

AIC NEWS

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A Historical Perspective on Wood Preservative Treatments

LORI ARNOLD

Wood conservation has a long history of preservative treatments, including the use of chemicals that can potentially endanger lives and compromise conservation treatments. Wood has been used as a building material throughout human history, and the struggle with its preservation problems date back to ancient times. The treatment of wood to prevent biological infiltration and pest infestation is particularly complex in the historic period and includes a multitude of potentially toxic chemicals.

The battle to protect wood from putrefaction is an ancient one. Documents from all over the ancient civilized world have examples of the various methods and techniques utilized. When given instructions to build the ark, Noah was told, "Make for yourself an ark

out of wood of a resinous tree. You will make compartments in the ark, and you must cover it inside and outside with tar" (Genesis 6:14). The Egyptians developed the art of mummification by using extracted resins and metallic salts. Earlier than 100 B.C., the Chinese soaked their wood in salt water or in salt lakes before using it as a building material. They went a step further and coated their buildings with a red mercuric oxide. The Greeks wrestled with the problem of wood deterioration in a number of ways. Pliny deduced that the proliferation of a fungus attack relates to the presence of sun and air. He also wrote that extracted oils of olive, cedar, juniper, and larch used to saturate the wood acted as preservatives. Other Greek

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FAIC: In Search of a Vision An Opinion Piece Knitted around the Factual History of the FAIC

JOYCE HILL STONER

Tom Chase asked me recently if I would be willing to help raise money for the FAIC. I told him he had awakened "sleeping dragons" of memory. I was delighted when Penny Jones and Tom both then suggested that I should rouse these dragons entirely and capture some memories on paper, both factual and frankly opinionated.

The FAIC was founded in 1973 in order to have a 501(c)(3) non-profit wing for the AIC that could accept tax-deductible donations for "educational, scientific, and charitable purposes." Elisabeth West FitzHugh presided over the legal paperwork to launch the FAIC, and turned the directorship over to

me in the summer of 1975 with the gentle remark that unless we were able to demonstrate the ability to raise donations from the private or governmental sources by April 1976, our recently acquired tax status would be in jeopardy and would not be made permanent. At the time the FAIC did not have any initiatives for which funding could be sought. The problem seemed to be to launch some chickens and eggs both at once.

At the time, I had been the managing editor of *Art and Archaeology Technical Abstracts* for the previous six years, and as a result, was asked by Tom Chase, R. J. Gettens, George L.

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AIC NEWS

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Deadline for January Editorial Submissions:
December 1, 2003

We reserve the right to edit for brevity and clarity.

Advertising

AIC accepts position available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Internships and Fellowships, Position Available, and Classified Ads is: \$1.05 per word for members and \$2.15 per word for nonmembers; the minimum charge is \$75. The cost of advertising in Supplier's Corner is \$175 for 100 words. The cost of display ads is: 1/6 page \$215; 1/3 page \$360; 1/2 page \$445; 2/3 page \$570; full page \$695. Deadlines for advertising copy are February 10, April 10, June 10, August 10, October 10, and December 10.

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

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scholars recommended charring wood before using it as a building material and using lead sheet to protect the submerged parts of their boats from the attack of marine borers. The Vikings understood the importance of soaking wood in salt water before using it to build, as well as the preservative properties of distilling pinewood into a type of resinous tar. The pine tar has proven to be so effective over the centuries that Norwegians still distill and apply the tar to historic wooden structures today in the same method as did the Vikings.

In the 17th century, the British Royal Fleet was constantly wrestling with decay problems. In 1664, John Evelyn wrote the seminal publication on wood technology that disseminated current approaches and problems with wood preservation for the first time. Despite the developments made, problems with wood preservation plagued the British Royal Fleet throughout the 18th century. A wood shortage in Britain forced shipbuilders to use nonresistant greenwood, which resulted in ships rotting before they left dock. This prompted the research into developing treatments that would impregnate and penetrate the wood.

During the 19th century, patents for various preservative treatments began to appear in Britain. The progress of the railroad and the westward expansion of industry served as the impetus for developing preservative treatments in the United States. There are documented uses of preservative patents in Britain, the U.S., and possibly in Canada, as well. John Kyan patented in 1832 his Kyan's Process for treating wood under pressure with mercuric chloride. Kyanizing was extremely effective despite the poisonous and corrosive drawbacks of mercuric chloride. The first wood treatment plant built in the United States in Lowell, Massachusetts, in 1848, was primarily used for this purpose. In 1837, the patent for Margary's Method described submersing the wood in copper sulphate. In 1839 Boucherie developed a patent also using a copper sulphate process, but the treatment occurred when the wood was green or alive and was not effective on seasoned wood.

In 1838, Bethel introduced the method of treating wood with creosote, a sticky substance extracted from coal tar, by refining the pressure treatment process. The process entailed placing wood put into a vacuum-sealed cylinder, adding creosote in a molten state, and pressurizing the cylinder to 150–200 psi. Creosote reduced the toxicity concerns associated with metallic salts, but resulted in black, sticky wood that smelled awful. These characteristics limited Bethel treated wood to outdoor uses—no one could live with it anywhere else. In the same year, Sir William Burnett patented the use of treating wood by immersion in zinc chloride, but further developed the method in 1847 by

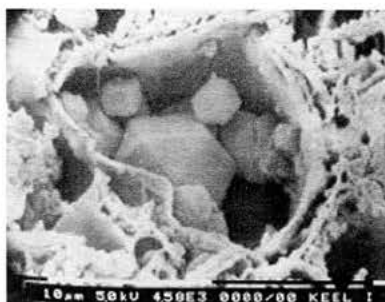
using pressure for treatment. Used on a large scale in Britain, this method became unpopular because of its water solubility. The zinc chloride readily leached out of the wood when used in exposed conditions, especially in humid climates, which reduced the effectiveness of the treatment.

Several patents were developed in response to this problem of water solubility by combining zinc chloride with various substances such as glue, tannic acid, creosote, and oils. In 1872, a report on the preservation of wood, issued to the Board of Public Works of the District of Columbia—compiled by the Surgeon General, the Chief of Engineers, the Quartermaster General, and the Commander of Public Buildings and Grounds—listed “tabulated results of an examination of the best known methods” of wood preservation currently used in the United States. The various methods listed chemicals ranging from the well-known to the innovative, such as zinc chloride, arsenic with sodium chloride, copper sulphate, “asphaltum,” “bisulphate of lime,” “sulfide of calcium followed by pyroligneous acid,” sodium chloride, tar, creosote, and naphtha.

Significant developments in wood preservation stalled until the 20th century when patents of various metallic salts began to reappear with different formulations and application methods. The concept of using metallic salts did not fade with the knowledge of their toxicity. Patents utilizing arsenic compounds, mercuric compounds, lead salts, copper salts, metallic ammonia solutions, chromium salts, and various petroleum and phenol formulations proliferate throughout the first quarter of the century. The Wolman Method, patented in 1907 and introduced in the United States around 1922, patented the use of various fluoride-

phenol mixtures, using fluorides such as sodium fluoride, dinitrophenol and sodium, and potassium dichromate. Like others, the method was water soluble and unsafe, but was very popular in Europe, especially during World War I when creosote was scarce.

The successful use of copper sulfate (blue vitriol), patented in 1837 as a preservative, proved more important than its negative characteristic of being highly corrosive. The Gunn method, patented in the 1920s, included a formulation of sodium dichromate with copper sulphate. The inclusion of chromium in the form of sodium dichromate produced chromium-lignin complexes. This chemically reduced the chromium making it more reactive as a preservative. The chemical process that ensued in the wood was a slow formation of copper chromate, a product that guaranteed lasting resistance to deterioration. One major drawback to this formulation, however, was that brown rots could tolerate copper and convert it into an insoluble copper oxalate. Dr. Sonti Kamesan of Dehra Dun, India, tackled this problem and moved the whole industry to a



Mercuric sulfide crystals within a wood cell of eastern white pine. Magnification: 10 microns. Photograph courtesy of author

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Stout, and Richard Buck to establish and maintain a history project in order to bring to fruition Gettens's idea, as proposed in his talk at the AIC meetings in Cooperstown, New York, 1974. One obvious step forward was to make the Gettens history project an FAIC project. Although this was approved, it did not represent a keen need for funding other than expenses for tapes and transcription that were donated for the first 15 years (the FAIC now provides transcription funding). We had our first taped history discussion at the Camino Real hotel at the Mexico City AIC Annual Meeting in 1975 and arranged for George L. Stout, Richard Buck, and Sheldon Keck to give lectures about the history of the profession at the Annual Meeting in Dearborn in 1976. Agnes Mongan gave a history lecture at the Annual Meeting in Boston, 1977, and George Stout spoke again in Ft. Worth in 1978. We now have more than 110 transcribed interviews, and the file is being professionally archived thanks to the AIC meeting on historical archives arranged in May 2003 (see *AIC News* September 2003).

Public outreach and education about our field was another generally accepted priority; Louis Pomerantz graciously consented to collaborate to revive his earlier exhibition "Know What You See" (KWYS) as an FAIC initiative in 1976, and we were on our way. KWYS was continued around the country for more than two years through the Smithsonian Institution Traveling Exhibition Service. Marjorie Cohn's "Wash and Gouache" exhibition with accompanying catalog opened in Boston in May 1977 with FAIC sponsorship. Pomerantz and Cohn each gave a public lecture adjacent to the 1976 and 1977 AIC meetings, and Dr. Robert Feller spoke on "When Does the End Come" as a public-outreach lecture at Ft. Worth in 1978.

The tax-deductible status was saved by the 1976 IRS deadline, and we exceeded the requirement that more than 30% of our donations had to come from non-AIC members or governmental sources. My mother, Catherine Dawson Hill, had just died of cancer and I was eager to do something in her name. So, I (perhaps shamelessly) wrote to many of her friends and associates asking for donations to the FAIC in her honor. From 1975–1977 we were able to raise about \$17,000; many of the donations also came from Louis Pomerantz's conservation clients. We served as an umbrella for AIC members to receive grants from the National Museum Act, and we gave out a few student travel grants.

Now the question was, "What next?" I attended four years of AIC/FAIC board meetings during which I brought up ideas for projects, mission, and a vision, but in 1978, I asked to be replaced. Ben Johnson, then an AIC director, took over as FAIC executive director in June 1979 and made reasonable suggestions, such as considering duplicating the history file to make a copy that would reside on the West Coast and establishing a fund for lectures and student travel in the name of George Stout who had died in 1978. He secured a \$20,000 grant in Stout's name. Ben had diabetes and was not well; he stepped down due to illness in 1981. The next FAIC executive director, Caroline K. Keck, headed

the FAIC from 1981 to 1987. In 1987 the AIC Board decided that the FAIC would be automatically under the aegis of the AIC executive director, then Sarah Rosenberg.

Caroline Keck and I often had very different opinions, but when I visited her last March (she turned 95 on October 4, 2003), we found that we agreed on one major point: that the FAIC needs to return to having its own leader to spearhead fundraising and project design. Since Penny Jones has decided to step down as executive director at the end of 2003, I believe this is an opportune time to discuss the possibility of reinstating a separate president/director for FAIC. This individual could encourage and stay in close touch with the newly invited FAIC Board members. As in the past, the FAIC needs to have an advocate from within our profession; someone who can rally specifically for FAIC initiatives and whose presence signifies that the AIC Board is now sitting in session as the "FAIC Board." This would fit with current efforts to develop a separate FAIC development committee.

Due to the nature of my assignment, and with special permission from the president and the executive director, I visited the AIC office and read through 30 years of minutes, from 1973 to 2003. When I asked about how much space I could have for this article, I listed some of the topics I might cover. I told her about the frustrating adventure of trying to design an attention-getting fundraising brochure with the Board members in 1976. No, I couldn't use any pictures—using a photograph would mean actually *choosing* an image of a man or a woman, a textile conservator vs. a paintings conservator, etc. So I produced the world's blandest brochure: beige with a maroon panel that would offend no one and, not surprisingly, interested no one. Tom Chase had joked at the time that I needed a camel (i.e., horse designed by committee) as a watermark. Penny laughed and said it sounded familiar.

How do you work with a group of conservators? We are contentious and detail oriented. We cling fiercely and self-righteously to our own rigid concepts that we feel we have spent many thankless and underpaid years shaping. Can we put enough faith in a leader to let that person chart an imaginative course for our general good without nibbling them to inaction with our quibbling? Louis Pomerantz shared a good-natured grumble with me at the end of all our hard work on "Know What You See" and attendant fundraising; we'd both heard plenty of quibbling and very little gratitude for securing the tax-deductible status.

When I was director for the FAIC, I was aided by an advisory committee comprised of Tom Chase, Louis Pomerantz, and Susanne P. Sack (later replaced by Barbara Appelbaum). These individuals supported its mission by allowing it to look beyond the pressing details of everyday AIC business and spoke up for the FAIC initiatives in order to fulfill its purposes according to its Bylaws (available at greater length in our current membership directory):

1. To coordinate and advance and improve knowledge of all subjects related to conservation

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new level in 1934 with his patent of copper chromated arsenic: very similar to what we find today in pressure treated wood called CCA. Marketed initially in Britain as "ASCU," the preservative was a formulation of copper, chromium and arsenic salts. Early formulations (common in the U.S.) often had imbalanced formulations, resulting in free arsenic and chromium salts which appears on the wood as light green crystals. Dr. Kamesan's formulation addressed the problem of resistant brown rots and is still used extensively in India.

