 Photographic Film-Storage (ISO 5466) ANSI/PIMA IT9.20-1996 Photographic Prints-Storage (ISO 6051) ANSI/PIMA 1T9.18-1996 Photographic Plates-Storage (ISO 3897)

research shows that all manufacturers' papers seem to develop the problem (Wilhelm has previously recommended Kodak's POLYMAX as a brand that is more stable than others). Ctein's research seems to substantiate Wilhelm's observations that RC prints suffer light-induced image deterioration which is only prevented through toning procedures that convert the silver image to a more stable compound. Unfortunately, toning is not part of any machine processing and has to be done afterwords as a separate step. Ilford published an informational brochure for their RC papers several years ago that alerted people to the "bronzing" problem (their term) and recommended post-processing treatments such as toning to protect the image from oxidation. Agfa has recommended their SISTAN post-processing treatment for film and papers for a number of years. Of course, toning by gold, selenium, polysulfides (e.g., Kodak POLYTON-ER), or SISTAN has been recommended for years for the archival processing of all silver gelatin black-and-white papers.

Because of the complexity and unpredictability of the RC image problem, and the difficulties pinpointing an accurate and predictive light exposure stability test, the ANSI Paper Stability Committee continues to investigate test methods that could screen papers for susceptibility to lightinduced image deterioration (there already is a test for evaluating resin cracking). Such a test would help manufacturers improve their product or allow independent testing labs to rank papers for interested photographers.

In the meantime, conservators usually have very little information on papers used by photographers, other than a manufacturer imprint on the back. Conservators working with contemporary photographers who print on RC could encouraged them to tone their prints, refrain from immediately framing and displaying new prints, and to use UV-filtering glazing or avoid display in UV-containing light.

At institutions, framed display of freshly printed photographs probably should be avoided, unless the photographer is willing to replace prints that might become damaged or the prints have been toned. Most exhibition lighting or glazing carefully filters out the UV component that is most active in initiating the TiO<sub>2</sub> mechanism. However, near UV may also be harmful and should be avoided, especially on new RC prints. The use of UV-filtered light will also increase the longevity of the optical brightener, but unfortunately it also will mitigate the fluorescing (whitening) effect dependent on UV absorption.

# The Mellon Photograph Advanced Residency Program in Photograph Conservation and the Mellon Collaborative Workshops in Photograph Conservation

Recently the Andrew W. Mellon Foundation made a very significant contribution to the field of photograph conservation by funding two major programs for photograph conservators. These programs resulted from a three-year study of current and future priorities in fine art conservation. The foundation decided to address the educational and training needs of photograph conservation because of the scarcity of postgraduate fellowships and workshops concerned with needs of the field. In the past, photograph conservation had been considered a subspecialty of paper conservation but over time, there has been a growing recognition that the skills required by a conservator of photographs are distinct from those of a conservator of paper. Fundamental skills and knowledge include: the history of photography, photographic chemistry, the technology and identification of photographic processes and types (such as daguerreotypes, albumen prints, and wet-plate collodion negatives), degradation mechanisms, conservation treatment and preventive care methods. The Mellon initiative addresses shortcomings that currently exist in post-graduate and mid-career training opportunities for professionals in the field and has two main parts: the Mellon Advanced Residency Program in Photograph Conservation and the Mellon Collaborative Workshops in Photograph Conservation.

The Mellon Advanced Residency Program in Photograph Conservation is located in Rochester, New York, under the auspices of the George Eastman House (GEH), with the collaboration of the Image Permanence Institute (IPI) at the Rochester Institute of Technology. This two-year program is intended for five to eight young professionals who have demonstrated a commitment to photograph conservation and who have a degree from a recognized American graduate program in art conservation (or equivalent). The program is not intended to replace graduate training, but rather provide post-graduate resources and opportunities similar to those found in other conservation specialties. In September, the first class of eight fellows was announced, and a second class of Fellows will apply and begin their studies in fall 2001. The funding of the program is generous and acknowledges the effect that inflation has had on many other fellowships and grant programs.

Grant Romer, director of conservation at GEH, and Jim Reilly, director of IPI, have worked together for many years on a variety of projects, including their annual workshops on photograph preservation for curators, archivists, librarians, and collection managers. Gary Albright, formerly senior conservator at the Northeast Document Conservation Center, has been appointed Mellon Conservator at George Eastman

House and is responsible for supervising and instructing the fellows in the treatment of photographs. Other faculty for other areas of instruction include: Grant Romer, Doug Nishimura, Michael Hager, Franziska Frey, Mark Osterman, Richard Hailstone, Dan Kushel, and other visiting professionals. The proximity of the GEH's superb library and collection of photographs, film, and photographic technology, and IPI's scientific research facilities and expertise at RIT provide a unique educational opportunity.

The Mellon Collaborative Workshops in Photograph Conservation are offered in various locations twice a year for fellows in the residency program and for leading professionals in the field. A series of workshops has been planned under the direction of Debbie Hess Norris, University of Delaware, and Nora Kennedy, The Metropolitan Museum of Art. A pilot project on 19th-century silver photographs was held in 1997. The collaborative workshops began formally in June 1999 with a workshop on pictorial processes of the photo-secession held at the Conservation Center, Institute of Fine Arts, New York University and The Metropolitan Museum of Art. Upcoming workshops include: Unmounting and Mounting Photographs, March 2000; Treatment Alternatives and Ethical Considerations; Contemporary Photographic Processes, June 2000; and Nineteenth- and Twentieth-Century Finishing of Photographs: Materials and Techniques, January 2001.

In addition to ongoing evaluation, a more formal assessment of both the residency program and the collaborative workshops will be conducted in 2002. This assessment will allow for any needed changes in coursework for the second class and will be part of preparation for future submissions for funding from the Andrew W. Mellon Foundation.

The initiatives by the Andrew W. Mellon Foundation are part of a growing trend that recognizes the many needs and challenges in photograph conservation. Recently, new positions in photograph conservation have been added at the National Gallery of Art, the Library of Congress, The Metropolitan Museum of Art, and the Museum of Modern Art—the latter two with Mellon Foundation support. More initiatives are needed to address the vast photograph collections across the nation. Hopefully, this growing sense of awareness will continue and resources will be made available not only to the field of photograph conservation, but to conservation in general.

—Andrew Robb, Chair, Photographic Materials Group, Conservation Division, Library of Congress, Washington DC, 20540-4530; (202) 707-1175; anro@loc.gov

For research institutions looking for inexpensive reference prints that for the most part will be in dark storage, RC papers are probably still preferable to fiber papers due to physical stability in handling, ease of processing, lack of curl (especially in dry climates), and low cost. These reference prints could be toned with Kodak POLYTONER as a post-processing treat-

ment. Sleeving in polyester also might help reduce image oxidation in the dark. Wilhelm says he never sees image deterioration in stacks of prints except those areas exposed to light at the edges or on top—sleeving file prints might replicate the dynamics of the stack situation by excluding oxygen and contaminants. As with all photographs, use only high-quality, non-

reactive enclosures conforming to ANSI IT9.16 (ISO 14523) Photoactivity Test and ANSI IT9.2 (ISO 18902) Filing Enclosures and Storage Containers.

—Sarah S. Wagner, Senior Photograph Conservator, National Archives and Records Administration; (301) 713-6700, ext. 231; sarah.wagner@arch2.nara.gov

#### Regional Guild News

Editor's Note: This article features the newest and the oldest guilds, respectively.

#### Southeast Regional Conservation Association

The Southeast Regional Conservation Association (SERCA), the youngest regional conservation group in the United States, held its founding meeting in 1997 and was incorporated in1998. Since its beginnings, SERCA has actively focused on establishing by-laws, conservation outreach, and informational, collegial presentations, and workshops.

One of our earliest priorities was the establishment of a disaster committee to address preparation and response issues for cultural institutions in the Southeast, an area particularly prone to hurricanes, tornadoes, and similar natural disasters. In spring 1998, SERCA received a grant from the Georgia Historical Records Advisory Board (GHRAB) to survey the level of emergency preparedness in Georgia's cultural repositories. SERCA's aim is

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JOHN SCOTT, MA, MBA, MA-CAS (Doing conservation since 1977) DIRECTOR

New York Conservation Center, Inc. Consulting and contracting

RD 1, Fleetwood, PA 19522 519 W. 26th St., N.Y., NY 10001 212 714 0620, 714 0149 fax NYConsnCtr@aol.com to centralize emergency information to facilitate response efforts in the event of a disaster. For our efforts in working to improve the condition of Georgia's historical records, SERCA was recognized by the 1999 Georgia legislative session in house and senate resolutions.

Survey data from SERCA's emergency preparedness project is currently being compiled. It is hoped that this survey and plan will be expanded to other states within our region. Information about SERCA's disaster-related activities has been made available on the Georgia Department of Archives' website http://www.sos.state.ga.us/archives/ps/gps.htm

In March 1999, SERCA held its second annual meeting in Atlanta. During the Saturday morning meeting, members Mark Lewis, Jane Sugarman, and Shelley Paine addressed conservation philosophy and treatment. An afternoon workshop focused on establishing communication with emergency responders. This workshop featured Emory University's Safety Officer and the Fire Marshall for the nearby City of Marietta. Both gentlemen are experienced trainers in the handling of hazardous materials and familiar with responding to emergencies of all kinds. They provided guidance to help us better understand the approach taken by emergency personnel in situations involving hazardous materials. As a result, we were able to consider ways in which conservators can best prepare for and assist during emergency events. This session also offered conservators the opportunity to question responders on a one-to-one basis and receive answers to specific questions.

SERCA currently has 31 members. Our spring 2000 annual meeting is being planned for Columbia, South Carolina, and we invite all conservators from our region and beyond to join us. If you are interested in SERCA membership, please contact Therese O'Gorman at togorma@emory.edu.

SERCA continues to work to create outreach opportunities in each of the region's states. Plans include representation and presentations at the Southeastern Museum Conference and other regional allied organizations. In the near future, SERCA hopes to develop an informa-

tional brochure about the organization and the role it plays in the preservation of our community's cultural heritage.

—Alexandra Klingelhofer and Hilary A.
Kaplan on behalf of SERCA; Hilary A.
Kaplan, Conservator, Georgia Department of
Archives and History, 330 Capitol Ave.,
Allanta, GA 30334; (404) 656 3554; Fax:
(404) 651 8471; hkaplan@sos.state.ga.us

#### Washington Conservation Guild

This year, the Washington Conservation Guild (WCG) will celebrate its 32nd anniversary. According to Tom Chase, local conservators began to discuss the creation of a local guild shortly after the 1965 ICOM Committee for Conservation meeting held in Washington, D.C.

The first steering committee meeting was held at the Conservation Analytical Laboratory (CAL) of the Smithsonian Institution on October 19, 1967, Among those in attendance were Robert Organ, director of CAL, Tom Chase of the Freer Gallery of Art, Peter Powers, general counsel for the Smithsonian Institution. and Maurice Salmon, a scientist with CAL. It was decided that the purpose of the regional organization would be to sponsor high-caliber conservation presentations and to create a social situation in which members could meet and talk informally. The formation of a regional conservation guild had the full support of the secretary of Smithsonian at the time, Dillon Ripley.

The first meeting of the Baltimore/Washington Conservation Guild was held on November 7, 1967, at the Freer Gallery of Art. The speakers were John Gettens, Robert Organ, Robert Feller and Elisabeth Packard. They reported on the 1967 IIC meeting held in London on Museum Climatology. Ninety-five people attended that first meeting. Robert Organ served as the first president (1967-1969) and Tom Chase served as the first vice president (1967-1968). Peter Powers drew up the first by-laws. Robert Organ hoped that the guild would be a source of information to non-conservators as well as to conservators.

The name of the organization was officially changed to the Washington Conservation Guild at the May 2, 1968, busi-

ness meeting. Speakers at early meetings included Harold Plenderleith and Robert Feller. Since its inception, WCG has maintained a strong and active presence in the Washington area. It has endeavored to advance the cause conservation through monthly meetings, workshops, publications, a public information booth, and by providing local arrangements for national and international conservation meetings held in the Baltimore/Washington area. The two most recent workshops were "Burn-Baby-Burn," held at the National Institute for Standards and Testing (NIST).

The current membership of the Washington Conservation Guild is 280. Monthly meetings are held the first Thursday of every month from October through May. The meetings typically begin at 5:30 p.m. with a social hour that includes light refreshment and wine followed by a lecture on some aspect of conservation. The meetings are open to the general public. The guild also publishes an annual membership directory. In the near future, WCG will publish a Conservation Services Directory that will serve as a source of information about conservation and list the names of local conservators in private practice. In December, the WCG and the National Park Service will cosponsor a workshop on scientific methodology for conservators. Two of my primary objectives as president are to increase the membership of the guild by encouraging more of our colleagues in allied professions to join us and to be responsive to the wishes of the membership. You can learn more about the Washington Conservation Guild by visiting our website http://palimpsest. standford.edu/wcg/. Or join us at one of our monthly meetings this coming year.

—Edward McManus, WCG President, National Air & Space Museum, 3904 Old Silver Hill Rd., Suitland, MD 20746-3190; (301) 238-3127; Fax: (301) 238-3783; emcmanus@sivm.si.edu

Note: Most of the factual information for this profile was published in the January 1997 Washington Conservation Guild Newsletter, Vol. 21, No. 1.

# 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.

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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 handson 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 \$9830 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 27th Street New York City 10001-5992

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During the RATS-sponsored presession, "From Here to Eternity: Case Studies in American Archaeology and Conservation," held at the 27th AIC Annual Meeting in St. Louis, AIC members concerned with archaeological conservation were asked to comment on the Society for American Archaeology's (SAA) recent initiative, "Teaching Archaeology in the 21st Century." Comments were collated by Jeff Maish, and a letter from AIC reflecting the suggestions and concerns of its membership was posted to the SAA website (www.saa.org/Education/Curriculum/ index.html), and was sent to Toby Brimsek, executive director of SAA.

Excerpts of this letter are printed to the right. My sincere thanks to all who contributed their opinions to this effort. This initiative represents one of the many ways in which AIC can present the voice of its members to other professional organizations.

—Jerry Podany, AIC President, J. Paul Getty Museum, Antiquities Conservation Dept., 1200 Getty Center Dr., Suite 1000, Los Angeles, CA 90049-1687; (310) 440-7049; Fax: (310) 440-7792; jpodany@getty.edu

#### Communications Initiative

The American Association of Museums (AAM) has announced that the first product of its Communications Initiative, the communications kits it is providing to its institutional member museums, will also be available to the directors and other staff at non-AAM institutional member museums for a nominal fee. The AAM Communications Initiative was developed in response to repeated requests from the field to help museums better communicate their value to society. Its objective is to educate those who influence or make public policy, namely the media, public policy makers, especially at the state and local levels.

—Nichole Schulze, AAM, 1575 Eye St., NW, Suite 400, Washington, DC 20005-1105; (202) 289-9125; nschulze@aam-us.org

#### Letter to the Society for American Archaeology

Common goals with respect to the preservation and stewardship of archaeological material and sites. We are extremely pleased that 'stewardship' is noted as the first principle of the SAA's archaeological code of ethics, and we have a keen interest in contributing to the development of education in archaeology for the coming century as well as the promotion of conservation within archaeology.

Given this direct involvement and the clear trends in archaeology toward a 'conservation ethic,' we feel we have much to contribute to the ongoing dialogue on archaeological education and to the goals of the SAA with regard to preservation issues. The following is a summary of comments submitted by the membership which we hope you will find useful in your planning process.

#### Definition of terms

We would like to encourage a continuing dialogue between our disciplines to more clearly define the term 'conservation' in a fundamental manner that is useful to both organizations. At present, 'conservation' is used in the archaeological realm to define the legal protection of sites, purchase of sites, reburial of sites, and care of excavation material. However, conservators strive for involvement in the entire archaeological process. In that sense, conservation also plays a vital role in our mutual understanding and interpretation of archaeological material over an extended post-excavation period. Maximizing the availability of information provided by archeological artifacts, while assuring the long-term preservation of those artifacts for future generations, is an achievable goal when the archaeologist and the conservators work in cooperation. We would suggest that different facets of conservation be integrated in each phase of the archaeological process. To that point, we believe it would be highly beneficial to both of our disciplines to integrate conservation as a fundamental aspect of archaeological practice and philosophy, rather than as an attached amendment. We would very much like to open a dialogue between our two organizations to pursue this goal.

#### Materials Science and Deterioration: (UG: Undergraduate; G: Graduate)

The following comments are offered regarding instruction at the undergraduate (UG) and graduate (G) levels.

A fundamental aspect of conservation involves the understanding of materials not only from an archaeometric or technological perspective, but from a chemical and physical perspective before, during, and after excavation. A materials based understanding may aid greatly in interpreting the original state of an object and to a degree the site itself. Understanding the deterioration processes which affect materials found on an excavation can assist in the interpretation of a site (and its material) in planning for excavation and in the long-term care of excavated materials. Materials science studies should, therefore, play a significant and multifaceted role in future instruction.

#### Archaeological process (UG/G)

Conservation plays a vital role as part of the active archaeological excavation process. Materials interred for centuries or millennia reach a chemical equilibrium that may be altered profoundly upon excavation and effective field methods for recovery and stabilization help ensure survivability and ultimately, in the understanding the site. Effective laboratory processing and use of archival materials will also help ensure the longevity of the collection. The archaeological collection starts on site, and the archaeologist and conservator can plan for long-term management at an early stage. Ultimately, therefore, conservation should not only be presented as a short-term aid to study, but as an aid in long-term preservation.

#### Collections Management/

#### Curation: (UG/G)

Students of the 21st century and beyond could better understand the entirety of the archaeological process by studying material from existing collections; those held in storage; and earlier archaeological field notes. Collections and objects held in store, as well as material remaining on site, offer a range of examples of conservation approaches (both successful and unsuccessful), as well as a variety of approaches to curation and collection management. Through the evaluation of these resources, the student will benefit by:

- offering an opportunity to study material which is insufficiently understood or published.
- reinforcing the concept of collections as a resource following excavation.
- differentiating between successful and unsuccessful curation and collections management strategies.
- enabling students to better understand 'care and perpetuity.'
- de-emphasizing excavation and creating a more complete view of archaeology and archaeological processes.

It is important to note that these comments reflect upon a broader definition of the term 'collection' than as is often used. Archaeological and site-finds collections include, but are not limited to, those found in large museums and universities. Small site museums and study collections, as well storage collections, fall under this category as well.

#### Ethics (UG)

Stewardship and conservation are central to the codes of ethics of both the SAA and AIC. Conservation can be approached on a philosophical level, but its practice presents many challenges that are best addressed on a practical level, guided by established ethical standards. Conservation and preservation should, therefore, be presented as an ethical undertaking that can be attained through tangible methods and appropriate practice. These challenges should be presented as responsibilities that continue throughout all aspects of the archaeological process.

#### Planning (G)

Responsible archaeology includes conservation, which in turn involves forethought and planning regarding the needs of the site and of the finds, as well as the responsibilities of stewardship, well before excavation begins. Planning ahead to include conservation proves more economical than 'emergency treatment' after the fact. In this way the planning process defines conservation as a complementary activity to archaeology, certainly not a competing one. As individual archaeologists advance in their careers, they are required to assume greater responsibilities for excavation planning and for the implementation of effective conservation strategies. There is every reason to believe that these responsibilities will only grow as the importance of stewardship grows. Providing the student with a well grounded understanding of conservation and its importance in the planning stages of excavation prepares the student for this eventual responsibility and for effectively working in concert with professional conservators.

#### Summary

Clearly, conservation plays an increasingly vital role in archaeology and shares many of the same philosophical and practical goals. The AIC would be very pleased to cooperate with the SAA and other archaeological organizations through partnerships in training and curriculum development. The AIC supports a very active interest group in archaeological conservation and has designated liaisons to the major archaeological organizations, including a liaison to the SAA, To the benefit of everyone and specifically future generations, archaeological sites and finds are now regarded as non-renewable resources. The challenge we face together is to use them wisely and to assure their longterm preservation. We fully support and encourage, therefore, the integration of conservation to the fullest extent in the SAA's development of educational approaches to archaeology in the 21st century.

We look forward to becoming part of this dialogue."

Respectfully, Jerry Podany President of AIC

#### People

Victoria Blyth-Hill, senior paper conservator at the Los Angeles County Museum of Art, has been formally appointed as head of the Conservation Center, following eight months as acting head. Ms. Blyth-Hill assumed responsibility for five specific areas of conservation: Paintings, Textiles, Paper, Objects, and Research. While serving as acting head, she finalized plans for a Laser Conservation Research Facility and obtained funding. The Laser Facility will begin operation in this month.

Camille Myers Breeze is now the principle of Museum Textile Services, a conservation and collections care consultancy for textile collectors and historical agencies. In August 1999, she completed a 19-month fellowship at the Textile Conservation Center, American Textile History Museum. Prior to that she was assistant conservator at the Textile Conservation Laboratory of the Cathedral of St. John the Divine for five years. Camille credits her graduate degree in Museum Studies: Cos-

tume and Textile Conservation from the State University of New York—Fashion Institute of Technology with providing the diverse background necessary for her new endeavor. Museum Textile Services is located at 5 Moraine St., Andover, MA 01810; (978) 474–8069; camille@clearsailing.net; www.clearsailing.net/textiles

Lee Ann Daffner has been appointed conservator of photographs of The Museum of Modern Art in New York City. This newly established position at MoMA has been funded in part by an endowment from the Mellon Foundation. A graduate of the Art Conservation program at State University College at Buffalo and San Francisco State University, she joined the staff at MoMA in 1998 as an Andrew W. Mellon Fellow. Her prior work includes experience at The Metropolitan Museum of Art, Houghton Library at Harvard University, The Better Image in New Jersey, George Eastman House, San Francisco Museum of Modern Art, and the National Museum of Photography, Film and Television in England.

Margaret Holben Ellis, the Sherman Fairchild Chairman of the Conservation Center, Institute of Fine Arts, New York University, has been appointed director of conservation planning at the Thaw Conservation Center. The Thaw Conservation Center is being designed by the New York-based firm Samuel Anderson Architect. Samuel Anderson Architect recently completed the award-winning Straus Center for Conservation and Technical Studies and the Agnes Mongan Center at the Harvard University Art Museums. Ms. Ellis will continue as chair and professor at the Institute of Fine Arts.

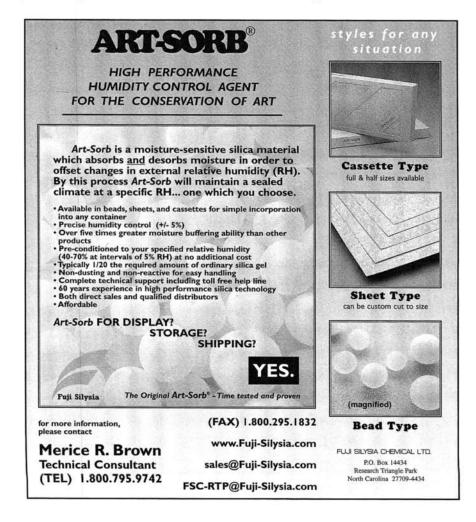
The Biltmore Company, Asheville, North Carolina, is pleased to announce the recent promotions and additions to their conservation team: Patricia Ewer, chief conservator (formerly textile conservator); Beth McLaughlin-Lail, associate textile conservator (formerly textile technician); Susan Read, conservation technician; Nancy Rosebrock, furniture conservator; Anne Battram, upholstery conservator.

The Missouri State Archives is happy to announce that Lisa L. Fox has joined the staff as senior conservator. Lisa founded the SOLINET Preservation Program in 1985 and has helped in the development of several state-based preservation programs. She has taught more than 165 workshops nationwide on preservation issues. Lisa has also edited several highly regarded titles, including "Preservation Microfilming: A Guide for Librarians & Archivists."

Saralyn Reece Hardy has been appointed director of the Museums and Visual Arts Division of the National Endowment for the Arts. She comes from the Salina Art Center in Kansas, where she had been director since 1986.

Kimberly Nichols has joined the staff of the Paper Conservation Department, Conservation and Collections Management Division of the Museum of Fine Arts, Boston as the new Claire W. and Richard P. Morse Fellow for Advanced Conservation Training.

Barbara A. Ramsay has moved from Ottawa to Washington, D.C., where she has joined ARTEX Fine Art Services as director of conservation services. Barbara trained as a conservator of fine art at Queen's University, Kingston, Canada. From 1995 through 1997 she worked as an exhibition project manager and as the head of travel-



ing exhibitions at the National Gallery of Canada. She has served as president of the IIC-Canadian Group and chair of the Canadian Association of Professional Conservators. Barbara manages the new ARTEX Conservation Laboratory. She provides project management plus painting conservation and restoration services to ARTEX clients in the public and private sector, and advises ARTEX on a range of conservation matters relating to their art handling, transport, installation, and exhibition projects. Barbara can be reached at or at

Andrew Robb has been promoted to the position of senior photograph conservator at the Library of Congress.

Rona Sebastian, after 12 years at the Getty Conservation Institute, has taken on a new role at the J. Paul Getty Trust. She was asked by President Barry Munitz and Executive Vice President Stephen Rountree to join in the development of an Office of Strategic Partnerships for the Getty at large.

Elizabeth Steele, chief conservator of the Phillips Collection in Washington, D.C., and Gillian Cook, Samuel H. Kress Foundation Advanced Intern in painting conservation, shared the discovery of a signed painting hidden beneath another canvas while preparing for the Phillips Collection exhibition Renoir to Rothko: The Eye of Duncan Phillips. The two paintings by Gifford Beal were individually tacked to the same stretcher. Consequently, Parade of Elephants (1924) protected the newly named On the Hudson at Newburgh for 75 years.

Tim Whalen, director of the Getty Conservation Institute, has appointed Jeanne Marie Teutonico as special advisor to the director.

Mary Lee Wood has resigned her post as director of Campbell Center. During her tenure the Center has achieved an excellent reputation for training in collections care, architectural preservation & advanced conservation courses. Ms. Wood was congratulated by the board for her vision and dedication to the Center. Her resignation was regretfully accepted by the board of directors

Alice Rae Yelen has been appointed to the Institute of Museum and Library Services' (IMLS) National Museum Services Board (NMSB). Ms. Yelen was appointed by President Clinton and confirmed by the U.S. Senate to serve on this federal advisory board. As a member of the board, she will be providing policy advice to IMLS.

#### In Memoriam

#### Helen Diana Burgess

Helen Diana Burgess, known to her family as Diana and to her colleagues as Helen, passed away in August. In the early 1990s, at the height of her career as a conservation scientist, Helen became seriously ill, which lead her to take early retirement from her position as senior conservation scientist at the Canadian Conservation Institute. At the time of her retirement, the conservation community lost a valued colleague, and it is with profound sadness that we must now accept this loss as final.

Helen was born and raised in Lethbridge, Alberta, where she attended St. Basil's and Catholic Central Schools. She earned an Honors B.Sc from the University of Lethbridge, and a M.Sc. in protein chemistry from the University of British Columbia. In 1976, Helen was accepted as a student in the Research stream of the Master of Art Conservation program at Queen's University, Kingston. Ontario. Her interest quickly became focussed on the chemistry and degradation of cellulose. She earned a M.A.C. in Science in 1978 and was hired by the Conservation Processes Research Division of CCI the same year.

Helen presented the results of her M.A.C. research at the annual IIC-Canadian Group conference in 1979: "The effect of bleaching on cellulose; the damage caused, and what this means in conservation."That presentation marked the beginning of Helen's public career as a conservation scientist whose strengths lay in remarkable clarity of thought, presentation, and analysis. Major research projects which she coordinated include investigation of archival tapes, chemical stabilization of paper with borohydrides, use of enzymes in conservation, mass-deacidification, and development of recommendations for alkaline washing. At the time of her retirement, Helen had just begun work on a project to investigate the characteristics of permanent paper.

Helen's contribution to the field of conservation, especially that of paper conservation, is immeasurable. Not only was she a rigorous scientist, she served on numerous committees and professional associations. She had a fine aesthetic sense, which served her both in her profession and hobbies. Helen loved paper and textiles, flowers, beautiful ceramics and glass, and cats. She was often teased by her friends for picking flowers where ever she could find them, including, in one instance, the Faculty Club garden at Queen's. Helen enjoyed painting flowers, and donated several of her water colors to the Lupus Society.

Helen has left an outstanding legacy of achievement to our profession. She will be missed, and remembered by her friends and colleagues with deep affection and admiration for her kindness, intelligence, talent, and steadfast dedication to the field of conservation.

—Judy Logan; Senior Conservator, Archaeology. Conservation Processes and Materials Research, Canadian Conservation Institute, Ottawa ON K1A 0M5; (613) 998-3721; Fax: (613) 998-4721; judy\_logan@pch.gc.ca

#### Eugene Ostroff

Eugene Ostroff died in August 1999. Mr. Ostroff was a former curator of photography and supervised the photographic history division at the National Museum of American History. He retired in 1994 after 34 years with the Smithsonian Institution. Mr. Ostroff is credited with developing a nondestructive method of restoring photographs by neutron activation and consulted with museums around the world on methods for storing and displaying photographs.

—Beth Kline, AIC Assistant Director, 1717 K St., NW, Suite 200, Washington, DC 20006; (202) 452-9545; Fax: (202) 452-9328; bethaic@aol.com

#### **New Fellow Profile**

#### Lyn Koehnline

Lyn Koehnline is paper conservator at the Ackland Art Museum, University of North Carolina, Chapel Hill, a position she has held since 1988. As the sole conservator at the Ackland, she is responsible for formulating conservation policies and organizing and directing all conservation initiatives for the museum's diverse collections. Lyn established the paper laboratory there, with partial funding for major equipment provided by her successful application for a National Endowment for the Arts Conservation of Collections Grant, awarded in 1990.

Lyn received her master's degree and certificate in conservation from the Institute of Fine Arts, New York University, with internships at the Museum of Modern Art and the Yale Center for British Art. Her work on a series of George Stubbs drawings at Yale was published as an essay, "Conservation of the Drawings," in the exhibition catalog, George Stubbs 1724–1806. Prior to her position at the Ackland Museum, she was assistant conservator at the Yale Center for British Art and Yale University Art Gallery.

Lyn's involvement in conservation outreach activities is exemplary. She is an adjunct faculty member at UNC, teaching a course in the connoisseurship of works of art on paper; she also serves as a guest lecturer for museum studies, art history and studio courses. Lyn regularly hosts educational lab tours and presents public lectures for groups ranging from elementary school students to Elderhostel members, and in 1992, she was awarded an Andrew W. Mellon Foundation Grant for Educational Outreach. She has shared her expertise with young conservation professionals, supervising both graduate level and pre-program interns. Lyn's dedication to AIC is evident in the three years she volunteered as both compiler and editor of the Book and Paper Group's contributions to the Commentaries to the Guidelines for Practice of the AIC. Lyn was elected as a fellow in November 1998.

—Christopher Foster, Detroit Institute of Arts, Conservation Lab, 5200 Woodward Ave., Detroit, MI 48202; (313) 833-1364; Fax: (313) 833-1358

## Applications for PA and Fellow

The next deadline for applications for PA and Fellow is January 7, 2000.

If you have questions about the application process, contact Cynthia Stow, Membership Chair, at

or

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#### JAIC News

#### Submissions

I am pleased that AIC continues to produce three diverse, high-quality issues of the Journal of the American Institute for Conservation (JAIC) each year. However, we are still working toward stability in the number of submissions to JAIC both per year and per review cycle. For the four-year period of 1994 through 1997, yearly submissions ranged from 27 to 35; then suddenly in 1998, submissions almost doubled. However, over the past several review cycles submissions have just as suddenly dropped again. Our acceptance rate over the years has also varied, from as low as 37% to as high as 75%. Most other scholarly or scientific journals I receive report an acceptance rate of about 30 to 35%. We are likely to always be higher than that, because we do try to work extensively with authors, especially first-time authors, to produce a publishable paper. In addition, our "reject" category includes a category of "reject but strongly encourage resubmission." This category applies to papers that require extensive revisions, but still fall within the guidelines for the types of papers IAIC could publish. Happily, some of those do return in later review cycles as new submissions.

However, a continuing problem is that many papers accepted with major revisions either do not come back at all, or come back a year or more after the reviews have been sent to the authors; thus, not all "accepted" papers are revised and published within a reasonable period of time.

#### Special Issues

The "Special Issue" concept has turned out to be very successful. We are currently projecting a spring 2000 publication date for the special issue on disaster response and recovery based on the 1998 annual meeting topic. Enough papers from that annual meeting were submitted and accepted to result in a sizable and varied issue devoted to this subject.

#### How to Submit Articles to the Journal

1. Be sure to follow the Guidelines for Authors, which are listed at the end of each issue of *JAIC*. You may also request a complete style guide by sending an e-mail to infoaic@aol.com. (If you have Microsoft Word, we can e-mail a copy of the style guide to you. Otherwise, we will be happy to put a hard copy in the mail.)

2. Make sure you send **eight** hard copies of your article (one for each of the editors and reviewers). If your article includes illustrations, you should also send a set of high-quality copies to accompany each copy of your article. If your illustrations are four-color, you may send color copies, but color copies are **not** required. Send your manuscripts to: AIC, Attn: Jennifer Goff, 1717 K St., NW, Suite 200, Washington, DC 20006. Note that JAIC does not accept electronic submissions.

3. The JAIC editors accept articles for review four times per year: February 1, May 1, August 1, and November 1. Articles that are submitted between those deadlines will be held until the next review cycle.

The Objects Specialty Group is now organizing their second special issue, this one on the topic of adhesives, consolidants, and coatings, scheduled for submission for the February 1, 2000, review cycle. The last special issue effort of the OSG on fill materials produced an outstanding issue. The procedure OSG follows is quite successful: Their publications committee invites submissions, then works closely with authors prior to submission to JAIC, including providing editing and revision suggestions. Thus, by the time authors submit their papers to the regular review cycle of IAIC, the papers are in very good shape and stand an excellent chance of being accepted.

#### **Editorial Board**

Several recent changes have occurred on the editorial board. Jeff Maish joined Meg Craft and Julie Reilly as an associate editor for objects; Ted Stanley joined Walter Henry as an associate editor for book and paper; Christine Thomson joined us as an associate editor for wooden objects; and Paul Messier was appointed our first associate editor for conservation of electronic media. With the formation of a new specialty group devoted to this topic, and with the theme of the year 2000 annual meeting, we hope to receive submissions soon on this subject.

And, finally, after eight years as associate editor for conservation of photographic materials, Nora Kennedy has stepped down in order to fulfill other obligations. I deeply appreciate her dedication and service over the years to JAIC, and thank her for serving so ably on the editorial board. IAIC is highly dependent on many conservation professionals who volunteer their time by serving on the editorial board, by submitting manuscripts, or by reviewing papers submitted by colleagues. It is the combined effort of all of those volunteers that results in the high-quality and informative professional journal that is our goal.

—Chandra L. Reedy, JAIC Editor-in-Chief; Museum Studies Program, 301 Old College, University of Delaware Newark, DE 19716; (302) 831-8238; clreedy@udel.edu

#### Conference Review

Of Microbes and Art

Museo della Specola

June 16-19, Florence, Italy

Since the end of Word War II, the recognition that microorganisms play an important role in deteriorating architectural materials has grown in importance, until today, where it stands on equal footing with other environmental factors.

On June 16-19, 1999, approximately 80 people met in Florence, Italy, for the conference entitled "Of Microbes and Art." The majority of participants were microbiologists working, wholly or in part, on microbial deterioration of cultural properties. A small number represented the conservation profession, with an even smaller number from North America. Museum objects were included (Florian, Ciferri) but the overwhelming emphasis was on architectural materials and microenvironments supporting fungi, bacteria, and algae (Carruba, Lamenti, Piñar, Rölleke, Papida, Tomaselli, Petersen, Albertano, Strzelczyk, Pinna). This meeting was particularly valuable for those of us seeking an overall snapshot of the field, the range of problems, and the progress that has been made to date, including a few exciting glimpses of the future paths of research.