The early water-based preservatives (most widely used mixtures in early 20th century) were of copper, chromium and arsenic. Their soluble nature led to the development of preservatives in solvent carriers, initially using solvents such as kerosene and white spirits. Later developments in solvent-based pre-treatments used butane or isobutene with isopropyl or polyethylene glycol as carriers.

During the second half of the century, insecticides introduced to many formulations break the topic into the categories of inorganic and organic formulations with hundreds of products and patents in each. From this point on, preservative treatments become so chemically complicated, prolific and toxic in nature that the topic branches into

material more suited for a book and certainly beyond the scope of this article. Formulations of greatest concern and possible exposure to the conservator operating in the United States are those of the organic pentachlorophenols (PCPs). PCPs are chlorinated hydrocarbons known as broad-spectrum biocides. They can have serious effects on one's health, and their properties are described in the article from the AIC Health and Safety Committee on page 7. In addition to the toxicity of these products, the manufacturing process can produce small quantities of dioxin, the toxin in "Agent Orange" (LD 50 ratings of 0.045 and 0.022 mg/kg, female/male rats, respectively, Merck Index, 1983) as an impurity in the product. Minor quantities of impurities such as dioxins could constitute a hazard to the conservator, but are beyond the scope of this article. Dioxin contamination is a well-studied topic; a large body of references and resources that cover these problems is readily available. PCPs became the favorite of most exterminating professionals due to their fast kill and clean application. In many government buildings, it was routine to treat interiors and exteriors annually. They were used extensively throughout the 1970s and 80s until banned for broad commercial use in the late 1980's. The greatest long-term effect of PCPs is that they continue to emit vapors from treated materials. These vapors are cumulative and could build up in interior spaces to dangerous levels over the course of

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time. A closed attic, basement or even, an unopened closet could potentially harbor high levels of PCP vapors.

The first line of defense for any conservator, especially architectural conservators, is to test. If one sees crystals on the surface of the wood, which can appear as a powder, have the crystals sampled and tested by a laboratory that specializes in the detection of environmental pollutants or toxic materials. Visual signs of some of these past treatments can include green crystals indicating the presence of a metallic salt, possibly arsenic or pink crystals that often signal the presence of a PCP. If crystals (or powder) are not visible, but restoration or conservation methods will generate a significant amount of sawdust, skin contact or simply airborne particles (by drilling, sanding, or cutting), collect a sample of the wood first and test a bore sample from representative members. Compounds within the wood can be separated from the cellulose by water extraction, but an environmental laboratory insured and licensed to conduct such testing should conduct this sample treatment. If restoring or conserving a building built between 1800 and 2000, it is important to include testing within the contract budget. In an architectural setting, the possibilities of previous treatments are always likely. By not including this type of testing in the initial budget, the safety of staff, contractors and the client is in jeopardy.

The importance of identifying these treatments before installing a repair goes beyond the concern of a repairing failing. Often, epoxies will not cure in the presence of phenols and some solvents, this includes the drying of glues and some paints, as well. This can be the first indication of a previous treatment, albeit too late to assure proper safety measures for those who worked or handled the wood. Although, epoxies and glues can and will cure in the presence of metallic salts, there are reported cases where the resulting repair patch, consolidated area, or glue line contained significant levels of chemicals leached from the wood substrate. Leaching and movement of chemicals used in previous treatments could also occur with pesticide sprays or painting applications.

An article of this scope can only touch on the generalities of the topic. Educating your client as to the importance of testing is the first step to reevaluating how conservators should approach a wood conservation problem. The importance of testing the wood and educating your client about possible dangers from previous treatments is paramount in developing a sound conservation plan and, most importantly, insuring the safety of yourself and others.

—Lori Arnold, President of Arnold Wood Conservation, LLC, Philadelphia, Pennsylvania. She is an architectural conservator specializing in wood conservation; [REDACTED]

Further Reading

The following list of references includes only the most comprehensive sources for the topic. For a more complete list of references or citations, please contact the author.

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Pentachlorophenol: Characteristics and Hazards

Characteristics

Chemical formula: C₅Cl₅OH

CAS#: 87-86-5

Molecular wt.: 266.35

Synonyms: PCP, Penta, Penchlorol

Selected Trade Names: Dowicide, Pentacon, Priltox, Santobrite, Weedone, Woodtreat

Pentachlorophenol (PCP) is a manufactured chemical in the chlorinated hydrocarbon class of chemicals. It became available for commercial use ca. 1948 and was commonly used as an insecticide, herbicide, and fungicide. It was typically used on wood and wood products. PCP has also been recommended and used in the past as an insecticide for wood artifacts and antiquities, which is a concern for conservators.¹

Since 1984 PCP has been restricted from general use and is limited for use only by certified operators. It continues to be used today as a preservative for utility poles, railroad ties, and wharf pilings.² Technical grade PCP, which has been used in most formulations past and present, is only 86% pure. The remaining 14% consist of contaminants including polychlorinated dibenzo-p-dioxins and dibenzofurans.³ Pure-grade PCP is a white crystalline solid with a phenolic odor. Technical grade PCP can vary in color from white to dark gray brown. PCP formulations were available in blocks, flakes, granules, liquid concentrates, wettable powders, and petroleum-based solutions.

Persistence

PCP is moderately persistent in the environment. It has a half-life of 45 days in soil. Sunlight, other chemicals, and microorganisms break down PCP into other chemicals within days to months.⁴

Hazards

PCP is listed by the EPA as toxicity class II, which means that it is considered moderately toxic. The EPA also considers PCP to be a probable human carcinogen. The International Agency for Cancer Research considers PCP a possible human carcinogen.² Exposures to high levels of PCP or lower levels over a period of time cause cells in the body to produce excess heat, which if unabated, can cause damage to organs and body systems.² A list of symptoms of varying degrees of severity is listed below, as well as the targeted organs and systems:

- **Exposure routes:** inhalation, dermal absorption, ingestion
- **Target organs and systems:** eyes, skin, thyroid, liver, kidneys, respiratory system, reproductive system, cardiovascular system, immune system, central nervous system.³
- **Symptoms:** irritation of eyes, nose and throat, dermatitis, sneezing, cough, weakness, exhaustion, elevated body temperature, fever, anorexia, weight loss,

sweating, headache, dizziness, nausea, vomiting, breathing difficulties, chest pain

• Exposure Limits:

LC₅₀(rats): 0.2–2.1 mg/L (inhalation)⁴

NIOSH REL: TWA 0.5 mg/m³ (inhalation)⁵

LD₅₀(rats): 27–211 mg/kg (ingestion)⁴

OSHA PEL: TWA 0.5 mg/m³ (inhalation)⁵

IDLH (immediately dangerous to life and health) concentration:⁵ 2.5 mg/m³

Note: Both NIOSH and OSHA indicate that skin absorption is also a significant source of exposure.⁵

Personal Protection

When working with materials suspected of having been treated with PCP, and particularly if one is generating dust and particles by sanding or dusting or other activities, one should wear personal protective clothing and equipment. This would include protection for the hands, eyes, and skin. A respirator should also be worn to protect from inhalation exposure.

For potential exposures up to IDLH levels of 2.5 mg/m³, NIOSH and OSHA recommend wearing:

- A chemical cartridge respirator with organic vapor cartridges in combination with a dust, mist, and fume filter
- A powered, air-purifying respirator with organic vapor cartridges in combination with a dust, mist, and fume filter
- A supplied air respirator
- A self-contained breathing apparatus with a full face piece.⁵

Notes

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—Marilen Pool, AIC Health & Safety Committee, Objects Conservator, Tucson, Ariz.,

2. To encourage education, study, and research to promote proficiency and skill in the practice of conservation and to disseminate technical and professional information
3. To publish, sell, circulate and distribute books, magazines, publications, literature, films, magnetic tapes, and other materials including through the Internet or by other electronic means, and to organize and otherwise participate in exhibitions dealing with conservation
4. To solicit funds and receive donations

In November 1974, Elisabeth West FitzHugh noted in the minutes, "FAIC needs a professional fundraiser." In June 2003, Jerry Podany suggested that FAIC should consider hiring a professional fundraiser. In her first report, Lis noted that the FAIC had raised \$225, entirely from the members. Jerry wrote to potential FAIC consultants in 2000 that the FAIC had resources of about \$2.3 million dollars. Even without a professional fundraiser, a great deal has been accomplished. We owe much to Penny Jones, her over-worked staff, and the volunteer Board members who collaborated with her to bring this about. The recent generous Mellon grant has made possible the hiring of Eric Pourchot as program officer, professional development, and the menu of workshops and refresher courses is impressive. At least eight workshops were held in 2002 in California, Illinois, Virginia, D.C., and Massachusetts, and seven more workshops were held in conjunction with the 2002 Annual Meeting. Students have received travel support to attend conferences. A special initiative has supported many Latin American and Caribbean conservators to attend AIC meetings with funds from the Getty Grant Program and unflagging advocacy from Amparo Torres. There is a substantial list of publications that received FAIC support or Kress support through the FAIC.

Reading through 30 years of minutes brought me back to my thoughts about the lack of a separate (unpaid) FAIC president/director or focused advocate for the FAIC since 1987. The attention given to FAIC initiatives has vacillated under various Boards and presidents. For example, the diversity recruitment program soared in the mid-1990s and then died under the next regime. I wished there had been someone with the tenacity of Amparo Torres plugging for the Board follow up of what was a noble beginning to

increase cultural diversity in our profession through internships. Ben Johnson raised \$20,000 for an endowed "Stout Lecture" along with travel funds in 1981. To my knowledge, only one Stout Lecture was ever given, by Harold Williams in 1997. Caroline Keck had sold a Georgia O'Keeffe to provide an additional \$180,000 to the FAIC endowment by January 1985. Mrs. Keck instituted the first use of the Stout fund for student assistance and more than doubled its size. One subsequent Board in its questionable generosity voted to limit the amount of travel funds available to students to only \$6,000, even though the annual interest was under-spent. Caroline Keck's flagship priority was refresher courses for professionals; she in fact had arranged funding from the Mellon Foundation for pilot FAIC refresher courses in 1982. Keck continued my public outreach initiatives with a program of books and brochures and has always encouraged conservators to befriend the press. Public relations efforts have continued in bursts of energy but past precedents are rarely noted or revisited. In 1980 Ben Johnson had drawn a new organizational plan for the FAIC Board that included invited outside consultants; this actually happened 20 years later under the aegis of Jerry Podany, an AIC president who stands out in my survey of the minutes as unique in his focused interest in the possibilities of FAIC accomplishment. He called for "a more independent FAIC Board" in June 2003.

An FAIC leader with this "more independent Board" could look at the continuity of our charitable and educational activities. Significant funding has usually appeared to underwrite good ideas backed by stubborn advocates. The FAIC-supported "Angels" projects to help small museums and historical societies are marvelous. Which ones were the most successful and why? Is someone tracking this and helping to guide future project leaders? An independent volunteer FAIC leader could also make sure that each donor is quickly thanked with a personal note. We now have funds listed in honor of George Stout and Carolyn Horton. However past minutes and other records reveal funds given in honor of Sheldon Keck, Keiko Keyes, Louis Pomerantz, and my mother. Will donors to those funds be likely to give again if they see no evidence of their previous gifts? Will new funds in honor of Carolyn Rose survive with their labeling? Will there be other funds in honor of other individuals? An FAIC leader could ensure that there is some consistency in the way that gifts to the organization are acknowledged and could help in creating priorities and organization for this part of the FAIC. I hope future Board members will take the time to read past minutes and perhaps rediscover more useful ideas, trends, and initiatives in order to avoid the pitfalls of the past.

Articles in previous newsletters detail some of the recent, exciting triumphs of FAIC fundraising and professional development. Tom Chase, our new president, has been active with the FAIC since its inception in 1973. The current situation is positive, but an independent FAIC leader could ensure that the FAIC has consistency, memory, and continuity in its important missions, even during less

AIC/FAIC BOARD OF DIRECTORS MEETING

November 20–22, 2003

March 4–5, 2004

IAG

March 6–7, 2004

(March 7: morning only for more discussion time)

Washington, D.C.

supportive eras of AIC leadership. A job description was drawn up in 1989 with a comment about the "difficulty of attracting a new leader." I hope that an energetic and visionary conservator or conservation scientist—perhaps a near-retirement professional ready for new activities as Caroline Keck was in the 1980s, or an enthusiastic rookie as I was in the 1970s—has read to the end of this article and might like to take up a challenge to make a real difference in our field through the next phase of leadership of the FAIC. And then, let's support that person's contributions and say thank you.

—Joyce Hill Stoner, FAIC Executive Director 1975–1979,
Winterthur/UD Program, jhstoner@udel.edu



From the Executive Director

After the announcement that I was stepping down as AIC executive director, I received so many wonderful messages from AIC members about how much my tenure at AIC meant to them and was appreciated. I thank all of you for your best wishes and kind words. It was truly a privilege to be associated with AIC as executive director for the last six years.

The activities and programs of AIC and FAIC are so important in this fast-paced world we live in, and our historical and cultural manifestations are critically important to our civilization. I have been involved my entire career to help preserve our culture through historic preservation and conservation activities. In the next phase of my life, research and writing will be the primary focus on my agenda. However, my concern, commitment, and interest will continue through my service on the Board of the Latrobe Chapter of the Society of Architectural Historians, and the Board of Preservation Action, and an advisory council on historic preservation of the Professional Certification Program at Goucher College.