A frequent theme in the meeting centered on the use of biotechnology tools for DNA amplification (PCR) and DNA fragment separation using Denaturing Gradient Gel Electrophoresis (DGGE). This separation reveals the microbial biodiversity of the samples that have been collected and frequently provide species level identification. Yet, it was estimated that the majority of species on architectural surfaces may still remain unidentified. This is especially true for endolithic species that live below the surface of stone in cracks or channels they have created. Genetic surveys still cannot distinguish between a potentially degrading biofilm and a protective one. Yet these tools promise to be invaluable once characteristic species groups begin to emerge for which a

damage function can be attributed.

It was clear from several papers that microorganisms can and do exacerbate damages in combination with other degradation mechanisms. Halophylic (salt-loving) bacteria have been shown to increase salt crystallization damage (Saiz-Jimenez); air pollution serves as a hydrocarbon food source for fungal communities and an inorganic sulfur source for bacterium, *Bacillus*, both aggressive acid producers (Mitchell).

Another frequent theme heard at the conference addressed the ubiquity and durability of microorganisms: Most polymers are biodegradable (Koestler) and microbiological communities should be assumed and considered for all treatments even at low moisture levels. It should not be too surprising that biodeterioration control and treatment will need an integrated approach whether by adopting a unified thermodynamic vision of biofilms as a unique class of patinas that are protective or degradative (Krumbien) or by treatment decisionmaking and post-treatment monitoring (Warshied, Drewello).

During the final roundtable discussion, the future research agenda was voiced clearly: in situ microscale methods are needed to quantify the microflora; rates of damage are virtually unknown; identify and test more remediation methods; develop agressivity and protective indices for microbial communities; continue work on bio-mediated calcite crystal precipitation; firm up the correlative links between synergistic decay mechanisms.

More frequent use of electronic communication among microbiologists and conservators was encouraged because it would increase opportunities for information exchange with regular meetings.

—James Druzik , Senior Scientist, The Getty Conservation Institute, 1200 Getty Center Dr., #700, Los Angeles, CA 90049-1684; (310) 440-7325; Fax: (310) 4407702; jdruzik@getty.edu

#### Grants and Awards

CAP

Heritage Preservation's Conservation Assessment Program (CAP) provides noncompetitive grants to small- and mediumsized museums for a general conservation survey, which includes the policies, procedures, and environmental conditions affecting the care and preservation of collections and sites. Conservation priorities are identified by professional conservators who conduct site visits and produce assessment reports. The 2000 applications must be postmarked and returned to Heritage Preservation no later than December 1, 1999. If you would like to receive an application, please contact Kyra Skvir immediately at: ext.

#### LOC Receives Grant

The Pew Charitable Trusts provided a \$200,000 grant so that the Library of Congress (LOC) could join Treasures of American Film Archives, an initiative to preserve rare American films. The project, organized by the National Film Preservation Foundation, involves 17 archives throughout the United States and will preserve films from cinema's first 100 years. LOC will save and restore several films, including *The Emperor Jones* and films from the Thomas Edison and Margaret Mead collections.

#### **Emergency Response**

The Conservation Center for Art and Historic Artifacts (CCAHA) has received a grant of \$263,500 from the William Penn Foundation to administer a twoyear program to assist cultural institutions with emergency preparedness and response. The program will include: identifying sources of materials and services, providing technical information and support, presenting workshops, training a corps of volunteers, and guiding institutions through a process of developing institutional emergency preparedness and response plans. For more information, contact Ingrid E. Bogel, executive director, at

# Biological Monitoring in the Workplace

A Special Insert Contributed by the Health and Safety Committee

November 1999, 2/1

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## Biological Monitoring in the Workplace

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#### Introduction

Conservators across all specialty groups work with a variety of potentially harmful chemical substances. They should be interested in knowing 1) what is their possible exposure risk, and 2) what adverse health effects, if any, have resulted from this exposure. The concept of conducting medical monitoring tests to identify signs or symptoms of disease is familiar to all physicians.

However, the goal of anyone working with hazardous materials is to prevent disease from even occurring. To do that, one needs first to establish whether your work materials or practices are resulting in measurable exposure to those hazards. The evaluation of health risk is a multi-faceted process best done by a specialist in the field of occupational hygiene or safety. The process, to be complete, should include repetitive sampling of the workplace ambient air to determine the anticipated inhalation exposure expected from a certain conservation task using particular chemicals. In addition, there are forms of biological monitoring which may be appropriate for a health professional to perform in the context of workplace risk evaluation. Your personal physicians can also conduct biological monitoring tests for occupational exposure, provided they are familiar with the standards specific to the specialized field of occupational medicine.

This Guide is intended to provide the conservator with useful references necessary to begin this process, by:

- discussing how biological monitoring can be used by health professionals as a tool for assessing your exposure to chemicals in the workplace,
- explaining the difference between biological (exposure) and medical (health effects) monitoring,
- listing chemicals for which there are established guidelines or standards for biological monitoring, and
- offering useful references and resources.

#### Explanation of terms

The health **risk** (or hazard) from a particular chemical is a function of both its **toxicity** and the **exposure dose** actually absorbed by the user.

- Toxicity is the capacity of a material to produce injury or harm when the chemical has reached a sufficient concentration (dose) at a certain site in the body.
- Exposure dose is the amount of chemical that has been absorbed by the body and could therefore reach that site to do harm.
- The *risk*, or hazard, of working with that chemical is the probability that this dose concentration will occur.

In other words, a carcinogen used inside a properly functioning lab hood could pose far less of a health risk than a low-toxicity alcohol used in closed quarters, with poor ventilation and no skin protection.

Environmental monitoring can be used to determine exposure by looking at the concentration of the chemicals in the work environment. These tests would include airborne (inhalation exposure) samples and surface wipe samples. If the overall dose of a chemical enters the body through routes other than inhalation (i.e., ingestion or dermal) then biological monitoring of other media (like urine, exhaled breath, or blood) may be a better determinant of overall dose than air sampling alone. Biological monitoring also produces a pre-clinical measurement of the presence of the chemical, estimating the amount which has proceeded from the external to the internal environment. Finally, medical monitoring tests will be used by the physician to measure adverse health effect, or occupational illness, in a particular individual. By the time medical monitoring produces an indication of the chemical, the parameter measured is extent of biological effect, i.e., illness. Biological (exposure dose) monitoring and medical (health effect) monitoring, when assessed together, constitute a medical surveillance program, a term which usually applies to a study of health trends in a population of workers, not in an individual. This term is often used in the regulatory standards of the U.S. Occupational Safety and Health Administration (OSHA).

#### An Important Distinction to Understand

A primary distinction between biological and medical monitoring is that the former is an estimate of dose, the latter is a measure of the effect of that dose. In other words, for medical monitoring to produce an abnormal reading, the chemical must have already had an adverse effect on the person. Biological monitoring, on the other hand, can detect whether you have been measurably exposed to a chemical (hopefully before symptoms appear). For example, if conservators request periodic liver function tests because they are working with certain solvents, they will be waiting for a manifestation of the damage, rather than trying to determine if work exposures, as measured through air or exhaled breath samples, may be putting them at risk. Biological monitoring, if conducted according to validated occupational health protocols and within specified time frames, can serve as an invaluable red flag for conservators, particularly those who are working consistently with small amounts of highly hazardous chemicals, or have just been accidentally exposed to an atypically high concentration.

#### Routes of Exposure

Exposure to toxic substances in the workplace can result from chemicals being inhaled, ingested or being absorbed through the skin (including mucus membranes). Figure 1 presents the pathway by which a chemical substance in the workplace environment can produce toxic effect. By being aware of these routes of exposure, the conservator can both better judge the potential

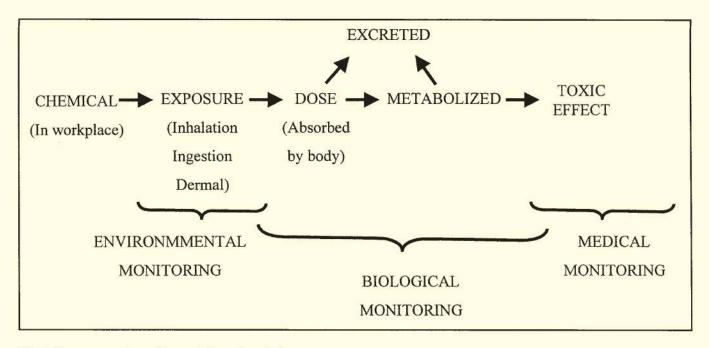


Fig. 1. Exposure pathway for workplace chemicals

for exposure and also better control that exposure. For example, a large number of chemicals including some solids as well as many liquids, can be absorbed through intact skin and into the bloodstream. By being aware of this potential route of exposure, conservators can modify their work habits or even use protective clothing (e.g., impermeable gloves) to prevent this dermal absorption. Also, ingestion of a compound can be direct (e.g., hand to mouth) but is more likely to be indirect (e.g., substance getting onto food or drink in the workplace). The value of frequent washing and restrictions on consumption of food and beverage in the studio or lab should be obvious.

#### **Environmental Monitoring**

If inhalation is the only significant route of entry to the body, then the results of ambient air samples taken within the person's "breathing zone" reflect the dose of that chemical to the body. The collection device is placed close to the person's breathing zone, typically on the worker's lapel. The device may be connected to a battery-operated, calibrated sampling pump, which is worn through the work/exposure period, often an 8-hour shift or 15-minute short term exposure period. Validated sampling and analytical methods are followed, such as those published by the

National Institute for Occupational Safety and Health (NIOSH). The sample is analyzed by a qualified laboratory for the concentration of the chemical studied, and the results are compared with established regulatory standards, such as the Permissible Exposure Limits (PELs) promulgated by the OSHA or consensus guidelines, such as the annually-revised Threshold Limit Values (TLVs) of the American Conference of Governmental Industrial Hygienists (ACGIH), or the NIOSH Recommended Exposure Limits (RELs). None of these concentrations should be construed as absolute lines between safe and unsafe exposures, but should be evaluated in the overall exposure assessment. Contacts for these organizations are listed in the reference section of this

Other techniques for estimating the potential for environmental exposures are occasionally used such as wipe samples to estimate the concentration of a toxic chemical on work surfaces or even on the workers skin. There are, however, only a few validated techniques for collecting and analyzing these types of samples, or standards against which to judge results (such as lead), so these procedures are generally of qualitative, not quantitative, value to the investigator.

#### **Biological Monitoring**

If significant' exposure can occur through routes of entry other than inhalation, biological monitoring may be warranted. The most widely accepted forms of biological monitoring include exhaled breath, urine, and blood testing. Alterations in these concentrations reflect absorption by all routes of entry, reflect physiological responses unique to the individual, and offer information beyond that provided by air sampling alone.

The reference values most commonly used in this case are guidelines such as the annually revised Biological Exposure Indices (BEIs), published by the ACGIH. BEIs, like the TLVs, RELs and PELs, do not represent a sharp distinction between hazardous and non-hazardous exposures. The ACGIH Documentation of the BEIs states: "Alterations in function or unusual laboratory findings can be viewed as evidence of harm, or they can be viewed as only a marker that exposure has occurred. Interpretation of biological monitoring is complicated by the fact that the concentration of the material measured is not exactly equivalent of the exposure dose. When a chemical is absorbed into the body, excretion of earlier ingestion of that substance may be occurring at the same time." Action on unexpected values should not be based on a single

Chemical	Biological Specimen	Chemical	Biological Specimen
Acetone	Urine	Methanol	Urine
Aniline	Urine or blood	Methemoglobin inducers	Blood
Arsenic	Urine	Methoxyethanol	Urine
Benzene	Urine	Methoxyethyl acetate	Urine
Cadmium	Urine or blood	Methyl chloroform	Exhaled air, urine or blood
Carbon disulfide	Urine	Methylene bis(2-chloroaniline)	Urine
Carbon monoxide	Blood or exhaled air	Methyl ethyl ketone	Urine
Chrolobenzene	Urine	Methyl isobutyl ketone	Urine
Chromium	Urine	Nitrobenzene	Urine or blood
Cobalt	Urine or blood	Organophosphorus	
Dimithylacetamide	Urine	cholinesterase inhibitors	Blood
Dimethylformamide	Urine	Parathion	Urine or blood
Ethoxyethanol	Urine	Pentachlorophenol	Urine or blood
Ethoxyethyl acetate	Urine	Perchloroethylene	Exhaled air, urine or blood
Ethyl benzene	Urine or exhaled air	Phenol	Urine
Fluorides	Urine	Styrene	Urine or blood
Furfural	Urine	Toluene	Urine or blood
Hexane	Urine or exhaled air	Trichloroethylene	Urine, blood or exhaled air
Lead	Blood	Vanadium pentoxide	Urine
Mercury	Urine or blood	Xylenes	Urine

isolated measurement but on measurements of multiple sampling.

There are 36 compounds for which BEIs have been established. These 36 compounds are listed in Table 1, along with the biological matrix used for their evaluation. BEIs listed in that table are established by the ACGIH. Additional information on these guidelines can be obtained from that organization (see Resource List at end of this Guide). The BEI values should be used only by a medically-trained individual familiar with their interpretation, and then **only** with the aid of the documentation for BEIs which is also available from the ACGIH.

#### Critical Factors for Biological Monitoring:

- 1. The timing of the sample collection is critical, and the protocol guidelines must be followed. This is because different chemicals and their markers take different times to make themselves available for sampling in the same body medium, as characterized by their half-life. The BEI measurements may be intended to represent peak exposures, or to reflect equilibrium levels attained only after steady state has been reached.
- 2. When interpreting biological monitoring data, the physician must

take into consideration factors that contribute to individual variation in response to the exposure. You and your colleagues will likely have differences in pulmonary function, hemodynamics, body composition, efficacy of excretory organs, and activity of enzyme systems that mediate metabolism of the chemical. Other factors to consider include personal factors (age, sex, pregnancy, medications, state of health), lifestyle choices (smoking, drug use, eating habits, and personal hygiene), and environmental exposures outside the workplace. It is possible to exceed the BEIs and not experience adverse health effects. Your personal or company physician must carefully evaluate your personal profile and integrate all necessary information into the interpretation of biological monitoring results.

3. To assist in the interpretation of biological monitoring, particularly the BEIs, the physician is referred to the ACGIH Documentation of the BEIs which detail specific information on the above variables as they relate to a specific chemical agent, and lists quality control measures to be taken in the sampling, handling, and analysis of specimens.

#### When is biological monitoring necessary or appropriate?

- 1. Specific monitoring may be mandated by an OSHA standard (Table 2), or may be recommended by the documentation of a specific BEI.
- 2. The effectiveness of personal protective equipment (or even personal hygiene, work practices, and engineering controls) in creating a barrier against the hazardous agent can be evaluated through monitoring for the marker of the exposure. For example, airborne concentrations of inorganic arsenic may be undetectable in the breathing zone during handling of treated objects. However, high concentrations in the urine may indicate inadvertent ingestion though lack of gloves and poor hand or face washing practices.
- 3. Biological monitoring should be used to substantiate air monitoring, or to determine the potential for absorption via the skin and GI tract. It should be conducted when it offers an advantage over the use of air monitoring alone.

## When should biological monitoring not be used?

Biological monitoring should not

Table 2. OSHA Standards with Medical Examination or Surveillance	
Requirements, Title 29 Code of Federal Regulations (CFR) Part 1910	

1910 95

1910.95	Occupational noise exposure
1910.134	Respiratory protection
1910.139	Respiratory protection for M. tuberculosis
1910.1001	Asbestos (and 1926.1101 - Asbestos in Construction Industry)
1910. 1003	
×	Select Carcinogens
	4-Nitrobiphenyl
	alpha-Naphthylamine
	Methyl chloromethyl ether
	3,'-Dichlorobenzidine (and its salts)
	bis-Chloromethyl ether
	beta-Naphthylamine
	Benzidine
	4-Aminodiphenyl
	Ethyleneimine
	beta-Propiolactone
	2-Acetylaminofluorene
	4-Dimethylaminoazo-benzene
	N-Nitrosodimethylamine
1910.1017	Vinyl chloride
1910.1018	Inorganic arsenic
1910.1025	Lead
1910.1027	Cadmium
1910.1028	Benzene
1910.1029	Coke oven emissions
1910,1030	Bloodborne pathogens
1910.1043	Cotton dust
1910.1044	1,2-dibromo-3-chlorpropane
1910.1045	Acrylonitrile
1910.1047	Ethylene oxide
1910.1048	Formaldehyde
1910.1050	Methylenedianiline
1910.1051	1,3-Butadiene
1910.1052	Methylene chloride
1910.1450	Occupational exposure to hazardous chemicals in laboratories

be used as your personal exposure control method, because it measures dose only after it has occurred and may affect bodily functions in some way. Biological monitoring and medical surveillance are not substitutes for environmental or personal sampling but should be used to complement them.

#### **Medical Monitoring**

Medical monitoring is conducted on exposed individual to evaluate any adverse health effects of those exposures. The major purpose is the early detection of disease or conditions for which treatment can prevent further illness. Health surveillance of a population of workers for disease is used to predict effect and can also be a valuable tool in hazard control, by detecting when an initially effective control or work practice has lost effectiveness.

Recommendations for medical monitoring tests are in the purview of the physician, based on reported symptoms and knowledge (provided by the conservator) of chemicals to which the patient is exposed. Be respectful of the fact that physicians receive a standardized medical school education, and that occupational and environmental medicine is considered a specialty requiring further training in epidemiology, toxicology, industrial hygiene, and case management of occupational injuries and illnesses. Physicians specializing in occupational medicine are certified by the American Board of Preventive Medicine. Additional medical resources can be found on the attached listing of Occupational Health Clinics, as published by the Association of Occupational and Environmental Clinics

Many OSHA standards now have requirements for medical examinations, focusing on screening of individuals or surveillance of an entire exposed group. These standards are listed in Table 2.

#### Highlights for Conservators: The OSHA Respiratory Protection Standard

The OSHA Respiratory Protection Standard 29CFR1910.134 requires medical approval prior to use of a respirator for a number of reasons, all relating to fitness-for-duty. For example: can a firefighter stand the physical and physiological strain of wearing a self-contained breathing apparatus? Does the worker have pre-existing medical conditions which can be worsened by the effect of wearing a respirator (claustrophobia, severe asthma or pulmonary disease)? Should the individual be working in a certain chemical exposure setting (even with a respirator, which is not infallible) if they have a compromised immune system, are pregnant, or have other medical conditions for which the PELs or TLVs might not apply?

Periodic (typically, annual) follow-up respirator medical examinations are also useful to review current exposure data and any changes in personal medical history. Abnormal pulmonary function tests or chest x-rays may indicate a compromised or ill-fitting respirator, or a hyper-susceptible individual for whom a respirator should not be approved as the primary control.

Attached is the *Medical Evaluation Questionnaire* (mandatory Appendix C of the OSHA Respiratory Protection Standard), which is to be used by your physician to evaluate and approve your ability to wear a respirator in the course of your duties.

#### The Value of the Exposure Assessment: Everyone Has a Part to Play

An exposure assessment relies on judgement and contributions from all parties involved. The conservator can provide the industrial hygienist and/or physician with a detailed chemical inventory and Material Safety Data Sheets. This list should include hazards that are known to be inherent to the objects you typically work with, such as white lead in paintings or mold growth on paper and books. The health professionals will also need to understand the routine and non-routine tasks involved, including all tasks and movements that might produce peak exposures, and any existing controls. Understanding your work exposure time frame is critical for a physician to administer clinical tests he/she thinks are useful. For example, if a physician believes that biological monitoring for lead exposure appears warranted for a paintings conservator, he/she will need to know if the blood tests reflect exposure in the preceding few days, or accumulated exposure that ended months ago. If your physician is not specialized in occupational medicine, provide her/him with copies of the appropriate OSHA standard (see Table 2, and access standard on the Internet or by phone from OSHA), particularly the medical surveillance technical appendices, and the ACGIH references for BEIs.

If an overexposure is indicated, the health professional will need to expand the assessment to evaluate the effectiveness of existing ventilation or work practice controls, and take further action. Instituting a permanent control (i.e., change in chemical, installation of ventilation controls) is the best option. Interim controls would include the use of a respirator and/or other properly selected personal protective equipment. Another interim option would involve "administrative" controls, such as the rotation of staff through the problematic task, with the intent to reduce everyone's average daily exposure to a minimal concentration. Exposure control is not the topic of this Guide; however, the reader should consult the Resources for further direction.

There are many important and useful reasons to justify the expense of determining the exposure risks presented by your conservation tasks, and the most reasonable control plans to reduce these exposures. The most important reason, of course, is to prevent illness in you and your colleagues.

#### Acknowledgements

The AIC Health and Safety Committee wishes to acknowledge the assistance of Dr. G. Edward Burroughs, Ph.D., CIH, and Kathryn A. Makos, MPH, CIH, in the compilation of this Guide. Dr. Burroughs is a Research Industrial Hygienist with the National Institute for Occupational Safety and Health, Centers for Disease Control and Prevention, of the U.S. Public Health Service. Ms. Makos is a senior industrial hygienist with the Office of Environmental Management and Safety, Smithsonian Institution.

#### Resources

American Conference of Governmental Industrial Hygienists. 1330 Kemper Meadow Drive, Cincinnati, OH 45240; 513-742-2020; www.acgih.org.

Association of Occupational and Environmental Clinics; 1010 Vermont Ave., NW #513, Washington DC 20005; 202-347-4976.

National Institute for Occupational Safety and Health (NIOSH); 800-356-4647; www.cdc.gov/niosh

Occupational Safety and Health Administration (OSHA); 200 Constitution Ave NW, Washington DC, 20210; 202-219-8148; www.osha.gov

#### References

ACGIH. 1998. Documentation of the Threshold Limit Values and Biological Exposure Indices. Cincinnati, Ohio: American Conference of Governmental Industrial Hygienists.

DiNardi, S. R., ed. 1997. The occupational environment – its evaluation and control. Fairfax, Virginia: American Industrial Hygiene Association Press. 262–282.

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Mulhausen, J. R. and J. Damiano. 1998. A strategy for assessing and managing occupational exposure, 2nd ed. Fairfax, Virginia: American Industrial Hygiene Association Press.

Plog, B.A., ed. 1996. Fundamentals of industrial hygiene, 4th ed. Chicago, IL: National Safety Council.

#### Clinic Listings in the United States and Canada

#### **ALABAMA**

University of Alabama at Birmingham 930 20th Street South Birmingham, AL 35294-2042 205-975-2767 FAX 205-975-4377 Timothy J. Key, MD, MPH

#### **ARIZONA**

Samaritan Occupational and Environmental Toxicology Clinic Department of Medical Toxicology 925 E. McDowell Rd., Second Floor Phoenix, AZ 85006 602-239-6690 FAX 602-239-4138 Kevin Wallace, MD

#### **CALIFORNIA**

Occupational & Environmental Medicine Clinic
University of California at San Francisco/ SFGH
Building 30, 5th Floor
1001 Potrero Ave.
San Francisco, California 94110
415-206-4320 FAX 415-206-8949
Patricia Quinlan, MPH, CIH
Alt. Contact: Denise Souza, RN, MSN, OHNP, COHN-S

UCSF Occupational Health Services University of California at San Francisco 2186 Geary Boulevard, Suite 103 San Francisco, California 94115 Robert Harrison, MD, MPH 415-885-7580 FAX 415-771-4472 Alt. Contact Leslie Israel, DO, MPH

Occupational & Environmental
Health Clinic
Employee Health Services
Univ. of California, Davis Medical
Center
Primary Care Building, Suite A
2221 Stockton Blvd.
Sacramento, CA 95817
916-734-8393 FAX 916-734-7510
Appointments: 916-734-8393

Stephen McCurdy, MD, MPH

Occupational and Environmental Clinic University of California at Irvine Center for Occupational and Environmental Health 19722 MacArthur Blvd. Irvine, CA 92715 949-824-8641 FAX 949-824-2345 Dean Baker, MD, MPH

#### COLORADO

Div. of Env. & Occ.Health Sciences National Jewish Medical Research Center 1400 Jackson Street Denver, CO 80206 303-398-1520 FAX 303-398-1452 Appointments: 303-398-1733 Peggy Mroz, MSPH Alt. Contact Cecile Rose, MD, MPH

Toxicology Associates 2555 S. Downing Street #260 Denver, CO 80210 303-765-3800 FAX 303-765-3804 Scott Phillips, MD, FACP

#### CONNECTICUT

Yale University Occ. & Env. Medicine Program 135 College Street, 3rd Floor New Haven, CT 06510 203-785-7267 FAX 203-785-7391 Mark R. Cullen, MD Alt. Contact Peter M. Rabinowitz, MD, MPH

University of Connecticut Occupational & Environmental Medicine Program 263 Farmington Ave. Farmington, CT 06030 860-679-2893 FAX 860-679-1349 Eileen Storey, MD, MPH

Northwest Connecticut Occupational Medical Cntr. 333 Kennedy Drive, Suite 202 Torrington, CT 06790 860-482-4552 FAX 860-489-4647 Gregory E. McCarthy, MD

#### DISTRICT OF COLUMBIA

Div. of Occ. & Env. Medicine School of Medicine, George Washington University 2300 K St. NW Washington, DC 20037 202-994-1734 FAX 202-994-0011 Tee L. Guidotti, MD, MPH Alt. Contact Katherine Hunting, PhD, MPH

#### **GEORGIA**

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#### Appendix C to Sec. 1910.134

#### OSHA Respirator Medical Evaluation Questionnaire (Mandatory)

Editor's Note: This questionnaire can also be found on OSHA's website: http://www.osha-slc.gov/OshStd\_data/1910\_0134\_APP\_C.html

To the employer: Answers to questions in Section 1, and to question 9 in Section 2 of Part A, do not require a medical examination.

To the employee: Can you read (circle one): Yes/No

Your employer must allow you to answer this questionnaire during normal working hours, or at a time and place that is convenient to you. To maintain your confidentiality, your employer or supervisor must not look at or review your answers, and your employer must tell you how to deliver or send this questionnaire to the health care professional who will review it.

Part A. Section 1. (Mandatory) The following information must be provided by every employee who has been selected to use any type of respirator (please print).

1. Today's date:
2. Your name:
3. Your age (to nearest year):
4. Sex (circle one): Male/Female
5. Your height:in.
6. Your weight:lbs.
7. Your job title:
8. A phone number where you can be reached by the health care professional who reviews this questionnaire (include the Area Code):
9. The best time to phone you at this number:
10. Has your employer told you how to contact the health care professional who will review this questionnaire (circle one): Yes/No
<ul> <li>11. Check the type of respirator you will use (you can check more than one category):</li> <li>a N, R, or P disposable respirator (filter-mask, non- cartridge type only).</li> <li>b Other type (for example, half- or full-facepiece type, powered-air purifying, supplied-air, self-contained breathing apparatus).</li> </ul>
12. Have you worn a respirator (circle one):Yes/No If "yes," what type(s):

Part A. Section 2. (Mandatory) Questions 1 through 9 below must be answered by every employee who has been selected to use any type of respirator (please circle "yes" or "no").

- 1. Do you currently smoke tobacco, or have you smoked tobacco in the last month: Yes/No
- 2. Have you ever had any of the following conditions?
  - a. Seizures (fits): Yes/No
  - b. Diabetes (sugar disease): Yes/No
  - c. Allergic reactions that interfere with your breathing: Yes/No

- d. Claustrophobia (fear of closed-in places): Yes/No
- e. Trouble smelling odors: Yes/No
- 3. Have you ever had any of the following pulmonary or lung problems?
  - a. Asbestosis: Yes/No
  - b. Asthma: Yes/No
  - c. Chronic bronchitis: Yes/No
  - d. Emphysema: Yes/No
  - e. Pneumonia: Yes/No
  - f. Tuberculosis: Yes/No
  - g. Silicosis: Yes/No
  - h. Pneumothorax (collapsed lung): Yes/No
  - i. Lung cancer: Yes/No
  - j. Broken ribs: Yes/No
  - k. Any chest injuries or surgeries: Yes/No
  - l. Any other lung problem that you've been told about: Yes/No
- 4. Do you currently have any of the following symptoms of pulmonary or lung illness?
  - a. Shortness of breath: Yes/No
  - b. Shortness of breath when walking fast on level ground or walking up a slight hill or incline: Yes/No
  - c. Shortness of breath when walking with other people at an ordinary pace on level ground: Yes/No
  - d. Have to stop for breath when walking at your own pace on level ground: Yes/No
  - e. Shortness of breath when washing or dressing yourself: Yes/No
  - f. Shortness of breath that interferes with your job: Yes/No
  - g. Coughing that produces phlegm (thick sputum):Yes/No
  - h. Coughing that wakes you early in the morning: Yes/No
  - i. Coughing that occurs mostly when you are lying down: Yes/No
  - j. Coughing up blood in the last month: Yes/No
  - k. Wheezing: Yes/No
  - l. Wheezing that interferes with your job: Yes/No
  - m. Chest pain when you breathe deeply: Yes/No
  - n. Any other symptoms that you think may be related to lung problems: Yes/No
- 5. Have you ever had any of the following cardiovascular or heart problems?
  - a. Heart attack: Yes/No
  - b. Stroke: Yes/No
  - c. Angina: Yes/No
  - d. Heart failure: Yes/No
  - e. Swelling in your legs or feet (not caused by walking): Yes/No
  - f. Heart arrhythmia (heart beating irregularly): Yes/No
  - g. High blood pressure: Yes/No
  - h. Any other heart problem that you've been told about: Yes/No
- 6. Have you ever had any of the following cardiovascular or heart symptoms?
  - a. Frequent pain or tightness in your chest: Yes/No
  - b. Pain or tightness in your chest during physical activity: Yes/No
  - c. Pain or tightness in your chest that interferes with your job: Yes/No
  - d. In the past two years, have you noticed your heart skipping or missing a beat; Yes/No
  - e. Heartburn or indigestion that is not related to eating: Yes/ No
  - f. Any other symptoms that you think may be related to heart or circulation problems: Yes/No
- 7. Do you currently take medication for any of the following problems?
  - a. Breathing or lung problems: Yes/No
  - b. Heart trouble: Yes/No
  - c. Blood pressure: Yes/No
  - d. Seizures (fits): Yes/No
- 8. If you've used a respirator, have you ever had any of the following problems? (If you've never used a respirator, check the following space and go to question 9:)

- a. Eye irritation: Yes/No
- b. Skin allergies or rashes: Yes/No
- c. Anxiety: Yes/No
- d. General weakness or fatigue: Yes/No
- e. Any other problem that interferes with your use of a respirator: Yes/No
- 9. Would you like to talk to the health care professional who will review this questionnaire about your answers to this questionnaire: Yes/No

Questions 10 to 15 below must be answered by every employee who has been selected to use either a full-facepiece respirator or a self-contained breathing apparatus (SCBA). For employees who have been selected to use other types of respirators, answering these questions is voluntary.

- 10. Have you ever lost vision in either eye (temporarily or permanently): Yes/No
- 11. Do you currently have any of the following vision problems?
  - a. Wear contact lenses: Yes/No
  - b. Wear glasses: Yes/No
  - c. Color blind: Yes/No
  - d. Any other eye or vision problem: Yes/No
- 12. Have you ever had an injury to your ears, including a broken ear drum: Yes/No
- 13. Do you currently have any of the following hearing problems?
  - a. Difficulty hearing: Yes/No
  - b. Wear a hearing aid: Yes/No
  - c. Any other hearing or ear problem: Yes/No
- 14. Have you ever had a back injury: Yes/No
- 15. Do you currently have any of the following musculoskeletal problems?
  - a. Weakness in any of your arms, hands, legs, or feet: Yes/No
  - b. Back pain: Yes/No
  - c. Difficulty fully moving your arms and legs: Yes/No
  - d. Pain or stiffness when you lean forward or backward at the waist: Yes/No
  - e. Difficulty fully moving your head up or down: Yes/No
  - f. Difficulty fully moving your head side to side: Yes/No
  - g. Difficulty bending at your knees: Yes/No
  - h. Difficulty squatting to the ground: Yes/No
  - i. Climbing a flight of stairs or a ladder carrying more than 25 lbs: Yes/No
  - j. Any other muscle or skeletal problem that interferes with using a respirator: Yes/No

Part B Any of the following questions, and other questions not listed, may be added to the questionnaire at the discretion of the health care professional who will review the questionnaire.

1. In your present job, are you working at high altitudes (over 5,000 feet) or in a place that has lower than normal amounts of oxygen: Yes/No

If "yes," do you have feelings of dizziness, shortness of breath, pounding in your chest, or other symptoms when you're working under these conditions: Yes/No

2. At work or at home, have you ever been exposed to hazardous solvents, hazardous airborne chemicals (e.g., gases, fumes, or dust), or have you come into skin contact with hazardous chemicals: Yes/No

If "yes," name the chemicals if you know them:

- 3. Have you ever worked with any of the materials, or under any of the conditions, listed below:
  - a. Asbestos: Yes/No
  - b. Silica (e.g., in sandblasting): Yes/No
  - c. Tungsten/cobalt (e.g., grinding or welding this material): Yes/No
  - d. Beryllium: Yes/No

f. Coal (for example, mining): Yes/No
g. Iron:Yes/No
h. Tin: Yes/No
i. Dusty environments: Yes/No
j. Any other hazardous exposures: Yes/No  If "yes," describe these exposures:
if yes, describe these exposures.
4. List any second jobs or side businesses you have:
5. List your previous occupations:
6. List your current and previous hobbies:
7. Have you been in the military services? Yes/No
If "yes," were you exposed to biological or chemical agents (either in training or combat): Yes/No
3. Have you ever worked on a HAZMAT team? Yes/No
9. Other than medications for breathing and lung problems, heart trouble, blood pressure, and seizures mentioned earlier in
this questionnaire, are you taking any other medications for any reason (including over-the-counter medications): Yes/No If "yes," name the medications if you know them:
10. Will you be using any of the following items with your respirator(s)?
a. HEPA Filters: Yes/No
b. Canisters (for example, gas masks):Yes/No c. Cartridges:Yes/No
11. How often are you expected to use the respirator(s) (circle "yes" or "no" for all answers that apply to you)?:
a. Escape only (no rescue): Yes/No
b. Emergency rescue only: Yes/No
c. Less than 5 hours per week: Yes/No d. Less than 2 hours per day: Yes/No
e. 2 to 4 hours per day: Yes/No
f. Over 4 hours per day: Yes/No
12. During the period you are using the respirator(s), is your work effort:
a. Light (less than 200 kcal per hour): Yes/No
If "yes," how long does this period last during the average shift:hrsmins.
Examples of a light work effort are sitting while writing, typing, drafting, or performing light assembly work; or standing while operating
a drill press (1-3 lbs.) or controlling machines.
b. Moderate (200 to 350 kcal per hour): Yes/No
If "yes," how long does this period last during the average shift:hrsmins.  Examples of moderate work effort are sitting while nailing or filing; driving a truck or bus in urban traffic; standing while drilling, nail-
ing, performing assembly work, or transferring a moderate load (about 35 lbs.) at trunk level; walking on a level surface about 2 mph or
down a 5-degree grade about 3 mph; or pushing a wheelbarrow with a heavy load (about 100 lbs.) on a level surface.
c. Heavy (above 350 kcal per hour): Yes/No
If "yes," how long does this period last during the average shift:hrsmins.
Examples of heavy work are lifting a heavy load (about 50 lbs.) from the floor to your waist or shoulder; working on a loading dock;
shoveling; standing while bricklaying or chipping castings; walking up an 8-degree grade about 2 mph; climbing stairs with a heavy load (about 50 lbs.).
13. Will you be wearing protective clothing and/or equipment (other than the respirator) when you're using your respirator:
Yes/No If "yes," describe this protective clothing and/or equipment:
it yes, describe this protective clothing and/or equipment.
14. Will you be working under hot conditions (temperature exceeding 77 deg. F): Yes/No
15. Will you be working under humid conditions: Yes/No

e. Aluminum: Yes/No

16. Describe the work you'll be doing while you're using your respirator(s):
17. Describe any special or hazardous conditions you might encounter when you're using your respirator(s) (for example, confined spaces, life-threatening gases):
18. Provide the following information, if you know it, for each toxic substance that you'll be exposed to when you're using
your respirator(s):
Name of the first toxic substance:
Estimated maximum exposure level per shift:
Duration of exposure per shift:
Name of the second toxic substance:
Estimated maximum exposure level per shift:
Duration of exposure per shift:
Name of the third toxic substance:
Estimated maximum exposure level per shift:
Duration of exposure per shift:
The name of any other toxic substances that you'll be exposed to while using your respirator:
The name of any other toxic substances that you'll be exposed to while using your respirator:  19. Describe any special responsibilities you'll have while using your respirator(s) that may affect the safety and well-being of others (for example, rescue, security):
19. Describe any special responsibilities you'll have while using your respirator(s) that may affect the safety and well-being of
19. Describe any special responsibilities you'll have while using your respirator(s) that may affect the safety and well-being of others (for example, rescue, security):  20. Is patient approved to wear a respirator? (yes) (no)
<ul> <li>19. Describe any special responsibilities you'll have while using your respirator(s) that may affect the safety and well-being of others (for example, rescue, security):</li> <li>20. Is patient approved to wear a respirator? (yes) (no)</li> <li>If yes, when does approval expire? (date for re-exam)</li> </ul>

# DOWN TOWN

### The Health and Safety Luncheon Lecture

# "Ergonomics Injuries in Conservation"

at the

# 28th AIC Annual Meeting Saturday, June 10, 2000

featuring

### Guest Speaker Michael McCann, Ph.D., CIH

Dr. McCann is the Director of Ergonomics and Safety at the Center to Protect Workers' Rights in Washington, D.C. His lecture will focus on ergonomics issues in conservation, such as risk factors for overuse injuries, types of injuries, and prevention.