We have had an incredible response to the advertisements for a new executive director; almost 100 résumés were received. AIC will start the new year with a new director whom you will have a chance to meet at the IAG meeting this winter or at the Annual Meeting in Portland in June. I know you will give the new director the same degree of assistance and support that you have given me, the AIC/FAIC Board, IAG members, and our many other volunteers.

—Penny Jones, Executive Director, pjones@aic-faic.org

AIC News

AIC Bylaws

In 2003, the Bylaws Committee, under the direction of the past Chair Sarah Stauderman, thoughtfully considered four changes and believed they were worthy of presentation to the membership (see *AIC News*, Jan. 2003, vol. 28 (1), p. 9). At the June 2003 AIC Annual Meeting in Arlington, Virginia, the membership of AIC was presented with a ballot to vote on four changes to the AIC Bylaws. All the changes were voted on and passed at the Annual Meeting.

The most significant of these changes may be the rewording of Bylaw Section VI.2.(d) "All members present at the General Meeting shall be eligible to vote for the Nominating Committee." Formerly only fellows and professional associates were allowed to vote for the Nominating Committee. Since the Bylaws state that an associate can be a member of the Nominating Committee it seemed consistent with the original intent to make this change. The Committee hopes that this change will encourage associates to attend the business meeting at the annual conferences.

The Bylaws Committee worked closely with the Membership Committee on this issue and agreed that the categories of membership as they exist, each with their privileges, should be retained. While the Committee members respect the integrity of our founding documents, AIC is an evolving organization which encourages input from our dedicated and thoughtful participants. This change reflects the sentiment of the members of AIC to become a more inclusive organization.

—Rosemary Fallon, Bylaws Chair, (203) 229-2001,
fallonr@npg.si.edu

Scientific Analysis Workshop a Success

AIC sponsored a workshop, "Analytical Techniques for Conservation," this past July at the Williamstown Art Conservation Center in conjunction with the Clark Art Institute and Williams College. Participants from across the country converged in the Berkshires for an intensive week of analytical training in the scientific examination of art and artifacts.

The instructors for the course included Janice Carlson and Jennifer Mass of the Winterthur Museum; Beth Price and Andrew Lins of the Philadelphia Museum of Art; Richard Newman of the Museum of Fine Arts, Boston; Debora Meyer, conservator in private practice; and Kate Duffy of the Williamstown Art Conservation Center. Specific analytical protocol and techniques were discussed and demonstrated in the use of uv-vis spectrophotometry, polarized light microscopy, x-ray fluorescence, x-ray diffraction, Fourier transform infrared spectroscopy, scanning electron microscopy, and gas chromatography.

The workshop was made possible by funds from the

FAIC Endowment for Professional Development, which is supported by The Andrew W. Mellon Foundation and by contributions from members of the American Institute for Conservation of Historic & Artistic Works.

—Kate Duffy, Williamstown Art Conservation Center



Discussing conservation treatment of 19th-century cabinet by Kimbel and Cabus.

In Memoriam

Peter Waters
1930–2003

Peter Waters, age 73, former conservation officer for the Library of Congress in Washington, D.C., died at home in Fairfield, Pennsylvania, June 26, of heart failure due to complications from mesothelioma.

A conservation administrator, fine bookbinder, book arts and design expert, Waters was noted as a man of fiercely determined convictions whose many innovations, personal interests, and drive contributed greatly to the maturity of the profession of library and archival conservation. He is widely acknowledged for the great influence he had on generations of conservators in the United States and abroad.

He was perhaps best known for his outstanding contributions to the fields of book restoration and library materials preservation following the floods in Florence of November 1966, and Lisbon, 1967. Waters devised a system for the repair and restoration of thousands of priceless library treasures, including the famed Magliabechi and Palatino collections, which were damaged by floods that swept through the Biblioteca Nazionale Centrale. He supervised some 120 individuals who worked in the book restoration center that was established as an integral part of the Florence National Library. An outgrowth of these and related experiences was one of Waters' best known of many publications, *Procedures for Salvage of Water Damaged Library Materials*, first published in 1975 and subsequently translated into Spanish, French, and Japanese.

Call for Posters AIC Annual Meeting Portland, Oregon (June 9–14, 2004)

The AIC Poster Session welcomes abstracts of posters to be presented at the 32nd Annual Meeting in Portland, Oregon, June 9–14, 2004. The poster session provides an open forum for sharing information among colleagues. We encourage presentations from students, new members, and professionals from allied fields. This is an ideal opportunity to present preliminary findings, tips, and any projects that could not be included in the specialty group sessions.

A one-page preliminary abstract should be received by January 23, 2003, via e-mail, fax, or post (e-mail is preferred). Acceptance will be confirmed by February 6, and final abstracts will be due from presenters by February 20. The conference language is English, but assistance is available for presenters for whom English is a second language. If you require assistance with translation, please contact the poster session chair prior to January 23.

How to contact the Poster Session chair:
Valinda Carroll, c/o Newport News Tourism, 13560 Jefferson Ave., Newport News, Va. 23603; washidoc@yahoo.com; (757) 723-1694, Fax (757) 886-7920.

Peter Godfrey Waters was born May 19, 1930, in Woking, Surrey, England. From 1945 to 1949, Waters studied bookbinding under master craftsman William Matthews as part of his general art studies at the Guildford College of Art, Surrey. He continued his studies in graphic design, lettering, and bookbinding at the Royal College of Art, South Kensington in London, and was awarded his master's degree and a Silver Medal special achievement award as an associate of the Royal College of Art upon his graduation in 1953. Waters taught bookbinding and lettering techniques part-time at the Farnham School of Art, Surrey, and later was tutor in bookbinding at his alma mater.

Waters spent four years as a student of Roger Powell at the Royal College of Art, a noted English bookbinder. He then spent more than 15 years as Powell's business partner, working in their bindery at The Slade, Froxfield. Their busi-

ness association began in 1955 when Waters succeeded Powell as he retired from his part-time teaching position at the Royal College of Art, and continued until the Waters family immigrated to the U.S. in 1971. The partnership of Peter Waters and Roger Powell was responsible for the restoration of such rare volumes as the Book of Durrow, the Books of Dimma and Armagh, and the Lichfield Gospel (the Book of Chad). Powell and Waters' study of the Stonyhurst Gospel, a Coptic manuscript of the Gospel of St. John dating from the 7th century, revised previous opinions regarding the binding of that rare volume. Waters also produced decorative bookbindings for private individuals as well as many institutions such as the British Museum, the Victoria & Albert Museum, and the Aberdeen University and Winchester College libraries.

In 1969, Waters became co-director with James Lewis of a research effort aimed at investigation of some of the many problems involved with library materials preservation resulting from the Florence flood. The project, funded by the Council on Library Resources, Washington, D.C., and headquartered at the Imperial College, London, focused on preservation issues such as mud and stain removal, deacidification techniques, parchment and vellum repair, and related problems.

In April 1971, the Library of Congress announced the appointment of Peter Waters as the Library's first restoration officer, later renamed conservation officer and chief of the Library's Conservation Division. At the Library of Congress, Waters inaugurated new concepts and programs relating to the conservation of the Library's extensive collections of books, manuscripts, maps, and other invaluable materials. He is credited with development of the Library's professionally trained conservation staff and a conservation internship program that has had a critical influence on the preservation field.

In order to better plan treatment schedules for various special collections at the Library of Congress, Waters devised a time-management system called the "point system" in the 1980s. Under the system, the Library's custodial divisions were assigned a budget of treatment hours in a given year, which were responsibly committed through ongoing liaison with senior conservators on his staff. The conservation staff then became responsible for a full range of treatment and preventive care activities for rare, intrinsically valuable, bound, and unbound materials in the Library's diverse collections.

Waters' philosophy was rooted in the Bauhaus tradition of "fitness for purpose" in design, which, through his extensive knowledge of book structure, found expression ranging from the binding of individual rare books to the planning and administration of comprehensive conservation measures. The theory culminated in the widely followed concept of "phased preservation" that he first introduced at the Library of Congress during the mid-70s, practices that have evolved into noninvasive conservation strategies which are now generally described as "preventive conservation" and are used throughout the library and museum conservation world.

Other innovations credited to Waters include the introduction of photographic conservation to the Library's preservation program and customized boxing of damaged materials to buy time for later conservation treatment. Following a devastating fire in 1988 that damaged or destroyed many 17th–19th century books at the Library of the Academy of Sciences in St. Petersburg, Russia, Waters helped develop a phased preservation program for the institution. This culminated in the invention by Waters' middle son, Michael, of a new computer-assisted box-making technology that made it possible to produce custom-fit book boxes at minimum cost to protect fire- and water-damaged volumes.

Waters served for many years until his death as a member of the National Archives Preservation Advisory Committee and on an advisory board on preservation of the Charters of Freedom (U.S. Constitution, Declaration of Independence, and Bill of Rights). He was a fellow of the International Institute for Conservation and the American Institute for Conservation of Historic and Artistic Works, and held many consultancy positions dealing with recovery of fire and water-damaged collections.

Just as Peter Waters is remembered today for his influence on the careers of many professional conservators and preservation administrators, he was quick to acknowledge others who had a major influence on his own career: William Matthews, Bernard Middleton, Frazer Poole, Roger Powell, Philip Smith, and his wife Sheila Waters, a noted calligrapher. It is appropriate to remember Waters with the same words of praise that he voiced over a decade ago for his mentor and business partner in England: "The twin fields of fine binding and library conservation owe him a great debt. While mourning his passing, we must celebrate his long and fruitful life and give thanks for what he has meant to us all." To those who knew him best, Waters will also be remembered as a man who pursued excellence in his personal life as well as his professional career. Many are perhaps unaware that he was an accomplished pianist and lover of classical music, a prolific cabinet maker, and a highly skilled photographer.

Peter Waters died as he lived—working. A man clearly dedicated to hard work, determined, almost remorseless in his pursuits, he was, up to a few hours from his death, laboring diligently to digitize and index a massive slide collection that documents many of the professional activities and accomplishments of his life. He will be remembered for the kind and gentle man he was, greatly loved by all who knew him.

Mr. Waters is survived by his wife Sheila of Fairfield, Pennsylvania, to whom he was married for 50 years; three sons, Julian of Gaithersburg, Maryland, Michael of Fairfield, Pennsylvania, and Chris of Crownsville, Maryland; four grandchildren; and John Waters, a brother in England.

—Ken Harris, *Preservation Projects Director, Library of Congress*;
[REDACTED] khar@loc.gov

continued on page 15

FAIC NEWS

The Foundation of the American Institute for Conservation of Historic & Artistic Works

Kress Conservation Publication Fellowships: Where are they now?

Since 1994, the Kress Foundation has funded four successive grants through FAIC for the preparation of book-length manuscripts by conservators. This grant program, first conceived by Sarah Rosenberg and carried out by a panel of dedicated reviewers, AIC Executive Director Penny Jones, and others, has provided successful grant recipients with the opportunity to take time off from their work to pursue writing. This well-funded program has been successful due to the effort of AIC members—applicants and reviewers, publishers and editors, and colleagues, friends, and family who have supported the authors with their expertise and forbearance.

The AIC Publications Committee hopes that the majority of readers of this column, particularly AIC fellows and professional associates, know about these Kress Fellowships. But the short version is that this grant gives people money to write books about conservation. Yes, really.

As of this fall, five Kress books have been published. The Kress Foundation grants do not cover costs for publication; the authors and publishers have worked hard to make sure that these volumes receive the attention they deserve. We hope that members either own or are considering the purchase of these volumes:

Michele R. Derrick, Dusan C. Stulik, James M. Landry. 1999. *Infrared spectroscopy in conservation science*. Getty Publications. \$75.

Mary-Lou Florian. 2002. *Fungal facts: Solving fungal problems in heritage collections*. Archetype Publications. \$37.50.

Pamela Hatchfield. 2002. *Pollutants in the museum environment: Practical strategies for problem solving in design, exhibition and storage*. Archetype Publications. \$39.50.

Nancy Odegaard and Scott Carroll. 2000. *Materials characterization tests for objects of art and archaeology*. Archetype Publications. \$40.

Marianne Webb. 2000. *Lacquer: Technology and conservation*. Butterworth-Heinemann. \$130.

These publications are only a fraction of the projects funded by the Kress, which include a wide variety of topics, both practical and theoretical. Many manuscripts are in later stages of review and re-writing. We can therefore expect a number of wonderful books within the next year or two. The following is a list of some of the works in progress (titles are tentative):

Barbara Appelbaum, *Conservation Treatment Methodology*.

Irene Bruckle and Gerhard Banik, *Paper and Water: A Guide for Conservators*.

Julie Biggs, *The Conservation of Iron-gall Ink on Paper*.

Nicholas Eastaugh, Valentine Walsh, Ruth Sidall, Tracey Chaplin, *The Pigment Compendium Dictionary*.

Melanie Gifford, *Style and Technique in the Evolution of Naturalism: North Netherlandish Landscape Painting in the Early 17th Century*.

Elizabeth Goins, *The Analysis of Historic Cementitious Materials*.

Alice Paterakis, *The Conservation of Inorganic Archaeological Objects*.

Ellen Pearlstein, *Principles of Environmental Conservation*.

Roy Perkinson, *Translation: Restoration of Engravings, Drawings, Books, etc. by Max Schweidler, 1949*.

Lois Olcott Price, *Line Shade and Shadow: The Fabrication and Preservation of Architectural Drawings*.

Chandra Reedy, *Thin-Section Petrography of Cultural Materials*.

Julie Reilly, Jane Merritt, *Preventive Conservation in Historic House Museums*.

Randy Silverman, *Conservation of Circulating Collections*.

John Watson, *Artifacts in Use. The Conservation of Organs: A Study in Balancing Preservation and Restoration*.

Glenn Wharton, *Conservation Issues in the Design of Public Art*.

George Wheeler, *Alkoxysilanes for Stone Conservation*.

Many of the Kress fellows have noted that writing a book is a lot more time-consuming than they had expected, but also a tremendous learning experience and huge source of pride. Currently, there are few serious conservation books available; every new book funded by this program serves as an important source of information and a model for future authors.

No one can speak for authors better than the authors themselves, so here are some comments from a few Kress fellows on the experience.

"In retrospect, writing the grant application for the publications fellowship could just as well have been an application for graduate school. When Kress invested in me, there was no turning back and I had to produce. Without the grant, nothing could have motivated me so strongly to read, think, discuss, analyze, diagram, and write. If no one ever read the book, it would have been worth the intellectual exercise. I think, however, it covers new conceptual ground that will be of interest to many conservators in various specialties." (J. Watson)

"I am discovering as I try to complete my manuscript while working full time, the release time provided by the Kress (and NCPTT) funds was essential in allowing me to focus my energies on this project. It is a great deal of work but is enormously gratifying to synthesize material in an organized way. The project has increased my understanding of complex principles that I continue to apply in my job

Deadlines for FAIC Award Applications are February 1 and 15

Applications are due in February 2004 for requests for funding in seven categories—including the new Christa Gaehde Fund—that support projects by AIC members. Guidelines and application forms are available at <http://aic.stanford.edu> or from the AIC office. All materials must be received by the published deadlines for consideration.

February 1: The Christa Gaehde Fund promotes study and research in the conservation of art on paper by members of the AIC. Projects may involve individual study; attendance at workshops, conferences, or other events; purchase of materials for research projects; or other activities in keeping with the purpose of the Fund. Awards will typically range from \$500 to \$1,000.

February 1: The Carolyn Horton Fund supports continuing education and training for AIC members who are professional book and paper conservators. Awards typically range from \$500 to \$1,000.

February 15: The George Stout Memorial Fund awards help support attendance at professional meetings by AIC student members. Awards typically range from \$300 to \$1,000.

February 15: Individual Professional Development awards offer support of up to \$1,000 to help defray professional development costs for AIC members.

February 15: Lecture Fund awards offer up to \$500 for the purpose of presenting public lectures to help advance public awareness of conservation.

February 15: Regional Angels Project awards offer up to \$1,000 toward the development and implementation of volunteer projects that bring teams of conservators to work with collections in need of care around the country.

February 15: Workshop Development awards offer up to \$1,000 to help defray costs for development and presentation of regional workshops for conservators.

Projects should begin no earlier than April 1 for full consideration. Hard copies (no faxes, please) of application forms, supporting documents, and any required letters of support must be delivered to the AIC office by the published deadlines.

and in my teaching. I consider this writing opportunity to be the ultimate refresher course!" (E. Pearlstein)

"I am quite excited to think that my book will probably appear within the next very few years! I had to abandon work on this some 15 years ago, simply for lack of time during my regular job. The Kress funds enabled me to "kick start" this project and to come much closer to my goal of finishing it. By allowing me to take three months away from work and travel to see key artworks that relate to my book, I am confident that receiving the Kress publication grant will bring success, rather than failure, in finishing this book

before I retire!" (R. Perkinson)

Needless to say, this has turned into a much bigger project than I ever envisioned and, interspersed with major exhibitions, building renovations and teaching duties, it has also taken years longer. But, it is still moving forward, so *thank you* to FAIC and Kress." (L. Price)

The publications grant program was launched based on the conviction that many conservators have the raw material for books in their heads, and that encouragement is needed before those books will see the light of day. If you suspect you are one of those conservators, please explore the possibilities. Feel free to talk to me, any member of the Publications Committee, or any of the authors. More information on this grant program is available on the AIC/FAIC website.

—Barbara Appelbaum, Kress Grant Recipient, 1998,

Putting the Money Pieces Together for Professional Development

Good news, good news! Funding for professional development is on the rise! These contributions provide important support for AIC's growing program for continuing education for conservators.

In August 2003, FAIC received a grant of \$275,000 from the Getty Grant Program in support of developing the curriculum for two new workshops: "Adhesives for Conservators" and "Business and Management Practices for Conservators." For this, we owe many thanks to Jerry Podany—past AIC and FAIC Board president—for initiating the idea with the Getty Grant Program and writing the proposal; to Katharine Untch, Eric Pourchot, Rick Kerschner, and Penny

Seeking Project Coordinators

The American Institute for Conservation of Historic & Artistic Works (AIC) is looking for individuals to coordinate curriculum development for new professional development courses on a contractual basis. With funding from the Getty Grant Program, AIC will develop a five-day workshop on adhesives for conservation and a series of web-based courses on business and management practices for conservators. Contract coordinators are sought to provide didactic educational material, organization, and leadership and will be coordinating with education specialists, volunteer advisory committees, the AIC project manager, and other AIC representatives.

For more information on these positions and how to submit materials for consideration, please see the Request for Information materials on the Professional Development section of the AIC website, <http://aic.stanford.edu>, or contact Eric Pourchot at epourchot@aic-faic.org, or (202) 452-9545, ext. 12. Review of materials will begin **November 12, 2003**, and continue until primary contract coordinators are identified.

Jones, also for writing the proposal; and to members of the Education and Training Committee for their review. Preparations are underway and anyone interested in being involved is encouraged to contact Eric Pourchot.

Contributions to all FAIC funds from members totaled \$33,205 with 8% of members contributing in 2003 to date. Contributions to the Endowment for Professional Development totaled \$13,076 from member support. Member contributions are critical in helping to leverage the interest of larger donors and funding agencies.

In showing their support of professional development for the greater good, the Paintings Specialty Group donated \$1,000 to the Endowment for Professional Development this year, and BPG donated \$5,000 to the Christa Gaehde Fund.

The "green sticker" campaign initiated by Katharine Untch at the June Annual Meeting garnered \$1,470 in contributions to the FAIC general fund (\$265 to FAIC and \$1,205 to the Take-a-Chance, which is still under FAIC as it is not yet its own fund) and \$505 to the FAIC Endowment for Professional Development. In June 2003, Annual Meeting attendees were given green stickers inscribed, "I gave to FAIC," to wear. An additional 49 individuals made donations on site.

In August, the FAIC was awarded a grant of \$50,000 from the Florence Gould Foundation to conduct a second study tour of French furniture in France. Congratulations to the members of Wooden Artifacts Group (WAG) for preparing a successful proposal under the leadership of Kathy Gillis, and to Mary Striegel, Katharine Untch, and Penny Jones for their editing and assistance.

In July, FAIC submitted a proposal to the NEH Preservation and Access Division for project support to assist in disseminating eleven more workshops around the country. Many thanks to Eric Pourchot, Penny Jones, Rick Kerschner, and Katharine Untch for writing the proposal, to Debbie Hess Norris and Sue Mathisen for proofreading, as

well as several AIC members for contributing testimonials on how conservation is helping to advance the humanities. Notification from NEH is expected in December.

As important as these project grants are, FAIC also aims at improving its long-term ability to offer expanded programs. Improving FAIC's fundraising capabilities and increasing existing endowments are key goals.

Preparations for an NEH Challenge Grant are underway. The Board, staff, and members of AIC are working aggressively to prepare FAIC for this endeavor. Preliminary steps include:

- Increasing the number of AIC members donating to the FAIC Endowment for Professional Development or any FAIC professional development award such as the Horton, Stout, Gaehde, or Take-a-Chance Funds
- Hiring a new executive director who can continue the work Penny Jones has done in preparing FAIC for a challenge grant campaign.
- Evolving FAIC into an entity that can better steer a challenge campaign by soliciting new invited Board members and engaging them more effectively. The invited Board members bring expertise outside of conservation to help grow our financial base.
- Initiating a new FAIC Development Committee comprised of conservators and development experts who can help steer such a campaign.

Anyone interested in helping to further the efforts to expand the financial base for professional development or any other aspect of AIC's mission is welcome to contact us.

All these efforts are significant in increasing our member donor base in support of our own professional development. Please do your part by donating to this year's upcoming annual appeal.

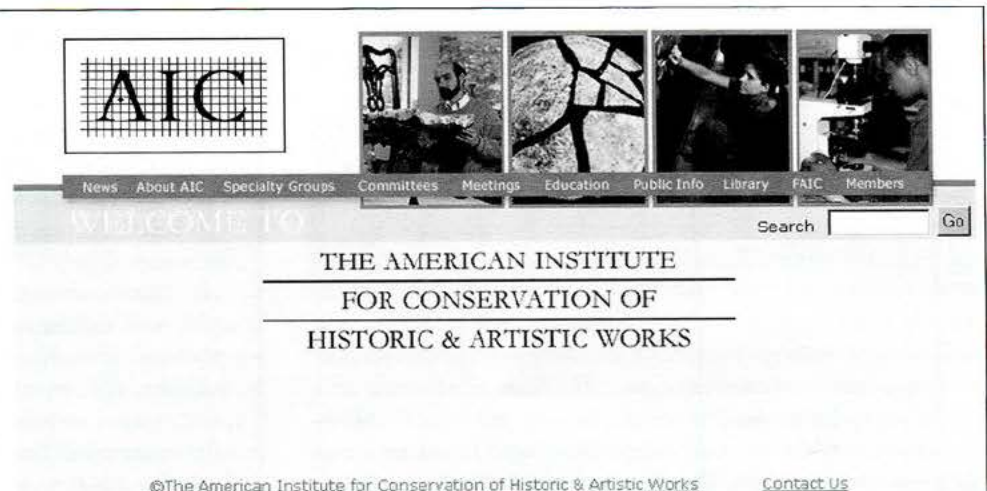
—Katharine Untch, AIC Board Director,
Professional Education; Rick Kerschner, AIC Board Treasurer

New AIC Website

By the time you read this, the new AIC website will be up and running! The new site is easier to navigate and has more information. The address remains the same: <http://aic.stanford.edu>. There is an AIC Members Only Section which has a Bulletin Board. To access the Bulletin Board, use the username "aic" and the password AIC04 (case sensitive).

Watch for more on the new website in the January *AIC News*. You may see some pages that say "Coming Soon," so watch for updates in the near future. Take a look at the Copyright Page (<http://aic.stanford.edu/copyright.html>) and let us know if you know the source for any of the photos that do not have a source listed.

Thanks to our website designers Articulated Impact (especially Berit Oskey), the AIC Board of Directors, John Burke, Craig Deller, Walter Henry, Penny Jones, Maayan Heller, the website Task Force, and many others for helping make the new site a reality.



Denise Powers Thomas 1951–2003

Denise Powers Thomas, 52, passed away on August 2. Until health issues forced her into early retirement more than a decade ago, Denise was a gifted and dedicated conservator of works of art on paper, working at the Philadelphia Museum of Art and, before that, at the Conservation Center for Art and Historic Artifacts, Philadelphia.

Denise graduated Phi Beta Kappa from Wellesley College in 1973, where she also received honors as a Wellesley College Scholar, Slater Fellow for Study Abroad, and Freshman Award in Art History. As a student in the Sweet Briar Program, she studied French and art history in Tours and Paris, including course work at l'Ecole du Louvre, Université de Paris IV, and l'Alliance Française. Inspired by a lecture given by Marjorie B. Cohn, Denise decided to pursue graduate studies in art conservation. She was a member of the first class of the Winterthur/University of Delaware program in the conservation of historic and artistic works, where she majored in paper conservation with Anne Clapp, receiving her M.S. in art conservation in 1978. She completed her third year internship with Marilyn Kemp Weidner, conservator of works of art on paper in private practice in Philadelphia, and then continued her education at the Conservation Center of the Fogg Art Museum, Cambridge, Massachusetts, as a Kress Foundation fellow and advanced intern. During her years in Cambridge, she became immersed in the connoisseurship and visual investigation of the materials and techniques used for drawing, printmaking, and graphic reproduction. Denise's insatiable appetite for knowledge resulted in an extensive personal library of conservation and related technologies, much of which now resides in the National Gallery of Art, Washington, D.C.

As conservator of works of art at the Philadelphia Museum of Art, Denise carried out in-depth technical examinations and treatments on works of art by many master artists: Paul Cézanne, Paul Klee, Edgar Degas, Mary Cassatt, John Marin, and Marcel Duchamp, among others. One of her great joys was collaborating with art historians and curators, studying an artist's working methods or visually identifying the materials used to create a work of art. Denise engaged in intensive research and study to expand her expertise to embrace the Museum's collections of East Asian art and Indian paintings. To this end, she was instrumental in developing treatment techniques to stabilize flaking paint on Indian miniature paintings.

In all aspects of paper conservation, from East to West, Denise's professional opinions and conservation treatments remain highly regarded within the field. She possessed a brilliant mind, keen powers of observation, and extraordinary treatment abilities. Her sensitivity to the art under her care, high standards, and thoughtful approach to conservation influenced the many pre-conservation students, interns,

People

The Advanced Residency Program in Photograph Conservation at George Eastman House announces two appointments: **Jiuan-jiuan Chen** to the newly created position of assistant director for conservation education, and **Stacey VanDenburgh** as program manager, a position created in the recent reorganization.