The AIC Annual Meeting will be held at the Adams Mark Hotel, which is just a short distance from downtown Philadelphia. For more information about the AIC Annual Meeting, call (202) 452-9545 or send an e-mail to: infoaic@aol.com.

MARK YOUR CALENDARS NOTE

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Disaster-Recovery Sourcebook, by The Systems Audit Group, Inc., is a comprehensive sourcebook designed to help users locate crucial, but hard to find, recovery services throughout the United States and Canada. It contains more than 3000 vendors and covers more than 350 categories such as drying and dehumidification of paper and microfilm records, smoke odor counteracting services, trauma counselors, and emergency rental of POS and other computer equipment. 1999, 320 pages, \$98. Available from The Systems Audit Group, Inc., 25 Ellison Rd., Newton, MA 02459; (617) 332-3496: Fax: (617)332-4358: DRYP@Javanet.com

Copper as Canvas: Two Centuries of Masterpiece Paintings on Copper, 1575-1755 is a beautifully illustrated publication of an exhibition organized by the Phoenix Art Museum. It contains six essays that discuss the role that copper supports played in Europe and Spanish America, the materials and techniques employed by European artists, and the production and use of copper in Europe from the late-16th century until the mid-18th century. A detailed catalog of the exhibition follows the essays. 1998. 346 pages. £18.99. Published by Oxford University Press. Available from Archetype Publications, 6 Fitzroy Square, London W1P 6DX; +44-207380-0800; Fax: +44-207-380-0500; orders@archetype.co.uk

The Conservation of Late Icons, edited by Nina Jolkkonen, Auli Martiskainen, Petter Martiskainen and Helena Nikkanen, contains 27 papers that were presented at "The Conservation of Late Icons." The seminar, which was supported by the European Commission as part of The Raphael Pilot Programme, was held in New Valamo, St. Petersburg, Helsinki, and Crete in 1997. The papers address topics such as climate control, the relationship between local churches and conservators. and the debate over where icons should be located once they have been conserved. Case studies of icons in Finland, Russia, Greece, Italy, and Germany are also presented, 1998, 223 pages, £35, Published by The Valamo Art Conservation Institute. Available from Archetype Publications, 6 Fitzroy Square, London W1P 6DX; +44-207-380-0800; Fax: +44-207-380-0500; orders@archetype.co.uk

Interdisciplinary Approach About Studies and Conservation of Medieval Textiles, edited by Rosalia Varoli-Piazza, presents the preprints of the Interim Meeting of ICOM's Textiles Working Group held in October 1998. The volume is divided into five sections: The Royal Workshop of Palermo and Its Textiles: historical, technical and conservation aspects; Medieval Textiles from Burial Sources: problems and proposals; The Minimal Opening of the Federico II Sarcophagus: guidelines for a project; Medieval and Renaissance Clothing; and Recent Research and Initiatives Regarding Medieval and Renaissance Textiles. The volume also includes the posters displayed during the meetings. 1998, 199 pages, £19.50. Published by II Mondo, 3 Edizioni. Available from Available from Archetype Publications, 6 Fitzroy Square, London W1P 6DX; +44-207-380-0800; Fax: +44-207-380-0500; orders@archetypeco.uk

The Conservation of Earth Structures by John Warren provides a fundamental understanding of the processes of repair and reconstruction of earth structures. The technical aspects of the study are treated from a non-scientific viewpoint to develop understanding of this relatively new field. Chapters include an overview: artwork to earthwork; earth as building material; agencies of failure and their identification; evaluation, preparation, testing and replacement of materials; inorganic materials in conservation and repair; organic materials in consolidation and repair; practical interventions; case studies; and guiding principles. 1999. 198 pages, \$94.95. Published by Butterworth-Heinemann.

The Archaeology of Medieval Bookbinding, by J.A. Szirmai, is a lavishly illustrated book on medieval bookbinding. Part I on the Mediterranean Heritage deals with the first single-quire and multi-quire Coptic codices, the Ethiopian codex, the Islamic codex and Byzantine codices. Part II discusses the Medieval Codex in the western world with chapters on Carolingian bindings, Romanesque bindings, Gothic bindings, and Limp bindings. 1999. 352 pages. £95. Published by Ashgate. Available from Archetype Publications, 6 Fitzroy Square, London W1P 6DX; +44-207-380-0800; Fax: +44-207-380-0500; orders@archetype.co.uk

—Catherine Sease, AIC News Book Review Editor, Division of Conservation, The Field Museum, 1400 S. Lake Shore Drive Chicago, IL 60605; (312) 665-7880; Fax: (312) 665-7193; sease@fmnh.org

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#### New Materials and

#### Research

The American Society for Testing and Materials (ASTM) has launched a centurylong study of the effects of natural aging on printing and writing papers.

For the next 100 years, 10 North American facilities in a variety of climates will store volumes of 15 experimental paper types and submit monthly/yearly storage condition reports to the Library of Congress (LOC) and National Archives and Records Administration. ASTM created the paper test specimens and specified the testing techniques for the 10 participating facilities. At 10 intervals throughout the century, specimen pages will be extracted from each site and tested for optical and physical durability by LOC, CCI (Ottawa, Ont.), the U.S.D.A. Forest Products Laboratory (Madison, Wis.), and the Image Permanence Institute at Rochester Institute of Technology (N.Y.). Ongoing results of this scientifically-based study will be shared worldwide with industry, academia, and governments.

The idea for the century-long study was introduced during a \$4-million research project that is being sponsored by 31 paper-related organizations globally. Conducted by ASTM Committee D-6 on Paper and Paper Products, the six-year long research will be used to develop three new test methods, which will enable paper manufacturers to ensure that their paper meets buyers' requirements.

For more information, contact Bruce Arnold, R. B. Arnold Associates, Inc., 130 W. Lancaster Ave., Ste. 301, Wayne, PA 19087-4031; (610) 964-9757; Fax: (610) 687-7739; (610) 687-7739;

#### New Associate Editor

David Harvey has graciously agreed to serve as an associate editor for the New Materials and Research column for future issues. If you have any research reports, studio tips, or news about new materials that you would like to share with other conservators, please contact Dave Harvey at the Colonial Williamsburg Foundation, P.O. Box 1776, Williamsburg, VA, 23187–1776; (757) 220–7039; dharvey@cwf.org

#### Washington Update

Recently, President Clinton had the following to say about National Arts and Humanities Month:

"As we celebrate the last National Arts and Humanities Month before the year 2000, I encourage all Americans to join in our national effort to 'honor the past, imagine the future,' and to nurture the arts and humanities in every home, school, and community across our nation. By building on a rich past, we can look forward to a bright future."

—President Clinton

#### **AIC News**

The following are the newly elected board members:

Jerry Podany, President
(formerly Director, Committee Liaison)
Shelley Sass, Director
Committee Liaison
Katharine Untch, Director
Professional Education & Training
John Burke, Director
Specialty/Sub Groups
(formerly Director, Professional Education & Training)

The following are continuing their terms:

Elizabeth Kaiser Schulte, Vice President William Real, Secretary Nancy Schrock, Treasurer Craig Deller, Director Communications

#### Worth Noting

#### NEDCC Welcomes International Visitors

The Northeast Document Conservation Center (NEDCC) in Andover, Massachusetts, recently hosted two paper conservators from Mongolia as part of its Conservator Exchange Program. In addition, two paintings conservators from Estonia will train at the Williamstown Art Conservation Center. The program is funded by the Open Society Institute. For more information, call (978)470-1010.

#### Thank You

Thank you to Martha Smith and Rebecca Rushfield for their tireless efforts in providing the membership with a comprehensive index for *AIC News*. Ms. Rushfield's name was mistakenly omitted from the cover page of the index, which was published in the September 1999 issue.

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#### Architecture

CALL FOR PAPERS: Twentieth-Century Museum Buildings: Conservation and Collections, Philadelphia, Pennsylvania, October 8–10, 2000. This is the fourth symposium on museums in historic buildings to be co-organized by the Association for Preservation Technology International

(APT) and AIC. It will be held in Philadelphia prior to the Preserving the Recent Past II Conference and the APT Annual Conference in October 2000. While most of the discussion during the past three symposia has focused on the need to consider the preservation of 18th- and 19th-century buildings that house collections, this symposium will address the challenges of museum buildings and extensions that were designed to accommodate artifacts in the 20th-century. To what extent is modification of the original architectural fabric acceptable? How should earlier interventions, perhaps carried out in less sensitive times, be dealt with? Should original interiors and modes of presentation be sacrificed in response to more recent requirements and styles? How can changing public expectations be accommodated while respecting the heritage significance of the original buildings and exhibitions? How can contemporary standards and technologies for lighting and environmental conditions be applied without compromising the original design intentions? Do all of the sections of the New Orleans Charter apply to museum buildings of the 20th century?

Abstracts for 20-30-minute audio-visual presentations at this symposium are invited from architects, conservators, engineers, museum management personnel, exhibition designers, and others who are involved in the conservation of 20th-century museum buildings. Please submit a 250-word summary of your presentation that clearly identifies the issues to be addressed during the limited time frame by January 3, 2000. Also include a résumé of no more than one page outlining your relevant experience in this field and including your name, position, mailing address, e-mail address, and telephone and fax numbers. Presentations by multidisciplinary teams of professionals are encouraged. Presenters will be notified of the acceptance of their abstracts by March 31, 2000, and final papers will be due September 1, 2000. A selection of papers from this symposium will be published in a special issue of the APT Bulletin following the event. Proposals for articles for inclusion in this issue of the APT Bulletin, but not for presentation at the symposium, may also be submitted by January 3, 2000. Queries can be sent to Dr. Thomas H. Taylor, Jr., Chair, Steering Committee, APT/AIC Symposium on Museums in Historic Buildings; Fax: (757) 220-7787; ttaylor@widomaker.com (submitted by Tom Taylor).

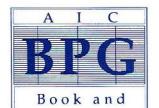
ASG WEBSITE: We are currently considering setting up an ASG website, primarily for publication of minutes and other

news items. Any comments or suggestions should be directed to Elizabeth Goins ;

ASG List Serve: ASG members are reminded that we now have a List Serve. To join, contact Molly Lambert at

CONGRATULATIONS: ASG member Shelley Sass was elected to the AIC Board of Directors.

—Elizabeth Goins, ASG Secretary/Treasurer; University of Delaware; (302) 945-1163; Fax: (302) 831-4330;



Paper Group

#### Book and Paper

FAIC ORAL HISTORY: During the AIC Annual Meeting in St. Louis, Betsy Eldridge asked for an update on the progress of the "Oral History Project" with regard to the BPG members, past and present. I think the project is valuable and welcome your participation. If you want to interview a conservator, contact Joyce

Hill Stoner at ( She has put together a packet of information to help people organize and conduct interviews. She will send one of these helpful packets to you. It will include a release form for the interviewer and the narrator to sign. The release form simply states that the interview tape recording will be donated to FAIC for scholarly and educational purposes. A list of suggested questions is also included in the packet. These questions can serve as an outline to ensure that a wide variety of subjects is covered. Another page contains some ideas for interview technique. Finally, the packet contains an IIC article by Joyce on the history of the project to help provide a larger context for the interview. Just to pique your interest, the larger context is fascinating and includes 19th-century scientists Louis Pasteur and Michael Faraday! Book and paper conservators who have already been interviewed are Anne Clapp, Marjorie Cohn, Christa Gaehde, Minna Horwitz Nagle, Marilyn Weidner, Alexander Jensen Yow, and Stella Patri. This is a wonderful project, and I hope members will make the effort to conduct interviews. It is, after all, another important form of preservation.

CALL FOR PAPERS: BPG Program Chair Jane Klinger is actively seeking abstracts for presentation at the Philadelphia meeting. Giving a presentation at the annual meeting is a good way to meet new people with similar interests. Submissions should be sent to: Jane Klinger, U.S. Holocaust Memorial Museum, 100 Raoul Wallenberg Pl., SW, Washington, DC, 20024-2150; jklinger@ushmm.org; Fax: (202) 314-7822.

SUBMISSIONS ENCOUR AGED: October 1 was the deadline for submissions to the next issue of the Annual and the special publication resulting from the BPG/PMG joint session in St Louis. Speakers who gave presentations at either the BPG specialty group session or the joint session of BPG/PMG on albums and scrapbooks in St. Louis are strongly encouraged to submit

papers. Other submissions are accepted, including short "tips." Authors should discuss submissions with Shannon Zachary:

PUBLICATIONS SALE: Speaking of the BPG Annual, be sure to check your holdings of this publication. Back stock of many years is being sold for \$5 each. All volumes, except 4 and 12, are available. Be sure to review your shelves and see if you need any. The backlog of this publication became a storage problem, so we decided to participate in the general sale advertised in the September issue of *AIC News*. Two complete sets (or as complete as possible) are being saved for future use by the AIC office and the BPG Publications Committee.

2000 ANNUAL MEETING: The co-chairs of the Library Collections Conservation Discussion Group are in the process of planning for the AIC 2000 meeting in Philadelphia. They plan to begin the session with a brief follow-up on the discussion of adhesives started at the 1999 Annual Meeting. This will include updates on questions that were raised, and (possibly) demonstrations of techniques discussed at the meeting in St. Louis. The majority of the 2000 session will be devoted to the topic of conservation technicians. This topic was suggested by several members, who are interested in discussing job descriptions, rates of pay, training, and the question of using part-time student workers and/or permanent staff. If anyone has other technician-related topics that s/he would like to see addressed at the next LCCDG meeting please contact Meg Brown:

—Nancy Purinton, BPG Chair, National Park Service, Harpers Ferry Center, Division of Conservation, P.O. Box 50, Harpers Ferry, WV 25425; (304) 535-6143; fax: (304) 535-6055;

edu; or Ethel Hellman:

nancy\_purinton@nps.gov



#### CIPP

CIPP LONG RANGE PLANNING: Based on the 1999 membership survey, the CIPP Board has begun long range planning. At the last board meeting, the board discussed a formal definition of the CIPP mission. Because we could find no formal, short

mission statement in the papers of the organization, the board returned to the original CIPP "Statement of Purpose." This is being used as a basis for goal statements and a mission statement. Action items will be listed to carry the organization into the next millennium. Once the plan is thrashed out, it will be presented to the membership at the AIC spring meeting.

ONLINE DISCUSSION GROUP: One of the most important goals of CIPP is to network and communicate within the membership. Thus, we have launched CIPPNEWS-L, our online discussion group. All CIPP members may join this listserve. To

join, type the following:

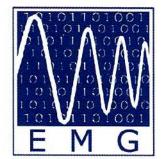
TO:

subscribe cippnews-l "your name" <your e-mail address>
Be sure to leave the subject line blank. If you have any difficulty subscribing to the listserve, contact Jim Moss:

The listserve gained 24 members in its first few weeks of operation. Business issues such as types of insurance, used equipment, and interesting conservation resources have been the basis of the discussions so far. Conservation treatment discussions are left to the specialty groups.

PUBLICATIONS: The board has been compiling a list of CIPP's publications since its inception in 1986. After reviewing them, we hope to republish those that are still timely and useful. The AIC office will archive two copies of each of our publications. The 1999 meeting, "Perceptions of Preservation," has been transcribed, and authors are reviewing their papers. The materials should be published after the new year. We hope to produce the first of our new business briefs around the same time. More in the next column.

—Helen Alten; CIPP Chair, Northern States Conservation Center, 1477 Chelmsford St., St. Paul, MN 55108-1407; (612) 659-9420; Fax: (651) 644-0633; altenhuber@wavetech.net



#### Electronic Media

CALL FOR PAPERS: Tim Vitale, EMG program chair, is actively seeking abstracts for talks for either the EMG session or the Digital Discussion Group. The EMG session will be a full day of general talks on the theme of electronic media preservation and the use of new technologies applied to conser-

vation. At this point, the Digital Discussion Group is scheduled for a half day. Talks for the Discussion Group are generally less formal and are linked by a particular theme or themes. The theme for the upcoming Discussion Group is video, its technical history, its materials, and preservation issues. If you have an idea for a talk for either of these sessions, do not hesitate to contact Tim. As of the publication of this column, Tim's preparations will be well underway, but there is still plenty of opportunity to make a contribution. Tim can be reached at

COMMENTARIES: The EMG board and other interested parties have been actively working on the commentary process. Small committees have been formed on the east and west coasts with much discussion taking place via e-mail. While EMG got a late start in this process, we have made some incredible progress. The credit for this progress is largely goes to Walter Henry, who is organizing EMG's efforts on the commentaries project. This ongoing effort is always in need of additional help and view-

points. If you would like to get involved in EMG's commentary effort, please contact Walter at

OUTREACH: EMG is particularly interested in forging a tie with related professional organizations that deal with electronic media. As part of this effort EMG/AIC is the sponsor of a lecture at the Association of Moving Image Archivists' annual meeting in Montreal this month. Sarah Stauderman developed the program that includes lectures by Hilary Kaplan (Georgia State Archives) and Nancy Binnie (Canadian Conservation Institute) on health and safety for moving image archives.