Conservation Solutions, Inc. has moved: Conservation Solutions, Inc., 503 C St., NE, Washington, D.C. 20002; (202) 544-3257, Fax: (202) 544-3229; www.conservationsolution.com.

Sandhya S. Jain, fine arts conservator and Fulbright Scholar (2003–2004), has new contact info until June 30, 2004: U.S. Educational Foundation in India (USEFI), Fulbright House, 12 Hailey Rd., New Delhi-110001 India; +91-11-23328944, -48, Fax: +91-11-23730843; [ja\[REDACTED\]@co\[REDACTED\]](mailto:ja[REDACTED]@co[REDACTED]).

Changes at the Museum of Fine Arts, Boston: **Rhona MacBeth** has been promoted to the Eyk and Rose-Marie van Otterloo Conservator of Paintings and head of the Paintings Conservation Studio, and **Jacki Elgar** has been promoted to head of the Asian Conservation Studio.

Susan Nichols has resigned as founding director of SOS! and has been appointed the new Lunder Education chair at the Smithsonian American Art Museum. **Clare Hansen** of Heritage Preservation will take over Nichols' responsibilities.

The Isabella Stewart Gardner Museum announces the appointment of **Gianfranco Pocobene** as head of conservation, responsible for overseeing all aspects of the preservation and conservation of the century-old museum and collection.

The **Winterthur/University of Delaware Program in Art Conservation** announces the students admitted into the 2003 entering class: Brian Baade, Katherine Cuffari, Allison DeQuevedo, Natasha Loeblisch, Dana Melchar, Adam Nesbit, Corine Norman, Christina Ritschel, Katherine Sahmel, and Richard Stenman. The program's third-year students, their internship sites, and majors are: Mary Catherine Betz (Worcester Art Museum, paintings); Victoria Book (Brooklyn Museum of Art, objects); Sara Creange (Philadelphia Museum of Art, objects); Susan Dionisio (The Walters Art Museum, objects); Maggie Kipling (Arizona State Museum and Western Archaeological and Conservation Center, objects); Yadin Laroche (National Museums of Scotland, Museo de la Moda y Textil, Museo Historico Nacional, and Los Angeles County Museum of Art, textiles); Jae Mentzer (Humanities Research Center at the University of Texas, photographs); Christina Milton (National Gallery of Art, paintings); Anne Peranteau (Museum of Fine Arts, Boston, textiles); Laura Wahl (Center for Conservation of Art and Historic Artifacts, photographs).

and post-graduate fellows who trained with her. When others examine works of art that passed through Denise's hands, her reports are always consulted, respected and strongly influence future decisions. In many ways, Denise's thoughts, insights, and touch linger in thousands of written words and on hundreds of prints, drawings, photographs, pastels, watercolors, Asian scrolls and folding screens, and Indian miniature paintings.

Denise was a devoted practitioner of yoga, a lover of nature, and an advocate of environmental conservation. She played a pivotal role in the creation of what is now Philadelphia's citywide recycling program. Denise was contemplative, unassuming, and sweet-natured, yet intensely present. Those who met her, even briefly, were touched by her gentle and compassionate spirit. She had a great love of children and volunteered at a daycare center, an activity that restored her spirit and reminded her of her own health and vitality as a child. Appropriately, her body now rests near that of an infant boy at a Zen-like gravesite beneath a canopy of leaves provided by an ancient tree. Some people write their names in our hearts with indelible ink. Denise was one of these rare and precious people.

Denise is survived by her mother, Dee Anne Bonsib Thomas, her brother, James Akin Thomas III, and her sister, Dee Anne Thomas.

—Faith Zieske, *Conservator of Works of Art on Paper, Philadelphia Museum of Art* (with Dana Hoffman, Denise's dear friend)

Letter to the Editor

This short discussion about certification is in response to a post by Gene McCall on June 18 concerning personal qualifications and AIC certification that appeared on the conservation dist. list (CoOL). Mr. McCall expressed his disappointment with the direction the AIC has been taking concerning certification, especially because he sees "the AIC becoming a less inclusive organization than it once was." His posting ends with questions concerning his future relationship with the AIC. This response has been a common one that I have heard over the past decade. I urge Mr. McCall to stay in the AIC as I do other individuals who express their displeasure with the organization. I want the AIC to grow, to be seen as inclusive, as an organization that conservators and restorers alike can join to find a common goal. To me that goal should be to improve the techniques, methods, and skills of everyone in this country who cares for and engages in actions that are aimed at the preservation of objects of cultural property and heritage. It is true that there is tension in the AIC and that this has been expressed by argument at the meetings and through electronic postings over certification. All organizations have such problems, but we need to respect differences of opinion and be patient with each other.

I do think that we need to keep certification in perspective. One must recall that certification has been voted down before (see *AIC News*, 11(4) [July 1986], and a more recent

summary 23(2):12–14 [March 1998]). After a long period of wrangling in the 1960s, a Board of Examiners was set up in the early 1970s (by resolution in 1973) and functioned until the 1980s to certify paper conservators. The process was so divisive that an ad hoc committee was formed to investigate how it was progressing and how the membership regarded it. As a result, the AIC Board terminated the process, disbanding the Board of Examiners. This followed a long period of elitism charges and discrimination, which culminated in the creation of the ad hoc Review Committee of the BOE and a list of seven goals to be met before certification could be expected to go forward (see *AIC News* 10(3):3, [March 1985]). We might debate whether any of these goals has been accomplished, but we should encourage debate and full participation, rather than expect uniformity.

At the recent June AIC Annual Meeting, English and Canadian conservators described their certification process. The upshot was that after the initial period of "fast track" certification, few people have been certified, few are applying, and there is a growing list of complaints about the process. This seems to parallel the experience of the BOE.

The essential question that has never been answered is, "Why does anyone believe that we are going to do a better job of getting people certified now than in the 1970s and 80s?" Why will we do better than we have in getting people to become fellows or professional associates? And finally, is it worth it to go through all this dissension? Perhaps it would be more constructive to put this energy into raising money to provide free or more affordable training sessions at AIC meetings or to subsidize the meeting costs?

Respectfully,

Niccolo Caldararo

Director and Chief Conservator, Conservation Art Service

Washington Watch

U.S. Rejoins UNESCO

After a 19-year absence, the United States has returned as the 190th member of the United Nations Educational, Scientific, and Cultural Organization (UNESCO). First Lady Laura Bush recently attended the UNESCO world headquarters in Paris and made brief remarks that ushered the U.S. back into that international body that she claimed "has been reformed."

President Bush announced his intention to have the U.S. rejoin the organization just over a year ago, during a speech before the U.N. General Assembly. At the time, most Hill observers considered that the Bush announcement was calculated to offset criticism and send a message to America's international critics that the Bush administration was not intent on a unilateral foreign policy that ignored traditional allies and international treaties.

The administration hopes that UNESCO can assist in

making education accessible to all the world's children and be used as a weapon against terrorism. American participation will add about \$60 million to UNESCO's current annual budget of \$544 million.

Legislative Update: LSTA Signed into Law by President Bush

On September 25, President Bush signed into law the Museum and Library Services Act (H.R. 13), that passed the House in its final version on September 16. The House version reflects the Senate amendments that passed the upper chamber on August 1.

The new law reauthorizes the Museum and Library Services Act to the year 2009. It increases the base amount of the formula distribution to states in LSTA, sets the authorization level for library programs for FY 2004 at \$232 million, and for museum programs at \$38,600,000, and makes some changes in the way museum and library programs are administered. For example, there is new language focusing on library and museum projects determined to be "obscene" (defined in accordance with recent Supreme Court decisions, "taking into consideration general standards of decency and respect for the diverse beliefs and values of the American public") that may not receive federal funding. On a practical basis, it will be difficult for the agency to review specific questionable state library programs because they are funded with block grants. Museum programs may receive scrutiny, however, because the chair ultimately approves them.

Within the Institute of Museum and Library Services (IMLS), the National Museum Services Board is replaced with a National Museum and Library Services Board which is established to "advise the director" on the operations of the Institute. The Board is to be comprised of officials of the IMLS, and is to include ten members appointed by the President (by and with the advice and consent of the Senate), as well as representatives of the library and museum community—all of whom shall serve a five-year term.

Allied Organization News

News from Heritage Preservation

Task Force Efforts Honored by Security Pros

On July 25, Jane Long accepted a Profiles in Innovation award recognizing the accomplishments of the Heritage Emergency National Task Force. The award for innovative leadership in Disaster Preparedness/First Response cited Task Force efforts to "develop and make available effective strategies for cultural institutions to use in preparing for and responding to disasters."

The award was presented at GOVSEC, the government's largest security conference and exposition. Heritage Preservation was the only nonprofit represented among the 13 award winners honored for "contributions to homeland

security and law enforcement." The AIC is one of the 34 national organizations and federal agencies that are members of the Task Force.

Heritage Health Index Calls for Case Studies

Preparations are underway to distribute the Heritage Health Index, a survey on the condition and preservation needs of U.S. collections, which is being done in partnership with the Institute of Museum and Library Services (IMLS). The launch date, expected in 2004, will be announced on the Heritage Preservation website and by e-mail.

In advance of the survey distribution, Heritage Preservation has launched a web page (www.heritagepreservation.org/PROGRAMS/HHIcase.HTM) asking institutions to submit stories and photographs about collections that are in need or have benefited from a preservation effort. These case studies will be gathered throughout the next year and will be used to illustrate key findings from the Heritage Health Index survey.

Selected case studies will be featured in a Heritage Health Index report designed to catch the attention of busy decision-makers that will be distributed to state and federal leaders, to private and public funding sources, and to the media nationwide. The report will be posted on the Heritage Preservation website to complement the full Heritage Health Index results.

Case studies may be submitted to Kristen Overbeck Laise at klaise@heritagepreservation.org, (202) 634-1435 (fax), or Heritage Preservation, 1625 K Street, NW, Suite 700, Washington, D.C. 20006. Please include the name of the institution, contact information, description of the artifact(s) and its significance, why it is in need or what has been done to care for it, support that was given for its preservation, and whether photographs are available.

Grants, Awards, and Fellowships

National Trust for Historic Preservation

The National Trust for Historic Preservation offers grants through the following programs:

- The Preservation Services Fund provides nonprofit organizations and public agencies matching grants from \$500 to \$5,000 for preservation planning and education efforts
- The Johanna Favrot Fund for Historic Preservation provides nonprofit organizations and public agencies grants ranging from \$2,500 to \$10,000 for projects that contribute to the preservation or the recapture of an authentic sense of place
- The Cynthia Woods Mitchell Fund for Historic Interiors provides nonprofit organizations and public agencies grants ranging from \$2,500 to \$10,000 to assist in the preservation, restoration, and interpretation of historic interiors.

Contact Melissa Curran at (202) 588-6197 or psf@nthp.org.

NEH Offers Grants

The National Endowment for the Humanities (NEH) offers Challenge Grants to help institutions and organizations secure long-term improvements in and support for their humanities programs and resources. Info: (202) 606-8309 or e-mail challenge@neh.gov. Deadline: **May 3, 2004**.

Winterthur Accepting Applications

Winterthur is accepting applications for its 2004–2005 Research Fellowship Program for scholars pursuing topics in American history and art, decorative arts, material culture, and design. Application deadline: **January 15, 2004**. Visit www.winterthur.org; e-mail academicprograms@winterthur.org, or write Gretchen Buggeln, Director, Research Fellowship Program, Winterthur Museum, Winterthur, Del. 19735.

Museum Loan Network Awards Grants

The Museum Loan Network (MLN) has awarded grants totaling \$339,677 to 16 institutions, funding the long-term loan of 127 objects of cultural heritage between museums of diverse size and discipline. In addition to supporting the exchange of works, this latest grant cycle will also fund the research and cataloging of more than 14,000 objects, 1,450 of which will be included in the MLN's illustrated online database of more than 10,000 objects available for long-term loan to museums.

"This latest round of grants continues to advance the MLN's mission to foster the exchange of objects between museums, when access to and movement of our nation's cultural resources is becoming increasingly limited," comments Lori Gross, director of the MLN. "In addition to serving as an important advocate for collaboration, MLN grants also support the much-needed survey and research of works in storage at museums."

Museums Receive \$15 Million To Advance Public Service: Federal Institute of Museum and Library Services Announces Learning Opportunities Grants For Museums

The Institute of Museum and Library Services (IMLS), the primary federal funding agency for the nation's museums and libraries, gave \$15,464,815 to 169 outstanding museums across the country to use collections, resources, and technology for public outreach. Recipients of the Institute's highly competitive national Learning Opportunities grant competition (933 museums, from art galleries to zoos, requested \$82,773,147) will match the awards with an additional \$25,259,949. For a contact list of grant recipients organized by state, please see www.imls.gov/whatsnew/stategrants0903log.htm. You may also read an html version of this press release at: <http://www.imls.gov/whatsnew/current/092403n2.htm>.

Learning Opportunities grants encourage museums to use their collections, expertise, and technology to create public value and strengthen learning in schools, at home, and in partnership with other community organizations. Grants are awarded to all types of museums, from anthropological to zoological, fine art and folk art, urban and rural, large and small.

To learn more about the Institute, please log onto www.imls.gov.