—Paul Messier, EMG Interim Chair, Boston Art Conservation, 60 Oak Square Ave., Boston, MA 02135; (617) 782 7110; Fax (617) 782 7414; pmessier@bosartconserv.com



#### Objects

SECOND AND FINAL CALL FOR PAPERS: Jessica Johnson, OSG program chair, reports that the 2000 OSG session, "Interchange: Replicas, Research, and Resolution" is beginning to take shape. Most projects done by objects conservators require balancing conservation with a myriad of

other concerns. Our collaboration with others, such as artists, or people who have spiritual ties to sacred objects, has been examined in recent annual meetings. This session will continue that theme and examine the ways in which collaboration with different constituencies guides what we do. Do you have a project in which you changed your decisions based on discussions with others? Has your approach to conservation evolved through working in other countries or with other professionals? Finally, have you ever made a replica that will replace an original object on display?

The deadline for submissions is December 1, 1999, and the deadline for abstracts is February 15, 2000. Feel free to give Jessica a call if you would like to discuss your ideas for a presentation. Submit a title and a brief description to Jessica Johnson, Museum Management Program, National Parks Service, 1849 C St., NW (NC 230), Washington, DC 20240; (202) 343-8141; Fax: (202) 343-1767;

BROCHURES: Julie Reilly and David Harvey are soliciting suggestions for AIC objects conservation brochures. AIC has received funding from the Fidelity Foundation, which will enable the brochures to be published as well as be uploaded to the AIC website. These brochures will be similar to others already available from AIC in that they will be designed for the general public. Topics may be general or specific, such as "Ceramics and Glass" or "Silver." Please send ideas, suggestions, old brochures that could be updated, etc., to Julie Reilly, Gerald R. Ford Conservation Center, 1326 S. 32nd St., Omaha, NE 68105; (402) 595-1180; Fax: (402) 595-1178; grfcc@radiks.net or David Har-

vey, Colonial Williamsburg Foundation, P.O. Box 1776, Williamsburg, VA 23187-1776; (757) 220-7039; Fax: (757) 565-8752; dharvey@cwf.org

VIDEOTAPING OSG PRESENTATIONS: is still under investigation. David Harvey is working with me on looking into methods and costs; information will be posted on the OSG-L. Logistics aside. I would particularly like to encourage members to share their thoughts about the usefulness of videotaping compared to the postprints and journal articles. Further, as a presenter, would you agree to be videotaped? Please feel free to contact me or post your ideas on the OSG-L.

OSG POSTPRINTS: The postprints for 1998 and 1999 are being edited as you read this. Please take note also of the ads in the *AIC News* for some back issues on sale for \$5. Copies will also be donated to training institutions and individuals—particularly in other countries—who might otherwise have limited access. Suggestions are welcome, so please contact me.

—Emily Kaplan, OSG Chair, National Museum of the American Indian/Smithsonian Institution, Cultural Resources Center, 4220 Silver Hill Rd., Suitland, MD 20746; (301) 238-6624 x 6316; Fax: (301) 238-3201; kaplane@nmaicrc.si.edu

#### **Paintings**



PAINTINGS 2000
ANNUAL MEETING: I would like to thank the conservators who have submitted abstracts for the annual meeting in Philadelphia. I hope others will follow as more talks are needed to fill the program. As previously mentioned all topics

are welcomed including those related to the general session theme of preservation issues relating to electronic media. If anyone is interested in volunteering to oversee the tips session for the next meeting, please contact me.

POSTPRINTS: The AIC office has a selection of our specialty group's postprints including the 1998 publication for sale. Please contact the office for ordering back issues. Vice Chair Frederick Wallace is compiling the 1999 postprints, and by now, most of the speakers from our most recent conference have compiled their notes and sent them to him. If not, please do so as soon as possible in order to expedite their publication. You may contact him at the following: Cincinnati Art Museum, 953 Eden Park Dr., Cincinnati, OH, 45202; (513) 639-2907; FAX: (513) 639-2996.

PAINTING CONSERVATION CATALOG: Barbara Buckley, member of the PSG catalog editorial board, continues her work as compiler of the chapter on stretcher and strainers. If you would like to help or contribute to this chapter, please contact Barbara at

WORKSHOPS: Robert Proctor and I are hoping to organize a tear repair workshop next year and are currently trying to

secure a location for this workshop. If you would like to offer your studio as a workshop site and help with the planning, please contact Robert at or me.

EMERGENCY RESPONSE: As I submit this report I am preparing for evacuation of the Charleston area along with many other residents. The museums and conservation colleagues in this area and along the Eastern seaboard are having an ongoing dialogue of emergency response to the possible attack of Hurricane Floyd. I believe that this exemplifies the awareness that we now have as a group of professionals working toward saving art and responding as a group in an emergency situation. It is encouraging to know we have strength in numbers. I hope that I will not be reporting about this hurricane in detail at our next meeting!

—Catherine Rogers, PSG Chair, Charleston, SC 29402;



#### Photographic Materials

SECOND CALL FOR PAPERS, 2000 Annual Meeting: If you are interested in giving a presentation at the upcoming PMG session to be held at the AIC Annual Meeting in Philadelphia, please contact PMG Program Chair Tom Edmondson. He is particularly

interested in papers that focus on the re-evaluation of past treatments and the treatment of the American Ivorytype, which was originated in Philadelphia. Other papers regarding treatment or treatment research will also be welcomed, in addition to other papers of interest and value to the conservation of photographs. The deadline for presentation titles is December 1, 1999. Abstracts are due on February 1, 2000. Tom welcomes your ideas and comments and can be reached at (Fax:

ICOM MEETING: Bertrand Lavédrine reports that there were a number of interesting talks at the recent ICOM Meeting in Lyon, France. A highlight of the Photographic Records Working Group was a presentation on the manufacture of Rives photographic paper during the 19th century. Other papers included: mounting large photographs; the effect of pollution on photographic gelatin; treatment of silver mirroring; and digitizing photograph collections. In the Preventive Conservation Working Group, three talks addressed recent developments in the use of light dosimeters. On the last day of the meeting, the group toured the Musée Nicéphore Niépce in Chalon. Jesper Stub Johnsen commented that the visit was one of the best trips he had experienced at a conference because of the wonderful tour of the collections and the gracious reception. Bertrand also reports that the upcoming book to be published in memory of Klaus Hendriks is in progress and should be printed within six months.

A proposal has been made to place a glossary of photograph

conservation and restoration terms on the ICOM-CC website in French, English, Spanish, and Catalan. Corrections and comments on drafts of the glossary will be conducted by e-mail. The new coordinator of the ICOM Photographic Records Working Group is Susie Clark. She can be reached at 3-4 Hill Top, Grafton, York, United Kingdom, YO51 9QL.

THE CENTRE FOR PHOTOGRAPHIC CONSERVATION: A schedule has been announced for 12 separate courses to be held next year in London at the Centre. It includes a seven-week course on the preservation and conservation of photographic materials, and two-day courses on a wide variety of topics including: photograph identification, the history of photography, album conservation, and disaster prevention and recovery. Most of the courses will be held between May and July 2000. More information can be found at the following website: Ian and Angela Moor can also be contacted at:

—Andrew Robb, Chair, Photographic Materials Group, Conservation Division, Library of Congress, Washington DC, 20540-4530; (202) 707-1175; anro@loc.gov

# RESEARCH AND TECHNICAL

STUDIES

#### Research and Technical

#### Studies

1999 EASTERN ANA-LYTICAL SYMPOSIUM: The 1999 Eastern Analytical Symposium (EAS) is being held in Somerset, New Jersey, from November 14–19, 1999. This conference is one of two major analytical chemistry conferences

held annually. Again, we are pleased that EAS featured three sessions devoted to art conservation. They are: "Analytical Investigations for Outdoor Art: Modern and Traditional Media," "Analytical Investigations for Art and Archaeology: Young Investigators," and "Analytical Investigations for Art and Archaeology: Applications in Mass Spectrometry." All sessions are being presented in cooperation with the New York Conservation Foundation.

RATS-SPONSORED SCHOLARSHIP: This is the first year that RATS has sponsored a scholarship to support a student or recent graduate presenting a paper at the EAS meeting. RATS is proud to announce that Dr. Jennifer Mass, assistant professor of conservation science in the Art Conservation Department at Buffalo State College, has been chosen as the recipient of the first RATS-sponsored scholarship. Congratulations, Dr. Mass!

EAS 2000: EAS 2000 will be held again in Atlantic City, New Jersey, from November 14–19, 2000. Anyone interested in presenting research at this meeting should note that the deadline for abstracts is April 15, 2000. If you are interested in details about EAS 2000, you can visit the EAS website at: http://www.eas.org.

—Judy Bischoff, RATS Chair, National Park Service, Division of Conservation, P.O. Box 50, Harpers Ferry, WV 25425-0050; (304) 535-6146; Fax: (304) 535-6055; Judith\_Bischoff@nps.gov

#### Textiles



PHILADELPHIA 2000 MEETING UPDATE: Planning for the TSG session is underway. However, space may still be available on the program if you have recently come up with a topic or had been considering submitting an abstract. We are looking for papers addressing textile conservation

issues, but also electronic media preservation issues or "the evolution of textile conservation" (i.e., things we no longer do or new materials or methods). If you are interested in submitting an abstract, please contact me immediately as the program needs to be finalized by early December.

NOMINATING COMMITTEE: Kathleen Kiefer has volunteered to serve as chair. She and fellow committee members Jane Merritt and Meg Geiss-Mooney will prepare a slate of candidates for the positions of vice chair and treasurer. Please contact them if you would consider running for either office or if you know of someone who you feel would make a good board member—encourage them to run. We need the involvement of the membership to make this work. Remember, it was discussed at the business meeting in St. Louis and determined that former TSG board members can serve again!

TSG CATALOG: Members of the Catalog Review Committee submitted numerous comments on the dye chapter that the editors will incorporate into a draft for the final review. The Textile Conservation Group in New York is finishing the outline on the consolidation chapter, which they hope to have out for review this fall. If you are interested in drafting a chapter, please contact one of the editors (Jane Merritt, Nancy Pollak, Kathy Francis, or Deborah Trupin).

TSG 1999 POSTPRINTS: Camille Myers-Breeze has received the papers from a number of the speakers and is "in negotiations" with the others. The postprints will be sent out in the spring.

ARCHIVES: Fran Mayhew will be purchasing a set of the TSG postprints that are still available from the AIC office for our archives.

BROCHURE: AIC has received a grant from the Fidelity Foundation to print and reprint brochures, and the Caring for Textiles brochure will be one of the first. Final editing took place during September and then on to the printer!

COMITE NATIONAL DE CONSERVACION TEXTIL: The Comité will be holding its annual meeting from November 8–12, 1999, in Arica, Chile. More information will be included in a future issue.

BOARD MEMBERS: The current TSG board members are: Joy Gardiner, chair; Jenna T. Kuttruff, vice-chair; Christine Giuntini, treasurer; and Dorothy Stites Alig, secretary. To submit information for inclusion in the next TSG column, or if you have comments or suggestions for the specialty group, please contact one of the board members.

—Joy Gardiner, TSG Chair, Conservation Division, Winterthur Museum, Winterthur, DE 19735; (302) 888-4612; Fax: (302) 888-4838; jgardi@winterthur.org.

#### Wooden Artifacts



2000 ANNUAL MEET-ING: Here is your official call for papers for the Y2K AIC conference in Philadelphia. Now that you've been officially called, please officially respond. Kathy Gillis (your esteemed program chair) can be reached at Virginia Museum of Fine Arts, 2800 Grove St., Richmond, VA

23221-2466; (804) 367-1476; Fax: (804) 367-1452; KGilles@vmfa.state.va.us. At this point, you just let her know that you're interested and what the topic might be. Kathy will keep you posted on deadlines for titles and abstracts.

WAAC CONFERENCE: The Western Association for Art Conservation has scheduled their annual conference for November 15–16 in San Francisco. If there's any way you can make it I urge you to go. The quality and vitality of that group is a treat. For more information, send an e-mail to

NYU MAILING LIST: For those of you who aren't on the mailing list for NYU's Appraisal Studies in Fine and Decorative Arts, call (212) 998-7080 for NYU's Bulletin or go to the website at www.scps.nyu.edu. I've been to several of their courses and they're excellent.

JOKE CONTEST: The 1999 winner of the WAG joke contest was . . . Rick Sherin! He wins a free year of WAG membership. The moral of that story is that if you're going to be a member anyway, you might as well submit a joke (furniture-related) and go for the big money. I'll remind you before Philadelphia and then we'll vote on the best at the business meeting (and you thought it was all dull discussions about budgets).

MATERIALS TIPS: For those enthusiasts of Cyclosol, please look carefully at the MSDS. It's chilling.

I'm still waiting to be inundated with comments, suggestions, and information for the column. Bully pulpits can get lonely so let me know what you're thinking, so send an e-mail to or call

–Melissa H. Carr, Robert Mussey Associates;



#### Call for Papers

#### December 31, 1999: Canadian Association for Conservation of Cultural Property Annual Conference and Workshop

Ottawa, Ontario, Canada—Conference be held May 14-17, 2000. For information on abstract submissions contact Jane Sirois, Program Chair, CAC Conference 2000, Analytical Research Laboratory, CCI, 1030 Innes Rd., Ottawa, Ontario, K1A 0M5; (613) 998-3721; Fax: (613) 998-4721; jane\_sirois@pch.gc.ca

#### January 3, 2000: Twentieth-Century Museum Buildings: Conservation and Collections, 4th Symposium on museums in historic buildings

Philadelphia, PA—Conference co-organized by APT, International and AIC. Hosted prior to Preserving the Recent Past II Conference and the APT Annual Conference in October 2000. Contact Thomas H. Taylor, Jr., Chair, Steering Committee, APT/AIC Symposium on Museums in Historic Buildings; Fax: (757) 220-7787; has Abstracts should be submitted to: APT/AIC Symposium on Museums, PO Box 75207, Washington, DC 20013-5207.

# January 4-9, 2000: The Society for Historical Archaeology Meeting.

Quebec City, Canada—Contact Andre Bergeron, Centre de Conservation du Quebec, 1825 rue Semple, Quebec QC G1N 4B7, Canada; (418) 643-7001; Fax: (418) 646-5419; andre\_bergeron@mcc.gouv.qc.ca

#### June 14-18, 2000: Society of Architectural Historians Annual Meeting.

Coral Gables, FL—Contact SAH: www.sah.org/cfpmi.html

# Summer 2000: Toning Materials for Conservation Repair.

Oxford, UK—Contact Sabina Pugh, Room 325, Bodleian Library, Broad St., Oxford OX1 3BG, UK; +44-1865-277080; Fax: +44-1865-277182; sp@bodley.ox.ac.uk

#### Fall 2000: Filling and Retouching of Easel Paintings

UK—Contact the Association of British Picture Restorers, Station Ave., Kew, Surrey TW9 3QA; +44-181-948-5644; Fax: +44-181-948-5644; ABPRLONDON@aol.com

#### October 2000: The Photographic Historical Society, PhotoHistory XI Symposium

Rochester, NY—For information, contact James Morsch, Program Chair, PhotoHistory XI, 158 Garden Parkway, Henrietta, NY 14467; (716) 359-1231; morschit@aol.com

#### General

#### November 18-19, 1999: Consolidation of Porous Materials: Physics and Optics

Regina, Saskatchewan, Canada—Hosted by the Museums Association of Saskatchewan. Contact Patricia Fiori, Education Manager, (306) 780-9269; mask@sk.sympatico.ca

#### November 29-30, 1999: NO/O2: Anoxic Environments, Oxygen Scavengers and Barrier Films; Their Use in Museums, Libraries and Galleries.