Health and Safety News

News from the National Library of Medicine Website

The National Institutes of Health now hosts a consumer's guide that provides easy-to-understand information on the potential health effects of more than 2,000 ingredients contained in more than 4,000 common household products through the National Library of Medicine's

Grant Deadlines

Conservation Assessment Program (CAP): December 1, 2003; contact Heritage Preservation, rhouse@heritagepreservation.org

Institute for Museum and Library Services (IMLS): Numerous programs and deadlines; www.imls.gov/grants/dedln/index.htm

Museum Assessment Program (MAP): December 1, 2003; contact AAM, map@aam-us.org

National Endowment for the Arts (NEA): Numerous programs and deadlines; www.nea.gov

National Endowment for the Humanities (NEH): www.neh.gov:
Implementation Grants for Museums & Historical Organizations: February 3, 2004
Preservation Assistance Grants: May 14, 2004
Challenge Grants: May 3, 2004

National Trust for Historic Preservation: Contact Melissa Curran, (202) 588-6197 or psf@nthp.org:

The Preservation Services Fund

The Johanna Favrot Fund for Historic Preservation

The Cynthia Woods Mitchell Fund for Historic Interiors

NCPTT Preservation and Technology Grant: December 1, 2003; for call for proposals, see www.ncptt.nps.gov

Winterthur 2004–2005 Research Fellowship Program: January 15, 2004; www.winterthur.org; e-mail academicprograms@winterthur.org, or write Gretchen Buggeln, Director, Research Fellowship Program, Winterthur Museum, Winterthur, Del. 19735

Air Monitoring Guide

A Special Insert Contributed by

Dennis Ertel

November 2003

6/1

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Introduction

Monitoring environmental conditions in the workplace or in the outdoor environment is an important tool in assessing potential hazards or exposures to various chemical compounds, biological agents and physical parameters. Monitoring can be done in many media, to include air, water, soil, dust and food. This guide will focus on sampling in only one medium, namely air.

Air sampling is the process of capturing some aspect of the air or a portion of the environment, which will hopefully represent the environment as a whole. The environment can be either an outdoor area or a smaller enclosed space such as workplace, residence or other space. Traditionally air sampling is done in the outdoor air by environmental scientists and in the workplace, or indoor environment, by industrial hygienists. While the tools are similar for monitoring workplaces and monitoring environments (including environments inside museums, such as display cases or galleries), the precise applications and response levels vary. Since conservators may find themselves in many different environments, it is appropriate to be aware of how and when the air should be monitored and in certain situations and conservators may find that they need to perform their own monitoring.

This guide is organized to introduce the conservator to the principals and purposes of air sampling, air sampling instruments, sampling issues and interpreting air-monitoring results. There are sidebars to this guide that define technical terms and abbreviations, as well as outline sources for monitoring equipment and reference materials.

Purpose: Exposure Assessment

There are a number of reasons to conduct air sampling or air monitoring. The overriding reason to monitor and conduct assessments is to evaluate the potential hazards in the workplace air as part of a comprehensive health and safety program. Based on the specifics of the environment, monitoring might include assessing exposure to chemical compounds, biological agents (such as fungi or molds, anthrax, or dust mites) or physical characteristics of the environment (such as temperature, humidity or airflow). These various chemical compounds, biological agents or physical characteristics will be referred to in this guide as "agents or characteristics." The primary reasons to monitor are:

- Evaluate compliance with regulations and laws
- Estimate exposure for protection of staff
- Estimate exposure for protection of the public
- Estimate concentration for protection of collections, objects, or artifacts
- Estimate effectiveness of ventilation or other contaminant controls

The decision to monitor can be based on a number of issues, including those listed above, and may take other reasons or factors into account. If there is a reasonable chance that conditions or concentrations will exceed occupational exposure levels—such as the Permissible Exposure Level (PEL) published by the Occupational Safety and Health Administration (OSHA)—there is an obligation under the OSHA regulation to evaluate the conditions, and this is routinely done by monitoring the air.

A workplace evaluation normally begins with a close look at the operations, especially the materials or products used in the immediate workplace, adjacent areas and the ambient environment. This evaluation may include a review of processes, equipment used, chemicals or products used (which often calls for a review of material safety data sheets or MSDSs), and other factors affecting the workplace environment. The evaluation could consist of the following steps:

1. Determine the agents or characteristics that will be monitored. For example, is the stressor a chemical, biological hazard, etc.
2. Obtain the sampling and analytical methods available for this stressor. Sampling and analytical methods are available from the National Institute for Occupational Safety and Health (NIOSH), OSHA, the US Environmental Protection Agency (EPA) and other agencies and private laboratories. Review the method(s) to determine the best approach to sample for this stressor. The type of samples to be collected may influence the method selected. Limitations on sampling time may also dictate that a method with a low limit of detection be utilized.
3. Once the sampling method is determined, the sampling strategy should be designed. Designing a sampling strategy is discussed below.
4. Conduct the sampling, survey, or monitoring.
5. Analyze samples, if necessary. (not applicable for sampling with direct-read instruments)
6. Interpret sampling results.
7. Make recommendations or implement controls, based on the results.

8. Document the assessment and results of the analyses.

Sampling Strategy: Selecting What Agents and Characteristics To Sample

The end results of the workplace evaluation may lead to the decision to conduct further assessment of workplace agents or characteristics that are of concern. For example, extensive use of a toluene-based solvent in a process with limited ventilation is likely to lead to the decision to perform workplace air monitoring for toluene. The specific hazard will define the sampling and analytical method to be used. Do several agents or characteristics have to be monitored simultaneously? Sometimes it is not possible to sample the contaminant in question, but another agent can be sampled and the data used to determine the maximum level of the contaminant in question.

If the decision to conduct air monitoring is made, a number of issues will have to be considered, based on the specific concerns or situation. The goal of an air-monitoring program is to quantify exposure conditions. A sufficient number and types of samples must be taken to permit the determination of the range of exposure to agents or characteristics on a daily basis. That number will depend on the variability of work conditions that affect exposures. The sampling or monitoring can be done in a number of ways. Air monitoring would normally be done in one of the following manners:

- Breathing Zone (BZ) or personal samples: a monitor is placed in the immediate vicinity of an individual's breathing zone. Traditionally a sample tube or filter is attached to the individual's shirt collar.
- Area samples: Monitoring is conducted in the general area of the individuals or operations of concern. This type of sampling would also be appropriate for evaluating the contact or exposure of objects or collections to "agents or characteristics."
- Source samples: Monitoring done in the immediate vicinity of a source of "agents or characteristics." In the toluene-based solvent example, this could be sampling done in the immediate vicinity of the container of toluene.

The length of time that monitoring is performed is also a consideration. Whether or not exposure is expected to be consistent throughout a time-period

of interest will play a large role in this decision. Full-shift sampling may be done for agents or characteristics that are expected to be present throughout a "work-shift." Short-term or "Grab" sampling may be done for exposures of short duration, especially if the majority of the anticipated exposure is likely to occur in a very short time frame.

The duration of monitoring may also be influenced by the need for analytical sensitivity of the methods employed during the monitoring—with some methods longer monitoring periods may be needed to collect enough air to reach an acceptable analytical sensitivity. Longer term monitoring, greater than a work-shift to many weeks, may be appropriate in evaluation of some environmental conditions, especially if little is known about the concentrations or likely timing of exposure.

Sampling Strategy: Selecting When To Sample

The decision about when to sample will also need to be considered. The initial basis should come from the workplace evaluation. If it is determined that an unacceptable exposure is likely only during a "worst case" situation, or if it is unclear if an excessive exposure may occur, then monitoring should be arranged to evaluate the "worst case" (please remember that "worst case" is very subjective and somebody else may be able to imagine a worse "worst case"). If no overexposures are found under "worst case" sampling conditions, then it is unlikely that other work cases will result in excessive exposures.

If exposures are likely to be at consistent levels and no "worst case" situation exists, or if there are elevated exposures detected during "worst case" sampling, sampling under routine conditions should be conducted. Routine sampling will help determine if there is a likelihood of potentially unacceptable exposures during everyday activities. Periodic sampling may be necessary if levels of agents or characteristics are detected but slightly below unacceptable exposures.

Sampling Strategy: Who should do sampling?

The decision of who should do sampling or monitoring should be made depending on the level of sophistication of a sampling strategy and the experience of the potential sampling personnel. If compliance with OSHA or EPA regulations, injuries to members of the public, or litigation are possible, experienced, and preferably certified, industrial

DEFINITIONS

ACGIH: American Council of Government Industrial Hygienists

Aerosol: Solid or liquid of microscopic size dispersed in a gaseous medium, solid or liquid, suspended in air (e.g., dust, fumes, fog and smoke) (from DiNardi)

Analytical Methods: Detailed laboratory procedures that specify how to measure the amount of chemicals collected on the sampling media (from DiNardi)

Calibration: The establishment of a relationship between various calibration standards and the measurements of them obtained by a measurement system, or portions thereof (from DiNardi)

CIH: Certified Industrial Hygienist

Detection Limit: The lowest level at which an analysis can reliably identify the chemical compound of interest.

EPA: Environmental Protection Agency

Grab Sampling: The direct collection of an air-contaminant into a device such as a sampling bag, syringe, or evacuated flask, over a few seconds or minutes (from DiNardi)

MSDS: Material Safety Data Sheet

NIOSH: National Institute for Occupational Safety and Health

OSHA: Occupational Safety and Health Administration

Oxygen Deficient Atmosphere: An atmosphere containing less than 19.5% oxygen by volume (OSHA) (from DiNardi)

PEL: Permissible Exposure Limit

RBC: Risk Based Concentration

TLVs: Threshold Limit Values (published by the ACGIH)

Sorbent Tube: A small glass tube normally filled with two layers of a solid sorbent material that will adsorb specific chemical for subsequent elution and laboratory analysis (from DiNardi)

VOCs: Volatile Organic Compounds: Any organic compound that participates in atmospheric photochemical reactions. (from DiNardi)

hygienists or environmental scientists are recommended. Although environmental scientists or an industrial hygienists are the individuals with the most experience performing monitoring or sampling, in some situations other professionals in the conservation or museum community could perform necessary sampling or monitoring. If a conservator or museum staff member decides to conduct sampling, it is essential that they be familiar with the techniques to collect the samples, how to interpret the data, and very comfortable with how to use the sampling equipment and instruments.

Air Sampling Instruments

Air sampling can be performed using a large variety of different instruments. Air sampling pumps can be connected to various sample collection containers (such as filters, sorbent tubes and canisters). Instruments that provide an instantaneous or direct-reading capability can be used to measure various agents or characteristics. Passive monitoring equipment can also be used to measure or quantify various agents or characteristics. Passive monitoring and air sample collection usually provides results presented as time-weighted averages and direct read instruments usually give instantaneous concentrations or measurements.

Direct Read Instruments

Direct-read instruments, also known as real time monitors, are available to measure chemical concentrations and many physical characteristics of the air. Many direct read instruments can also be used in a long-term monitoring mode that allows data-points to be stored over an extended period of time. The following list outlines many direct read instruments:

- **Gas Monitors:** Instruments are available to measure concentrations of many chemical compounds, to include carbon monoxide, carbon dioxide, hydrogen sulfide, ethylene oxide, volatile organic compounds (VOCs) and many more compounds. Some instruments are specific to one compound, others have sensors for many compounds and some are non-specific to a certain type of chemical compound (such as VOCs). These instruments have the capability to detect concentrations as low as one part per million (ppm) for many compounds and as low as 10 parts per billion (ppb) for VOCs. Gas monitors typically employ an electro-chemical sensor to measure chemical concentrations. Oxygen moni-

tors are also available and very important when entering oxygen-deficient atmospheres and confined spaces.

- **Dust/Aerosol/Particle Monitors:** These instruments evaluate particle counts in the air. While the "particles" measured are non-specific, if the sampler knows what type of particles are likely to be in the air, one can make some assumptions about the particles detected with these instruments. Some particle counters can detect levels as low as 0.1 milligrams (of particles) per cubic meter of air (mg/m³). Particle counters typically employ a light scattering device and an optical sensor to measure particle concentrations.
- **Temperature and Relative Humidity Meters:** Instruments are available to measure temperature and relative humidity. Many models offer both the ability to collect grab sample type measurements and long-term monitoring. The temperature and relative humidity meters usually use electrochemical sensors to determine temperature and relative humidity.
- **Air Flow Meters:** Used to measure airflow in specific areas and is commonly used to evaluate ventilation effectiveness. Most air flow meters operate by either measuring a temperature change in a sensor relative to the speed of the airflow or by simply measuring the movement of a vane (like a small fan blade) within the instrument.

With all direct-read instruments, it is important to understand the proper use of the instrument, the limitations of the instrument and the maintenance and calibration requirements of the instrument. Often direct-read instruments will be used in conjunction with the use of other sampling methods, such as air sample collection and analysis.

Air Sample Collection and Analysis

Air samples can be collected and analyzed to determine the concentrations of certain chemical or biological agents. Samples are traditionally collected by drawing a known volume of air through a sample media or filter at a specific airflow rate. Agents are then absorbed, adsorbed, captured, or collected on to the sample media which can then be analyzed by laboratory analyses. Laboratory analytical techniques are published by many entities, including NIOSH, OSHA and the EPA. The laboratory methods for most chemical analyses are available on-line through these organizations, and outline sample collection techniques (such as media, air flow rates, sample

collection times and analytical sensitivity) in addition to the laboratory techniques.

Different types of air sample media are used for different types of agents. The following list describes some of the more common media.

- **Sample Filters:** Sample filters are typically used to collect chemical agents that are present in the air as dusts/particles/aerosols, fibers, fumes, mists or other materials that act like particles. Filters made of different materials, depending on the use, and may include the following materials: cellulose fibers, glass, PVC, quartz and others. Results from filter sampling are typically reported as a weight per volume of air, such as mg/m³. Accessories, such as cyclones and elutriators, may be used in conjunction with filters to perform sampling of specific size ranges of particulates.
- **Sample Sorbent Tubes:** Tubes are typically used to sample gases and vapors. The sample tubes are usually made of a cylinder of adsorbent material that is inside of a glass tube. As the air is drawn through the tube chemical compounds are adsorbed to the media. When the media is analyzed at the laboratory, the chemical compounds are desorbed from the media and then analyzed using various analytical tools. Sample tube media may be made of activated charcoal, coconut shell charcoal, silica gel or other proprietary compounds. Results from tube samples are typically reported in ppm or ppb.
- **Indicator Tube Sampling:** Indicator tubes are similar to sample sorbent tubes in size and materials but have different chemical media that will provide an observable reaction to the chemical compound of interest. The colorimetric reaction, or change in color of the media, is observable and the area that has changed color corresponds to marks on the side of the tube that provide an estimate of the chemical concentration. This is a simple alternative to sample sorbent tubes, but is less precise, likely has a higher detection limit and indicator tubes are not available for as many compounds as sample sorbent tubes.
- **Passive Monitors:** Passive monitors are also available to measure air concentrations of various agents. Passive monitors are usually made-up of a sorbent media field that is exposed to the environment. Air diffuses across the media without the use of an air-sampling pump. The media comes as a sample tube, badge, paper or test stick

(looks like a cotton swab). The agents present in the air that passively reacts with the media is adsorbed or absorbed to the media. Some passive sample media show a colorimetric reaction and others require laboratory analysis.

- **Bioaerosol Sampling:** According to the American Council of Government Industrial Hygienists (ACGIH), "bioaerosols include microorganisms (culturable, non-culturable, and dead microorganisms) and fragments, toxins, and particulate waste products from all varieties of living things." Bioaerosols would include fungi and molds. Air samples are primarily collected using air-sampling pumps with either impactor samplers and Petri dishes with agar media, or filter cassettes with tacky slides. Analyses can be performed for either the viable portions of bioaerosols or for total spore counts. Results are usually presented in units of either colony forming units of organisms per cubic meter of air or in spores per cubic meter of air.

For all air sampling, the individuals collecting samples should be knowledgeable about the use and limitations of the sampling equipment, methods and applicability. Appropriate and uncontaminated sample media should be used. Laboratory analysis should be performed by experienced laboratories, preferably labs that are approved or accredited for the specific analysis required.

Other Sampling Issues

Calibration: Calibration, a systematic check to ensure that sampling equipment is providing reliable measurements, is an essential step in air monitoring. Air monitoring and air sampling equipment should be calibrated as recommended by manufacturer's instructions. Direct-read equipment normally requires annual calibration and routine calibration checks. Air sampling pumps are typically calibrated before and after air sampling.

Quality Control: Quality control steps should be included in air monitoring. Depending on the type of monitoring, quality control procedures might include the use of blank samples, measurements in areas with known concentrations and multiple means of conducting various measurements. It is also a good idea to review quality control information from both manufacturers of equipment and laboratories.

Interpreting Results

For many agents or characteristics, there are occupational exposure levels (OELs), environmental regulations, guidelines or other resources that provide guidance. These requirements or guidelines are usually based on established information from a mix of applicable scientific disciplines including epidemiology, toxicology, ecology, materials science and other health sciences. Some OELs, such as permissible exposure levels (PELs), published by OSHA or the Mine Safety and Health Administration (MSHA), have regulatory and legal requirements for compliance. Other OELs, such as the Recommended Exposure Limit (REL), published by NIOSH, and the Threshold Limit Values (TLVs), published by the American Conference of Governmental Industrial Hygienists (ACGIH), are based on more current scientific studies, but do not carry the regulatory or legal requirements of the PELs.

For non-occupational exposure, there are guidance levels published by EPA regions, such as Region 3's Risk Based Concentrations (RBCs), and other guidance levels from other EPA sources, the World Health Organization (WHO), and other entities. The non-occupational risk levels, such as the RBCs, are typically based on lifetime risk levels to the most sensitive members of the population, and may not be appropriate for use in all situations.

There are also some situations where there are no guidelines to rely on for data interpretation. A good example is the situation of mold or fungi. Fungi are generally evaluated with respect to two factors: concentration and the types of organisms present. Indoor concentrations should be at levels near or below outdoor levels. Indoor levels in excess of outdoor levels suggest an indoor source of fungi or bacteria contamination. In the case of fungi or chemical in which there has only been limited or no research, data interpretation requires more specialized personnel that can evaluate limited data, data from similar agents, or in some case a full risk assessment or research effort may be required. The lack of an appropriate limit does not permit concluding that the agents or characteristics do not pose a potential health risk.

For situations where there is no obvious or regulatory driven guidance on acceptable exposure, conservators should work with various parties involved in the project or at the institution to determine how to establish an acceptable exposure level. These situations may require involvement and

advice from environmental or occupational health specialists, such as industrial hygienists or occupational physicians, legal representatives, risk or insurance representatives, public affairs personnel and other appropriate parties.

There may also be airborne concentrations of certain agents or characteristics that are acceptable or desirable for collections, objects or museum materials that will not be the same as those from the occupational exposure and environmental health fields. Some of these studies have been published in various journals and publications from the fields of conservation and museum studies. The listed reference, *Pollutants in the Museum Environment*, by Pamela Hatchfield, lists many concentrations of chemical compounds that are believed to be damaging to various museum materials.

For additional information on the subject of air monitoring, please consult the references and contacts listed in this guide. Other reference and links are provided in the Health and Safety area of the AIC website.

—Dennis Ertel, member of the AIC Health and Safety Committee, 839 Quince Orchard Blvd., Suite E, Gaithersburg, Md., 20878; (301) 519-6880, dennysoma@yahoo.com

References

Dillon, H. K. 1996. *Field Guide for the Determination of Biological Contaminants in Environmental Samples*. American Industrial Hygiene Association Press.

DiNardi, Salvatore R. 1997. *The Occupational Environment: Its Evaluation and Control*. American Industrial Hygiene Association Press.

Hatchfield, Pamela. 2002. *Pollutants in the Museum Environment*. Archetype Publications.

Maslansky, Carol J., and Steven P. Maslansky. 1993. *Air Monitoring Instrumentation*. John Wiley & Sons.

Plog, Barbara A. 1996. *Fundamentals of Industrial Hygiene*. National Safety Council.

Wight, Gregory D. 1994. *Fundamentals of Air Sampling*. Lewis Publishers.

Sources for Air Monitoring Equipment

Draeger Safety, Inc. (detector tubes and accessories, direct-read instruments)
101 Technology Dr.
Pittsburgh, PA 15275
(412) 787-8383
Fax: (412) 787-2207
(800) 615-5503
www.draeger.com/ST/internet/US/en/Products/Detection/detection.jsp

Lab Safety Supply (direct-read instruments and accessories)
P.O. Box 1368
Janesville, Wis. 53547-1368
(800) 356-0783
Fax: (800) 543-9910
www.labsafety.com/home.htm

Mine Safety Appliances Company (MSA) (direct-read instruments and accessories)
P.O. Box 426
Pittsburgh, Pa. 15230
(800) MSA-2222
www.msanet.com/day/1.html

Quest Technologies (direct-read instruments and accessories)
1060 Corporate Center Dr.
Oconomowoc, Wis. 53066
(800) 245-0779
(262) 567-9157
www.quest-technologies.com/index.htm

RAE Systems (direct-read instruments and accessories)
1339 Moffett Park Dr.
Sunnyvale, Calif. 94089
(877) 723-2878
(408) 752-0723
Fax: (408) 752-0724
www.raesystems.com

Sensidyne, Inc. (sampling pumps and accessories, direct-read instruments)
16333 Bay Vista Dr.
Clearwater, Fla. 33760
(727) 530-3602
Fax: (727) 539-0550
(800) 451-9444
www.sensidyne.com

SKC Inc. (sampling pumps and accessories, direct-read instruments)
863 Valley View Rd.
Eighty Four, Pa. 15330-9613
(724) 941-9701
(800) 752-8472 (USA only)
Fax: (724) 941-1369
www.skcinc.com

TSI Incorporated (direct-read instruments and accessories)
500 Cardigan Rd.
Shoreview, Minn. 55126-3996
(651) 483-0900
Fax: (651) 490-2748
www.tsi.com

(NLM) Household Products Database (<http://household-products.nlm.nih.gov>). For more technical information users can launch a search for a product or ingredient in TOXNET from the Product Page in the database.

Information in the database is provided to NLM under a collaborative agreement and is derived from publicly available sources, including brand-specific labels and information provided by manufacturers and their websites. The list of products covered will be expanded, and information for products currently in the database will be updated at least annually. Note that most ingredient lists are limited to major components: constituents such as dyes, pigments, and additives that may affect solubility and working properties are not included.

"The Household Products Database is a natural outgrowth of the work that the Library has done in recent years, educating the public about environmental risks posed by chemicals in the air, soil and water," explained NLM Director Dr. Donald A.B. Lindberg. "Last year, we unveiled Tox Town (<http://toxtown.nlm.nih.gov>), a site that introduces consumers to the toxic chemicals and environmental risks they might encounter in everyday life, in everyday places. Tox Town looks at facilities like schools, office buildings, and factories, and the chemicals likely to be in them. With the Household Products site, we go inside the user's

home and provide information about common products and their potential health effects." Tox Town is structured as a simpler introductory text.

The household products database allows users to browse a product category, such as "Pesticides" or "Personal Care," by alphabetical listing or by brand name. Products can also be searched by type, manufacturer, product ingredient, or chemical name. The database is designed to help answer the following typical questions:

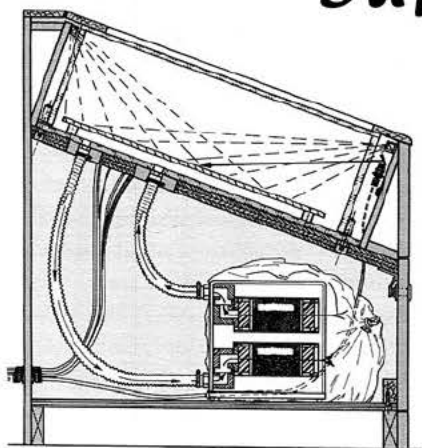
- What are the chemical ingredients and their percentage in specific brands?
- Which products contain specific chemical ingredients?
- Who manufactures a specific brand? How do I contact this manufacturer?
- What are the acute and chronic effects of chemical ingredients in a specific brand?
- What other information is available about chemicals in the toxicology-related databases of the National Library of Medicine?

Located in Bethesda, Maryland, the National Library of Medicine, the world's largest library of the health sciences, is a component of the National Institutes of Health, Department of Health and Human Services. The Health and Safety Committee notes that this site does not negate

"Wow! That costs less than building a good desiccant chamber into the case." *

* Exhibit Builder discussing AIR-SAFE with NoUVIR Research staff, 2002

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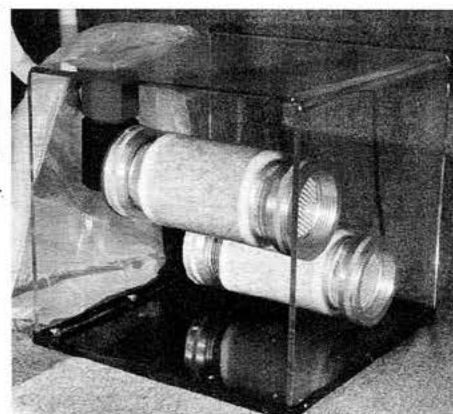
Call for free 130-page catalog, a fiber optic lighting manual for museums and exhibits.

Also see www.nouvir.com as educational web site

Affordable micro-climate control for ALL your artifacts! Works with almost any standard museum case. Easy to retrofit. Old cases without desiccant chambers? Add AIR-SAFE systems. Get micro-climate control in any normally-sealed case.

NoUVIR AIR-SAFE!

- **Better** than dessicant chamber
- **Low** cost (\$495.00)
- **Easily** installed
- **Low** maintenance
- **Passive** system with
- **Positive** air filtration
- Eliminates both **chemical** and **micro-particulate** pollutants
- Controls **humidity** with built in color-change silica gel
- **Eliminates air exchange** with surrounding gallery completely
- Designed specifically for **normally-sealed museum cases**
- Does **not** use electricity, will not fail when power goes out



the conservator's responsibility to keep current MSDS sheets (as provided by the manufacturer) onsite and available for use.

JAIC News

Editorial Board Changes

In recent months, the JAIC editorial board has undergone a few changes. Lambert van Zelst has stepped down as an associate editor for the scientific section. We have greatly appreciated Bert's dedication and would like to thank him for his years of service to the Journal. James Druzik has agreed to fill the position as associate editor. Jim is a conservation scientist at the Getty Conservation Institute. As of the summer 2003 issue, JAIC is including Portuguese abstracts with each paper. Beatriz Haspo, a paper conservator at the Library of Congress, is the new editor in charge of the Portuguese translations. We welcome both Jim and Beatriz to the editorial board.

JAIC Issues

I recently received a query asking whether JAIC accepts and publishes nonscientific papers. Please rest assured that JAIC does indeed publish nonscientific articles. Because we are a primary reference source for the conservation field, it is important that our coverage represent all facets of conservation. This not only includes research into materials, techniques, and analysis, but also encompasses papers that document the history, practices, philosophy, and case studies that are important to conservation. If the number of papers in JAIC seems skewed toward the scientific end, it is only because the majority of submissions we receive are technically oriented.