Cardiff, Wales—Contact Bob Child, Head of Conservation, National Museums and Galleries of Wales, Cardiff, CF11 3NP; +44-1222-573245; Fax: +44-1222-235193; robert.child@nmgw.ac.uk

#### December 2, 1999: Be Prepared ... Assessing Health and Safety Risks

Philadelphia, PA—Sponsored by the Conservation Center for Art and Historic Artifacts. Contact CCAHA, Preservation Services Office, 264 South 23rd St., Philadelphia, PA 19103; (215) 545–0613; Fax: (215) 735–9313; ccaha@ccaha.org; http://www.ccaha.org

#### October 1999-September 2000: Managing Preservation: A Coordinated Series of Five Workshops

Andover, MA—Presented by the Northeast Document Conservation Center. Contact

Karen Brown, NEDCC, 100 Brickstone Square, Andover, MA 01810; (978) 470-1010; kebrown@nedcc.org; www.nedcc.org/coord.htm

#### October 1999-April 2000: Cultural Resource Management Program

Victoria BC, Canada—Contact Kelly Wil-

http://www.uvcs.uvic.ca/crmp/

#### November 14-19, 1999: Eastern Analytical Symposium (EAS)

Somerset, NJ—For information: (302) 738-6218; Fax: (302) 738-5275; easinfo@aol.com; www@eas.org

#### November 15, 1999: Archives Preservation: Holdings Maintenance

Nashville, TN—For information and registration form: http://www.solinet.net/cet/Regform.htm; Fax: (404) 892-7879; erica\_waller@solinet.net; SOLINET, Attn: Continuing Education & Training.1438 W. Peachtree St., NW, Ste. 200, Atlanta, GA 30309-2955

#### November 22-23, 1999: Emergency and Disaster Preparedness for Cultural Institutions

Brampton, Ontario, Canada—Hosted by the Ontario Museum Association and Ontario Association of Art Galleries. Contact Cathy Blackbourn, Professional Development Project Manager,

#### November 25-26, 1999: Integrated Pest Management

Edmonton, Alberta, Canada—Hosted by the University of Alberta. Contact Lisa Barty, Education Coordinator,

#### February 12-13, 2000: Integrated Pest Management

Avalon Peninsula, Newfoundland, Canada— Hosted by the Museum Association of Newfoundland and Labrador and the Association of Newfoundland and Labrador Archives. Contact Ute Okshevsky, Executive Director and Professional Development Coordinator,

### March 3-5, 2000: Spirit of Preservation Exposition

Saratoga Springs, NY—For information:
(540) 503 5000; meetinsaratoga.org/preservationexpo

#### March 30-31, 2000: Emergency and Disaster Preparedness for Cultural Institutions

Brockville, Ontario, Canada—Hosted by the Eastern Ontario Regional Museum Group. Contact Bonnie Burke, Secretary-Treasurer,

#### May 14-18, 2000: American Association of Museums (AAM) Annual Meeting

Baltimore, MD—For information: www.aam-us.org

#### June 8-13, 2000: 28th AIC Annual Meeting: "Preservation of Electronic Media."

Philadelphia, PA—Contact AIC, 1717 K St., NW, Ste. 200, Washington, DC 20006; (202) 452-9545; Fax: (202) 452-9328; InfoAIC@aol.com

### June 18-23, 2000: Analytical Techniques in Conservation

Winterthur, DE—Contact Janice Carlson, Analytical Laboratory; (302) 888-4732; Fax: (302) 888-4838; jcarls@winterthur.org

#### June 26-29, 2000: INTER/MICRO-2000 Conference

Chicago, IL—Contact Nancy Daerr, McCrone Research Institute, 2820 S. Michigan Ave., Chicago, IL 60616-3292; (312) 842-7100; Fax: (312) 842-1078; ndaeer@mcri.org; http://www.mcri.org

#### September 11-15, 2000: Microscopy for Art Conservators Course

Chicago, IL—Contact Nancy Daerr, McCrone Research Institute, 2820 S. Michigan Ave., Chicago, IL 60616-3292; (312) 842-7100; Fax: (312) 842-1078; ndaerr@mcri.org; http://www.mcri.org

# October 10-14 2000: Tradition & Innovation: Advances in Conservation. IIC 18th International Congress.

Melbourne, Australia—Contact Julian Bickersteth, International Conservation Services, 53 Victoria Ave., Chatswood, NSW 2067; +61-2-9417-3311; Fax: +61-2-9417-3102; j.bickersteth@ibm.net

#### January 23-24, 2000: The American Society for Testing and Materials (ASTM) Subcommittee D01.57, Artists Paint and Related Materials Meetings.

New Orleans, LA—Contact Joy Turner Luke, 02 Process Line, Sperryville, VA 22740–2707.

#### Architecture

#### December 5-9, 1999: 4th Annual Symposium on Conservation & Restoration of Historical Artifacts & Architectural Decorations.

Isfahan, Iran—Contact the Research Center for Conservation of Cultural Relics: RCCCR, P.O. Box 11365-4834, Tehran, Iran; +98-21-670-26-67; Fax: +98-21-670-17-47; rcccr@peik.irost.com

#### May 11-13, 2000: Terra 2000

Torquay, England—Sponsored by ICOMOS International Committee for the Study and the Conservation of Earthen Architecture, 8th International Conference. For further information, pre and post-session workshops, and tours contact the Conference Secretariat: Terra 2000, Centre for Earthen Architecture, University of Plymouth, Faculty of Technology, Drake Circus, Plymouth PL4 8AA, UK; Fax: +44 –1752-233310; terra2000@plymouth.ac.uk

#### May 17-20, 2000: The Conservation of Heritage Interiors

Ottawa, Canada—Hosted by the Canadian Conservation Institute for the Department of Canadian Heritage. Contact Symposium 2000, CCI, 1030 Innes Rd., Ottawa ON K1A 0M5, Canada; (613) 998–3721; Fax: (613) 998–4721;

#### **Book and Paper**

### November 4-5, 1999: Disaster Preparedness and Recovery

Baton Rouge, LA—For registration form: http://www.solinet.net/cet/Regform.htm; Fax: (404) 892-7879;

erica\_waller@solinet.net; Solinet, Attn: Continuing Education & Training, 1438 W.
Peachtree Street, NW, Ste. 200, Atlanta, GA 30309-2955

#### November 16-18, 1999: International Conference on the Conservation of Paper and Photographs

Havana, Cuba—Contact: Conferencia Internacional Sobre Conservacion de Papel y Fotografias, Archivo Nacional de Cuba, Compostela No. 906 esq. San Isidro, Habana Vieja 10100, C. Habana, Cuba; +53-7-62-9470, 63-6489; Fax: +53-7-33-8089; arnac@ceniai.inf.cu

#### December 7, 1999: Be Prepared ... Managing a Mold Outbreak

Brooklyn, NY—Sponsored by the Conservation Center for Art and Historic Artifacts. For information contact CCAHA, Preservation Services Office, 264 South 23rd St., Philadelphia, PA 19103; (215) 545-0613; fax: (215) 735-9313; ccaha@ccaha.org; http://www.ccaha.org

#### December 7-9, 1999: School for Scanning: Issues of Preservation and Access for Paper-Based Collections

New Orleans, LA—Sponsored by the Northeast Document Conservation Center. Contact NEDCC, 100 Brickstone Square, Andover, MA 01810; (978) 470-1010.

#### Courses, Conferences, and Seminars

#### January 10-12, 2000: Emergency Preparedness

Andover, MA—Contact Karen Brown, NEDCC, 100 Brickstone, Sq., Andover, MA 01810; (978) 470-1010; kebrown@nedcc.org

### March 2000: To Film or to Scan

Providence, RI—Contact Sona Naroian: sona@nedcc.org; (www.nedcc.org; (978) 470-1010

### April 5-7, 2000: Collections Maintenance

Andover, MA—Contact Karen Brown, NEDCC, 100 Brickstone Sq., Andover, MA 01810; (978) 470-1010; kebrown@nedcc.org

### June 1-2, 2000: Selection For Preservation

Andover, MD—Contact Karen Brown, NEDCC, 100 Brickstone Sq., Andover, MA 01810; (979) 470-1010; kebrown@nedcc.org June 1-3, 2000: Conference on Bookbinding Rochester, NY—Sponsored by the Rochester Institute of Technology. Contact David Pankrow, RIT, 90 Lomb Memorial Dr., Rochester, NY 14623-5604; (716) 475-2408; dppwml@rit/edu

#### September 21-22, 2000: Preservation Administration

Andover, MA—Contact Karen Brown, NEDCC, 100 Brickstone Sq., Andover, MA 01810; (978) 470–1010;kebrown@nedcc.org

September 22-28, 2000: 14th International Congress on Archives: Archives of the Information Society in the New Millennium

Seville, Spain-http://www.archives.ca/ica

#### **Electronic Media**

# November 16, 1999: "Preservation Management of Audiovisual Collections"

Nashville, TN—For information and registration forms: http://www.solinet.net/cet/Regform.htm; fax: (404) 892-7879; erica\_waller@solinet.net; SOLINET, Attn: Continuing Education & Training, 1438 W.

Peachtree St., NW, Ste. 200, Atlanta, GA 30309-2955

#### March 2-3, 2000: Preservation of Optical Disks and Magnetic Media Records

Halifax, Nova Scotia, Canada—Hosted by the Council of Nova Scotia Archives (CNSA). Contact Rosemary Barbour, Chair, CNSA, (902) 424-6070; cnsa@fox.nstn.ca

#### **Objects**

#### November 15-19, 1999: Plant Anatomy and Morphology for Objects Conservators and Archaeologists.

Washington, DC/SCREME—Contact Francine Lewis; Smithsonian Institution; (301) 238-3700 ext. 102

#### December 1-5, 1999: Wetlands Archeology Research Project in Florida: The Significance of the Survival of Organic Materials for Archaeological Contexts.

Gainesville, FL—Contact Barbara A. Purdy, University of Florida, 1519 NW 25th Tr., Gainsville, FL 32605; (352) 373-7204; purdy@nervm.nerdc.ufl.edu

### December 3, 1999: Dealing With Disasters in Museums

Newport News, VA—For information and registration forms:

http://www.solinet.net/cet/Regform.htm; Fax: (404) 892-7879; SOLINET, Attn: Continuing Education & Training, 1438 W. Peachtree St., NW, Ste. 200, Atlanta, GA 30309-2955

#### December 27-30, 1999: Archaeological Institute of America Annual Meeting

Dallas, TX—Contact AIA, (617) 353-9361; Fax: (617) 353-6550

#### March 26-31, 2000: COROSION/2000, NACE International 55th Annual Conference and Exhibition.

Orlando, FL—Contact NACE Membership Services, CORROSION/2000 Advance Program; (281) 228-6223; Fax: (281) 228-6329; msd@mail.nace.org; www.nace.org

#### April 5-9, 2000: 65th Annual Meeting of the Society for American Archaeology

Philadelphia, PA—Contact SAA, 900 2nd St., NE, Ste. 12, Washington, DC 20002-3557; Fax: (202) 789-0284; meetings@saa.org; www.saa.org

#### April 17, 2000: Field Conservation for Archaeologists

Mount Vernon. VA—National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (703) 765-0010; info@npi.org; www.npi.org

#### July 10-14, 2000: 15th Annual Meeting of the Society for Preservation of Natural History Collections for "Maritime Natural History"

Halifax, Nova Scotia—Contact Suzanne B. McLaren, Conference Chair, c/o SPNHC, Peabody Museum of Natural History, Yale University. 170 Whitney Ave., PO Box 208118, New Haven, CT 06520-8118

#### August 21-25, 2000: Recent Advances in the Conservation of Silver

Omaha, NE—Several scholarships are available. Contact Lisa Metzger-Grotrian at the Gerald R. Ford Conservation Center; (402) 595-1180; Fax: (402) 595-1178; grfcc@radiks.net

#### **Painting**

#### December 2-4, 1999: Conserving the Painted Past: Developing Approaches to Wall Painting Conservation

London, UK—Contact Amanda Holgate, Conference Administrator, 227 SR, English Heritage, 23 Savile Row, London W1X 1AB, UK; +44-171-973-3314; Fax: +44-171-973-3249; amanda.holgate@englishheritage.org.uk

#### **Photographic Materials**

#### Spring 2000: Colloquium on Collection Photography: Past—Present—Future

Dresden, Germany—Contact Wolfgang Hesse, Rundbrief Fofografie, P.O. Box 21-02-56, D-01263, Dresden, Germany; +49-351-316-09-90; Fax: +49-351-316-09-92; rundbrief@dresden.nacamar.de; http://www.foto.unibas.ch/-rundbrief/

#### May-August, 2000: The Centre for Photographic Conservation Course List 2000

London, England—For complete course listing, contact Angela Moor, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU, England UK; +44-181-690-3678; Fax: +44-181-

314-1940; xfa59@dial.pipex.com; http://www.cpc.moor.dial.pipex.com/

#### **Textiles**

#### December 13-17, 1999: The Structure and Decay of Ancient and Historic Materials: Ancient and Historic Textiles

Bradford, England—Contact the Postgraduate Secretary, Dept. of Archaeological Sciences, University of Bradford, West Yorkshire BD7 1DP; +44-1274-235534; Fax: + 44-1274-235190; j.j.mcilwaine@bradford.ac.uk; www.brad.ac.uk/acad/archsci/depart/pgrad/strucdec/

#### March 29-30, 2000: Conservation Combinations: the North American Textile Conservation Conference Textile Symposium 2000

Asheville, NC—Contact the Textile Conservation Staff, Biltmore House, One North Pack Sq., Asheville, NC 28801; (828) 274–6270; Fax: (828) 277–3454; pewer@biltmore.com; www.Biltmore.com

### **Marketing Corner**

Recently a new marketing manager, Megan Dennis, arrived at AIC. As a way for Megan to get to know our members' needs better, please take a moment to answer these two important marketing questions. It is our goal to bring the suppliers that you use most to our Annual Meeting Exhibit Hall in Philadelphia next May!



- 1. What is your favorite computer software to use for conservation?
- 2. Does your organization's budget authorize sufficient spending for conservation supplies?

If you could phone (202-452-9545) or e-mail AIC (infoAIC@aol.com) with your response to these questions, it would be greatly appreciated.

### ASSISTÁNT CONSERVATOR

The Field Museum is seeking an Assistant Conservator to undertake the examination, documentation, treatment, and preparation for storage of objects involved in the deinstallation of North and Central American exhibit halls. The successful applicant will work closely with exhibit staff to ensure the safe handling and transport of collections.

Candidates must have a graduate degree in Conservation, or equivalent training, with a specialization in objects and/or ethnographic conservation. Prior experience working with ethnographic materials is preferred. This is a two year position. Send cover letter, curriculum vitae and names of three references to:

Human Resources Dept. The Field Museum 1400 S. Lake Shore Drive Chicago, IL 60605 Fax: 312-665-7272 E-mail: hr@fmnh.org



# Internships and Fellowships

ADVANCED INTERNSHIP IN OBJECTS CONSERVATION BROOKLYN MUSEUM OF ART

The Brooklyn Museum of Art is offering a two year internship in objects conservation, beginning in the fall of 1999. The internship will focus on the condition review, documentation, and treatment of Egyptian collections for installation in the Museum's permanent galleries. The intern will also be introduced to the full range of treatment, research and preventative activities carried out by an active, multi-disciplinary conservation department caring for a diverse collection. The intern will work under the supervision of lab objects conservators, and will be encouraged to interact with mountmakers, art handlers, curators, designers and registrars.

The internship salary is \$20,000 per year, with full Museum benefits plus a travel stipend. This internship is supported by the IMIS

Letters of interest and resumes may be emailed to faxed to faxed to faxed to mailed to Brooklyn Museum of Art, Conservation Department, 200
Eastern Parkway, Brooklyn, NY 11238-6052.
EOE/M/F/H/V

SAMUEL H. KRESS SENIOR POST GRADUATE FELLOWSHIP IN PAINTINGS CONSERVATION CONSERVATION CENTER, INSTITUTE OF FINE ARTS, NEW YORK UNIVERSITY

The Conservation Center seeks applicants for the Samuel H. Kress Senior Fellowship in Paintings Conservation. Applicants should be graduates of a recognized training program or have equivalent experience. Three years of postgraduate work in paintings conservation is desirable with some background in the treatment of old master paintings.

The Senior Kress Fellow oversees the daily operations of the program in paintings conservation for the Kress regional museums and study collections under the direction of Dianne Dwyer Modestini, Consulting Conservator. In addition to treating paintings and administrative duties, the Senior Fellow acts as liaison between the Kress Foundation and Kress regional museums and study collections. The Senior Fellow is occasionally called on to survey individual collections or carry out on-site treatment.

The Senior Fellow is the full-time instructor for an advanced course in paintings conservation. Duties include supervising the examination, research, and treatment of Kress collection paintings by students. Some shared teaching responsibility for the introductory technology and structure course may be necessary. The Senior Fellow also assists the faculty and collaborates with them in the activities of the Conservation Center. The Senior Fellow is the supervisor for the Junior Kress Fellow, and is responsible for delegating work to this person. It is desirable for the Senior Fellow to pursue and publish research on artist's materials and techniques.

The Fellowship cycle is 15 August 2000 – 15 August 2001. The Fellowship is renewable up to three years and carries a stipend of \$33,000 per annum, plus fringe benefits and a travel stipend.

Candidates must be US citizens. Applicants should send resume, including names of three references to: Margaret Holben Ellis, Sherman Fairchild Chairman, Conservation Center, Institute of Fine Arts, New York University, 14 East 78th Street, New York, NY 10021. Deadline: 15 January 2000.

ANDREW W MELLON ADVANCED
TRAINING FELLOWSHIPS IN
OBJECT AND PAPER
CONSERVATION
NATIONAL GALLERY OF ART
CONSERVATION DIVISION

The conservation division of the National Gallery of Art is offering conservation fellowships in Object and Paper conservation supported by the Andrew W Mellon Foundation. The three-year fellowships start in October 2000 and include a \$26,000 stipend plus \$2,000 per year for travel and research. Both fellowships will be devoted to conservation treatments at the National Gallery of Art and research related to the collections. The

fellows will be expected to produce a publishable paper before the end of the appointment based on research completed during the fellowship.

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 ability. Fellowships are awarded without regard to age, sex, race, or nationality of the applicant. Selected finalists who are not United States citizens must provide proof of their own health insurance coverage during the fellowship period.

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

The material should be postmarked no later than 14 January 2000 and sent to: Michael Skalka, Conservation Administrator, Conservation Division, National Gallery of Art, Washington, D.C. 20565 U.S.A.

E-mail address for inquiries only

Formal Applications must be postmarked and mailed. After a preliminary selection, final candidates may be invited for an interview. A portfolio of conservation treatments and research should be presented by the candidate at the interview. All applicants will be notified by 24 March 2000 of the decision of the selection committee.

PRESERVATION FELLOWSHIP
NEW YORK STATE ARCHIVES AND
RECORDS ADMINISTRATION

The New York State Archives and Records Administration seeks a candidate to join us in an application to the Samuel H. Kress Foundation for a fellowship grant in archives preservation. Fellowships are restrict-

ed to individuals who have completed an MA in conservation.

Focus of fellowship: our facility renovation project and aspects of managing the grant-funded contract conservation treatment of our collection of Dutch Colonial Manuscripts. Assignments include: Prepare vulnerable records for temporary storage; research storage furniture and finishes; consult with and review/quality control of work performed by conservation service provider; and participate in the Collection Coordinating Council, which makes recommendations and develops policies for improved care of State Library, Archives, and Museum collections.

The one-year fellowship starts about September 1, 2000 and provides a stipend of \$18,000 plus \$2,000 for travel. Candidates are encouraged to contact Maria Holden at

apply submit a CV and three letters of recommendation, by February 1, 2000, to Maria Holden, New York State Archives and Records Administration, Cultural Education Center 9D46, Albany, NY 12230.

# MELLON FELLOWSHIP IN OBJECTS CONSERVATION THE WORCESTER ART MUSEUM

The Worcester Art Museum offers a oneyear renewable advanced fellowship in objects conservation. Applicants should have a background in archaeological conservation with a particular interest in mosaics. The fellowship will focus on the conservation and technical study of mosaics and other material from the excavations at Antioch. The fellowship will provide the opportunity to be involved in the study and treatment of the only cohesive body of Greco-Roman mosaics in North America and, in general, to work with an excavated body of well-documented material from a major site that is currently a focus of scholarly attention. The Fellow will be involved in the preparation of papers for upcoming symposia and in the conservation aspects of a planned exhibition reuniting mosaics and objects dispersed among different institutions after the 1930's excavations.

The fellowship carries an annual stipend of \$33,000 with full museum benefits and a travel/research allowance. Send curriculum vitae and the names of three references to

Director of Human Resources, Worcester Art Museum, 55 Salisbury Street, Worcester, MA 01609. Applicants with questions or in need of further information should contact Lawrence Becker, Chief Conservator

ext. (a). We support diversity in the workplace. EOE.

Deadline for applications is January 1, 2000

#### **Positions**

#### ART CONSERVATOR

Restore, repair, renovate, finish or refinish, and preserve damaged, worn or used art objects, such as painted images (wall paintings, framed paintings), antique furniture, using techniques based on knowledge of art and art materials. Examine art objects and perform tests to determine their condition, including age and type of material, extent of deterioration or damage, original appearance; establish restoration plan and appropriate method for preservation. Analyze style, techniques, colors, textures, and materials used by artist or maker of original art object to maintain consistency in reconstruction. Clean or treat surfaces to restore original condition, applying selected solvents and agents. Reconstruct damaged areas or object segments according to prior findings, drawings, and photographs. Record treatment of each object and prepare documentation of conservation projects. Advise clients on environmental conditions necessary for preservation of art objects.

Requirements: HS grad., 1 yr. of training. in Art Conservation gained through any type of formal program (educational, academic, etc.) or apprenticeship/internship training program (on-the-job-training through muse-ums/art institutes, nonprofit employers, and private conservators), 3 years. and 6 mo. exp. in job offered. Must have proof of legal authority to work permanently in the U.S. 40 hrs/wk, 8:00a.m.-4:00p.m. \$37,290/yr. Send 2 copies of both resume and cover letter to Illinois Dept. of Employment Security, 401 S. State St., 7 North, Chicago, IL 60605, Attn: Bert Grunnet, Ref.#V-IL 20410-P.

## DIRECTOR CAMPBELL CENTER FOR HISTORIC PRESERVATION STUDIES

The Campbell Center for Historic Preservation Studies, a mid-career training facility for historic preservation, collections care and conservation professionals, seeks creative, self-motivated applicants. Duties include oversight of daily activities, grant writing, fund raising, membership, curriculum and program development, oversight of grounds and buildings, public relations, staff supervision.

Detailed knowledge of conservation, collections management or historic preservation preferred. BA/BS required. MA in Business Administration, Historic Preservation or related field preferred. Minimum 5 year progressive administrative experience required. Reports to Board of Directors.

Competitive salary, housing included. Send letter of interest, resume, references and salary requirements to: Director Search, CCHP, PO Box 66, Mt. Carroll IL 61053

For detailed curriculum information, visit our web site at <www.campbellcenter.org>

#### REQUEST FOR PROPOSALS CITY OF PHILADELPHIA

The City of Philadelphia intends to undertake a condition assessment of all City-owned paintings and murals (excluding Mural Arts Program). A partial inventory of approximately 3,000 pieces exists; the extent of the City's total collection is unknown. The successful proposer will be asked to verify the information in the existing inventory and to perform a condition assessment on these, as well as to identify, locate and assess the balance of the collection that has been neither identified nor inventoried. To receive an RFP, call

#### NON-PRINT CONSERVATOR EMORY UNIVERSITY

Emory University seeks applications for a Non-Print Conservator to provide a range of preservation services for non-print collections, both circulating and archival, in the General Libraries, Health Science Library,

Law Library, Oxford College Library and Theology Library.

The position reports to the Coordinator, Preservation Initiatives and Services and works closely with other Preservation Office staff including the book conservator and the reprographics supervisor. Non-print collections with which the individual will work may include film, videotape, computer tapes, disks and other electronic formats, audio and music recordings in a variety of formats, photographs, magnetic media and realia.

#### RESPONSIBILITIES:

Key responsibilities include assessing current collections and making recommendations for improvements in their handling and life cycle management; implementing appropriate conservation treatments; planning initiatives to accommodate increasing numbers of non-print collections, especially digital electronic formats; serving as an expert advisor in recommending retention, storage, housing and monitoring environmental conditions; assisting in grant preparation and carrying out work funded through grant programs; participating in budget planning for preservation, and identifying necessary equipment and supplies for the preservation of non-print media.

Works with staff in all Emory libraries to incorporate appropriate disaster recovery procedures for non-print media into disaster preparedness plans. Attend appropriate conferences and workshops to remain current with changing technology.

#### QUALIFICATIONS:

Master's degree (in appropriate technological field or library science) and three years related conservation experience beyond the internship level which includes administrative or supervisory experience (will consider equivalent combination of education and experience).

Prefer extensive background in photography, film preservation, or digital imaging technologies. Important qualifications include: knowledge of national standards for various forms of media; strong computer skills; expertise with color calibration and color management systems and with digital conversion software; knowledge of applications and issues involved in digital technology for preservation and the preservation of magnetic media; and knowledge of preservation

and collection management practices and issues

Requires excellent organizational skills, supervisory skills, and oral and written communication skills, initiate and adapt to change, and ability to work effectively in a collaborative, team environment.

#### SALARY AND BENEFITS:

Salary dependent upon qualifications and experience; minimum salary is \$33,758.

Emory University offers a comprehensive benefits package including tuition benefits and retirement options that include TIAA/CREE

#### APPLICATION:

Send letter of application, resume, and the names, addresses, and telephone numbers of three references to:

Dianne M. Smith Library Human Resources Officer Robert W. Woodruff Library Emory University, Atlanta, GA 30322-2870.

Application review begins November 15, 1999.

Emory University is an Equal Opportunity/Affirmative Action Employer and encourages women and minority candidates.

#### CONSERVATORS/TECHNICIANS FINE ART CONSERVATION LABO-RATORIES (FACL, INC.)

Several positions in painting conservation are available with Fine Art Conservation Laboratories (FACL, Inc.). Conservators and technicians will be hired for work on a mural in Dallas, Texas to take place November 1999 through September 2000. An excellent team of professionals has been put together. Come join us.

Please respond with resume, references and availability to Scott M. Haskins,

P.O. Box 23557, Santa Barbara, CA 93121, tel. (805) 564-3438, fax (805) 568-1178, email: haskins@quixnet.net

# CONSERVATION SCIENTIST/SENIOR CONSERVATION SCIENTIST LOS ANGELES COUNTY MUSEUM OF ART

The Conservation Research section of the Los Angeles County Museum of Art is actively seeking a Conservation Scientist or Senior Conservation Scientist who will act as head of the division, reporting directly to the Head of Conservation. The successful applicant will be responsible for the day to day direction of all activities of the Conservation Laboratory. This includes supervision of the Mellon Fellows and the research staff who is engaged in the care and treatment of art works in Museum's collections with curators and conservators across interdisciplinary lines in an extremely active and productive working conservation center. The position encompasses involvement with the new Laser Conservation Research Facility, the first of its kind in the country.

The successful candidate will examine works of art, perform tests, analyze and interpret results using specialized equipment. S/he will extend, broaden and advance the role of conservation science in the Museum and the Conservation Center by fostering close collaboration between the Museum and the larger scientific research community. Publication in professional literature and participation in symposia, seminars and other professional meetings is encouraged.

Minimum requirements: Graduation from a recognized college or university with the minimum of a Master's Degree in Chemistry or equivalent experience. Preference will be given to applicants who have worked in a museum conservation environment, including at least three years with demonstrated supervisory experience. Must demonstrate good written and verbal communication skills and have knowledge of chemical hygiene and safety practices.

Application: This non-civil service position is available immediately. 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. Kris Watring Human Resources Los Angeles County Museum of Art 5905 Wilshire Boulevard Los Angeles, CA 90036

#### SENIOR CONSERVATOR/ CONSERVATOR LOS ANGELES COUNTY MUSEUM

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 extensive and varied collections of objects in the museum's permanent collection, including the outdoor sculpture garden, 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 and equivalent education and professional experience. Conservation experience should include at least three years in a supervisory or independent conservation position (five years for senior conservation), 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.

Application: This non-civil service position will be available after December 1, 1999. 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. Kris Watring Human Resources Los Angeles County Museum of Art 5905 Wilshire Boulevard Los Angeles, CA 90036

## LEAD CONSERVATOR MARYLAND ARCHAEOLOGICAL CONSERVATION LABORATORY

Jefferson Patterson Park and Museum Full-time state contractual position. Responsible for examination and treatment of archaeological artifacts from Federal/State partnerships. Responsible for interagency communications and supervision of project staff at the project facility. Prepare written reports. Comply with Federal and state health and safety rules and regulations. Abide by the American Institute for Conservation Code of Ethics. Advanced Degree in Conservation with background in Materials Science and Chemistry. Minimum 5 years in treatment of archaeological artifacts from wet sites. Applicant may substitute additional experience for the required education at the rate of 2 years for one year of education for a maximum of 2 years. Position to start on or about January 1, 2000. Forty hour work week. Salary: \$15.72/hour. Send letter and resume to Personnel Office, Box 15, Jefferson Patterson Park and Museum, 10515 Mackall Road, St. Leonard, Maryland 20685. Closing Date: November 25, 1999. EOE.

#### Assistant Conservator Milwaukee Public Museum

The Milwaukee Public Museum is seeking a full-time, assistant conservator of ethnographic, historical and natural history collections to work in a busy laboratory under the supervision of the Section Head of Conservation. Responsibilities include the care, treatment and preservation of an extensive cultural (ethnographic, archaeological and historical specimens) and natural history museum collection.

Applications should have a degree in conservation or the equivalent, with three years additional post-graduate experience preferred. Broad-based collection and preventive conservation skills and experience an advantage. Salary and benefits are competitive. Send a letter of interest and resume to Human Resources Director, Milwaukee Public Museum, 800 West Wells Street, Milwaukee, WI 53233.

Equal Opportunity Employer

## PAPER OR BOOK CONSERVATOR MINNESOTA HISTORICAL SOCIETY

The Minnesota Historical Society (MHS) is seeking candidates for the position of Paper and Book Conservator to manage the Society's state of the art paper and book conservation lab. This is a full-time, permanent position. The conservator is responsible for overseeing a wide range of paper and book conservation activities in a large historical society with a major research library and archives and active programs of collecting, collections maintenance, exhibits and education. This lab is primarily an archival conservation facility although the opportunity exists for treatment of works of art on paper, photographs, and rare books.

The qualifications for this position are normally acquired through graduation from an accredited conservation program and significant work experience or an equivalent in education and experience. Candidates should have: thorough knowledge of conservation theory and practice as well as of 19th and 20th century book and paper history, materials, and construction; well-developed skills in the examination, evaluation, treatment, and documentation of library and archival collections; experience in project planning, management, and supervision; and good interpersonal skills. Minimum starting salary is \$ 37,250 with an excellent benefit program. The interview process will begin immediately with applications being accepted until the position is filled. Contact Sherelyn Ogden, Head of Conservation, at

you have questions or via e-mail at

cation materials, contact the MHS job line at (651) 296-0542 or website at www.mnhs.org/about/jobs. Please send a letter of application, resume, and completed application form to: Human Resources Department, Minnesota Historical Society, 345 Kellogg Blvd. W., St. Paul, MN 55102-1906. EEO/AA employer.

To request appli-

# TEXTILE CONSERVATOR MINNESOTA HISTORICAL SOCIETY

The Minnesota Historical Society (MHS) is seeking candidates for the position of Textile Conservator to manage the Society's state of the art textile conservation lab. This is a full time, permanent position. The textile conservator is responsible for overseeing a full range of textile conservation activities in a large historical society with active programs of collecting, exhibits, collections maintenance, and education.

The qualifications for this position are normally acquired through graduation from an accredited conservation program and work experience or an equivalent in education and experience in textile conservation. Qualified candidates should be able to carry out complex treatments on different types of textilebased objects. In addition, they should have extensive knowledge of conservation theory, chemistry, and practice for treatments, exhibit, and storage of textiles. Minimum starting salary is \$37,250 with an excellent benefit program. The interview process will begin immediately with applications being accepted until the position is filled. Contact Sherelyn Ogden, Head of Conservation, at

with questions or via e-mail at shere-lyn.ogden@mnhs.org. To request application materials, contact the MHS job line at (651) 296-0542 or website at www.mnhs.org/about/jobs. Please send a letter of application, resume and completed application form to: Human Resources

application form to: Human Resources Department, Minnesota Historical Society, 345 Kellogg Blvd. W., St. Paul, MN 55102-1906. EEO/AA

### CONSERVATOR MISSOURI STATE ARCHIVES

The Missouri State Archives is seeking a conservator to work in a fully equipped conservation lab with two other conservators. This position has a wide range of duties. Under direction of the Senior Conservator, these duties include: treatment of paper-based materials (most often maps and manuscripts); generating written and photographic documentation of all items treated; preparing and presenting public education programs; and

answering inquiries from state agencies, local governments, and citizens. The person in this position also performs on-site consultations around the state and writes general preservation articles.

Skills: The candidate will be asked to present and discuss a portfolio of past treatments during the interview. Must have computer experience, particularly with Microsoft Office.

Minimum qualifications: Must have a degree from a recognized conservation program or professional experience specializing in the treatment of paper-based materials. Some experience in photo conservation and disaster recovery would be welcome. As occasional travel (sometimes overnight) is required, the candidate must have a valid driver's license. The successful candidate will have excellent communication and interpersonal skills with co-workers and public patrons.

Annual salary: \$29,760 with state benefits. Application materials (resumes, completed applications) should be mailed to: Ms. Jerri Snodgrass, Office of the Secretary of State,

Jefferson City, MO 65102

# PRESERVATION OFFICER NATIONAL ARCHIVES AND RECORDS ADMINISTRATION

The National Archives and Records Administration is seeking qualified candidates for the position of Preservation Officer at the National Personnel Records Center in St. Louis, Missouri. The incumbent will be responsible for developing, coordinating, and implementing preservation policies and projects for paper and film-based records. Candidates must possess demonstrated knowledge of records preservation and conservation, and the ability to plan, develop, implement, and evaluate large-scale programs, projects, and studies. The position is in the competitive civil service with a salary of \$57,112-\$74,245 per annum. To obtain an application package, please call Kathy Elmestad at Equal Opportunity Employer.

# Two Positions Open— Paintings Conservator & Paper Conservator West Lake Conservators Ltd.

West Lake Conservators (WLC), a respected private practice specializing in the conservation of paintings and frames, seeks two professionals; a paintings conservator and a paper conservator. Founded in 1975 by Susan Blakney, AIC & IIC Fellow, WLC serves small to mid-sized museums, historic societies, university collections, and private clients. This extensive lab is well equipped and supported by a computer network and office manager. Flexible hours and an informal work atmosphere create an appealing work environment.

Applicants must be willing to conserve a broad range of art, artifacts and archival materials. Mural treatments and surveys offer opportunity to travel. Independent research and contributions to our field are encouraged. Candidates must have proficient conservation skills and a graduate level degree in conservation or equivalent knowledge. Computer skills are essential. Salary is commensurate with experience. Benefits included.

Located in the heart of the scenic Finger Lakes, Skaneateles, NY, is a charming, historic waterfront community. The area is known for its enjoyable, relaxing lifestyle with ample recreational, cultural and educational opportunities. Skaneateles (http://skaneateles.com/) is 30 min from Syracuse and Syracuse University.

Send letter of interest, resume and three professional references to Susan Blakney, Chief Conservator, West Lake Conservators Ltd., Box 45, Skaneateles, NY 13152, or email westlakers@compuserve.com.



### AIC Publication Inventory Clearance Sale

Take advantage of reduced prices on selected titles. This order form is required for all sale orders.

Order now—the number of sale copies is limited. Offer good while supplies last. Sale ends December 31, 1999.

On Picture Varnishes and Their Solvents	Item	Original Price	Sale Price	TOTAL
AIC Preprints Cumulative Index   \$5   Free with order of \$10 or more	On Picture Varnishes and Their Solvents	\$5	Free with order of \$10 or more	
Gilded Metal Surfaces (1995 abstracts)         \$5         Free with order of \$10 or more           Guide to the Maintenance of Outdoor Sculpture         \$15         \$7           AIC Preprints (Please circle selections)         1979, 1981, 1982, 1985         \$5         \$3 each           AIC Preprints (Please circle selections)         1989, 1990, 1991, 1993, 1994,         1995, 1996, 1997, 1998, 1999         \$10         \$5 each           Museum Exhibit Lighting         \$25         \$20           Preservation of Collections: Assessment,         Evaluation and Mitigation Strategies         \$10         \$5           Objects Postprints (Please circle selections)         \$15         \$5         \$6           Objects Postprints (Please circle selections)         \$15         \$5         \$6           Objects Postprints (Please circle selections)         \$15         \$5         \$6         \$6           Research Priorities in Art and         Architectural Conservation         \$15         \$5         \$6         \$6         \$5           Topics in Photographic Preservation         \$15         \$5 each         \$6         \$6         \$3         \$6         \$6         \$3         \$6         \$3         \$6         \$3         \$6         \$3         \$6         \$3         \$6         \$3         \$6         \$3 <td></td> <td>\$5</td> <td>Free with order of \$10 or more</td> <td></td>		\$5	Free with order of \$10 or more	
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