The primary purpose of a professional journal is to provide broad appeal to a given community while documenting its advances and encouraging the diffusion of ideas between internal specialty groups. Peer-reviewed, journal articles, as opposed to more transient literature (in-house reports, postprints, and newsletter articles) provide widespread, long-term coverage, and continuity. Since journals are indexed and abstracted by numerous services and in multiple languages, a diverse audience has access to the information. This is further ensured with the journal's regular distribution network to organizations, universities, and libraries. At these locations, journal volumes are carefully preserved and protected for future generations.

Unfortunately, much important work and many great ideas in the conservation field are never published in peer-reviewed journals. Instead details and data are being lost or haphazardly passed on to limited groups of people. This should set off an alarm of concern because regardless of whether we publish, advances will occur, methods and practices will change, and new materials/techniques will develop. It is up to all of us to provide documentation for

the field of the current conservation trends and decision-making processes. Without this self-evaluation, future generations of conservators may look back at our work and wonder why and how it was done. Examples of this are clearly illustrated in the summer 2003 JAIC issue, which contains papers focused on revisiting past treatments. Many papers point out the difficulty in finding information and documentation on the previous treatments, techniques, and materials. In fact, this latest issue is a good example of the broad coverage of JAIC, containing articles both on the technical aspects of materials and on the critical examination conservation methods and their changes over time.

—Michele Derrick, Editor-in-Chief, JAIC;

mderrick@mfa.org

Worth Noting

Support Higher Education in China

The Henry Luce Foundation is sponsoring a project to strengthen the libraries of Art and Art History centers in China, operated by Bridge to Asia, a San Francisco-based nonprofit organization.

The purpose is to provide used and new books, journals, databases, and other materials—in hard copy and multimedia—to strengthen the research and teaching capacities of the centers, to encourage the work of artists and scholars, and to further the development of the fields themselves. The centers range from small and struggling institutes to large and well-established departments in premier universities.

Sixteen institutes of Art and Art History urgently need new and used materials—in Western Art, Eastern Art, Modern Art, Art Education, Museum Studies, Medieval Art, Classical Art, and other subjects and sub-fields—for their libraries, studios, and faculty and student reading rooms.

Gifts of funds and materials are tax deductible to the extent permitted by law. Suggestions for shipping: Please pack your donations in an envelope or carton and ship them by UPS, or mail them by Media Mail rate. Please address your donations to Bridge to Asia—ART/HISTORY, Foreign Trade Services, Pier 23, San Francisco, Calif. 94111 or Bridge to Asia—ART/HISTORY, Follett Higher Education Group, 2211 West St., River Grove, Ill. 60171-1800.

The Prince Claus Fund Launches a Cultural Emergency Aid Fund following the Looting of Iraq's Cultural Heritage

As a partner in the International Committee of the Blue Shield (ICBS), ICOM presented a press release about the Cultural Emergency Aid fund. The Prince Claus Fund of the Netherlands will initially provide financial support and members of the ICBS will also take part. This initiative was triggered by the news of the recent looting of cultural heritage in Baghdad (Iraq). The aim of the Cultural Emergency

Response is to provide emergency aid to international cultural heritage that is damaged and threatened by war or natural disasters so as to prevent further loss. Each disaster will be assessed in terms of immediate needs; this will involve both local and international expertise and networks.

For further information, please contact Prince Claus Fund, Hoge Nieuwstraat 30, 2514 EL The Hague (The Netherlands); +31 (0)70 - 4274303 / (0)6 -23938680; a.debock@princeclausfund.nl.

Kodak Pre-discloses Plans To Discontinue Slide Projectors and Accessories in 2004

Eastman Kodak Company has confirmed plans to discontinue the manufacture and sales of slide projection products and accessories in June of 2004. This early disclosure is being made to key user groups in order to allow time for adoption of a replacement technology or purchase of backup slide projector products.

The Kodak products included in this event are Carousel, Ektagraphic, Ektalite, and Ektapro slide projectors and all Kodak slide projector accessories. Kodak anticipates that small quantities of new Carousel, Ektagraphic, Ektalite, and Ektapro slide projectors will be available through the end of 2004. In addition, the Kodak distributor, Comm-Tec, Germany, plans to sell Ektapro projectors and accessories beyond 2004. Kodak will offer service and support for slide projectors until 2011.

Making Kodak aware of your future requirements will ensure that there are enough products on hand before production ends. You can do this by contacting Glenn Prince, Kodak Account Manager, Government Markets (678) 339-0723, glenn.prince@kodak.com.

Revised version of CAMEO is now Online

CAMEO (Conservation and Art Materials Encyclopedia Online) announces the release of its new upgraded version at www.mfa.org/cameo. Funding for the revisions was made available by a 2002 National Leadership grant from the Institute of Museum and Library Services.

CAMEO is a free information resource housed on the Museum of Fine Arts, Boston website. The searchable encyclopedia, developed by the Conservation and Collections Management Department, contains chemical, physical, visual, and analytical information on more than 10,000 historic and contemporary materials used in the conservation, preservation, and production of artistic, architectural, and archaeological materials.

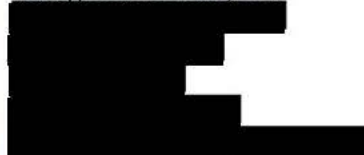
Additions to the new CAMEO include faster searching and easier navigation tools, such as tabbed entry pages at the top edge of each page. The "search" or "browse" tabs lead to information on materials; the "directory" tab leads to a separate worldwide database of conservation related organizations; breadcrumb trails are listed so the user can easily return to previous pages; right-side tabs on each material record allow the user to switch between the

2004 AIC Directory Corrections

■ Betz, Mary Catherine



Curtis, Stephen O'Ryan
President
Vintage Metalwork, Inc.



AM, SC

▲ Kajitani, Nobuko



TX

Windsor, Deirdre
Windsor Conservation



TX

Description, Authority, and Image pages; Authority pages provide the user with a list of the sources researched for the information in the record; Image pages include visual information on materials, such as drawings, photographs, micrographs, chemical structures, spectra, tables, chromatograms, etc.; all information pages have printable format options.

CAMEO welcomes all submissions. For text corrections or additions, please use the "submit" tab. For image submissions, please e-mail cameo@mfa.org with the image as an attached file (JPEG, TIFF, GIF [<1 mb]). The e-mail should include complete information describing the image along with appropriate credits. If the image is from a product's website, please include the link to the website.

Museum Association of New York Publishes Human Resource Pamphlet

The Museum Association of New York (MANY) has published "Best Fit, Best Work," the first in a series of papers culled from the organization's 2002 fall workshops. Covering such topics as the executive search and the development of programs that help employees and volunteers

grow with their institutions, the 27-page publication champions equitable and fair employment practices in the museum community.

Funded by the New York State Council on the Arts and drawing on experts from New York's museum community and beyond, succeeding collections will discuss the topics of mission and the relationship between museums and their corporate donors.

Copies are available through MANY's office. Single copies are \$7 plus \$2 postage/handling for MANY members; \$12 plus \$2 postage/handling for nonmembers; and special prices for group or multiple orders. Send payment to Museum Association of New York, 265 River St., Troy, NY 12180.

Whitney Museum Announces Imminent Completion of New Conservation Studio

In September, The Whitney Museum of American Art unveiled its new facility for art conservation at the Museum.

Establishing a conservation studio is the realization of Marcel Breuer's original design plan for the room. Breuer designed the Museum at its present site in 1966, intending that a fourth floor room would be used for art conservation, but it has been used for other purposes until now.

Following the initiative to establish the Whitney's first conservation department, led by Maxwell L. Anderson, the Whitney's former Alice Pratt Brown director and an invited member of the FAIC Board of Directors, the Whitney launched a campaign to restore the conservation room. Anderson also hired Carol Mancusi-Ungari to develop and lead the conservation program.

"This all began with Whitney Trustee Robert W. Wilson's recognition that conservation was the most important next chapter for the Whitney," said Anderson, "and thanks to the immense generosity of The Andrew W. Mellon Foundation, which has just given us a grant of \$1.85 million, we are well on our way to ensuring the Whitney's permanent allegiance to the care of our collections."

For more information, call (800) WHITNEY or visit www.whitney.org.

Will you live as long as your
conservation treatment?

Get a fit-tested respirator.

*A reminder from the AIC Health and
Safety Committee*

Buffalo State

State University of New York

Chair/Director and Professor Art Conservation

Applications are invited for the position of Chair/Director of the Art Conservation Department. Twelve-month appointment at associate professor or professor rank, depending on qualifications. The department offers an internationally recognized three-year program of graduate instruction leading to the M.A. degree, and a certificate of advanced study in art conservation.

Responsibilities: The director/chair will assume a leadership role in furthering the mission of the department and advancing its position as an outstanding graduate program with an international reputation. He/she will oversee the administration of budgets and direct the work of the secretary and administrative assistant, and further department programs by grant-writing and fundraising. Contributions will be made to the intellectual climate of the department by teaching, scholarship, research, and service.

Required Qualifications: A terminal degree in a relevant academic field of study; demonstrated experience in a field of visual art or material culture; experience in administration/management.

Preferred Qualifications: Evidence of distinction in university-level teaching, research, and service; experience in conservation and/or working with conservators of art/material culture; experience working in a museum and/or academic institution; experience in grant writing and fundraising; evidence of successful interpersonal relations with colleagues as determined by referees.

Review of applications will begin January 1, 2004 and continue until the position is filled. Submit letter of interest, résumé, and three current letters of references to: **Search Committee, Art Conservation Department, Buffalo State College, 1300 Elmwood Ave., Buffalo, NY 14222-1095.**

Buffalo State is the largest four-year comprehensive college in the State University of New York (SUNY) system. The campus is located in the museum district of Buffalo, the second largest city in New York State. The area offers a variety of cultural and recreational activities. For more information about the college, visit www.buffalostate.edu.

Buffalo State is an affirmative action/equal opportunity employer and encourages applications from women, racial/ethnic minorities, persons with disabilities, and Vietnam-era veterans.

Specialty Groups



Architecture

2004 ANNUAL MEETING: While the general session focuses on those aspects of cleaning that are cross-disciplinary (to clean? not to clean? how much to clean? why to clean?), the goal of the ASG

session is to discuss the theme of monumental and architectural cleaning and the role of the conservator. The session is also an opportunity to highlight the unique differences that are imposed on conservators working with architecture, heritage sites, monuments, wall murals, decorative painting, and outdoor sculpture. Those interested in submitting an abstract for a full presentation or tips session should contact Guy Munsch, ASG program chair, P.O. Box 31124, Bethesda, Md. 20824; g[redacted] Fax: (202) 622-2294. Please limit your abstract to 300 words. The deadline is **November 14**.

FAIC DONATIONS: At the 2003 ASG business meeting the ASG membership voted to donate \$500 to the FAIC Professional Development Program. As stated on AIC's website, "this program offers scholarships up to \$1,000 to help defray professional development costs for members of AIC. Proposed projects may include seminars, courses, or other continuing education endeavors that support the professional development of AIC members." Currently only 8% of AIC's individual membership contributes to FAIC. This low percentage limits FAIC's effectiveness in soliciting potential donors. Any contribution will assist FAIC in improving their numbers. If you would like to contribute please contact Eric Pourchot, Program Officer for Professional Development, at (202) 452-9545, ext. 12, or epourchot@aic-faic.org.

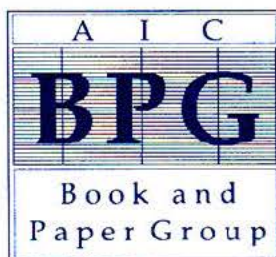
CUBA STUDY TRIP: Unfortunately the trip to Cuba was canceled due to numerous last-minute withdrawals.

EXHIBIT OF NOTE: If you are in Washington, D.C., before next April, you might want to check out the National Building Museum's new exhibit, "Masonry Variations." This exhibit explores the historical and future uses of stone, tile/terrazzo, brick, and concrete block. The exhibit features installations created by teams of architects and master craftsmen that are displayed in a series of galleries, along with accompanying material that discusses the history of masonry techniques, changing methods of production, and possibilities for future applications. The National Building Museum is located at 401 F St., NW, Washington, D.C. 20001.

PROJECT OF NOTE: On October 2, the National Trust for Historic Preservation presented the Massachusetts Division of Capital Asset Management, Goody Clancy and Associates, Suffolk Construction, and NER Construction Management, Inc. with its prestigious National Preservation Honor Award for the restoration of the Massachusetts State

House. The \$45 million complete restoration of this National Historic Landmark's exterior required special legislation to ensure that tasks were assigned to the most qualified contractors, not just the lowest bidders. Skilled architects, conservators, and craftspeople employed materials and techniques spanning the State House's 200-year history to bring back the golden dome's luster. Disintegrating marble carvings were replaced and individualized repairs were made to 40 doors and 1,600 windows. Throughout the restoration, the State House remained open and in use. This exemplary effort turned the State House into a restoration laboratory and turned a proud symbol into a model for the nation. If you would like to know more about the project you can contact Alison Gould, Preservation/Development, Goody, Clancy & Associates, 334 Boylston St., Boston, Mass. 02116, [redacted]

—ElizaBeth Bede Guin, ASG Secretary/Treasurer, NCPTT NPS, 645 College Ave., Natchitoches, La. 71457; (318) 356-7444, ext. 240; Fax: (318) 356-9119; elizabeth_guin@contractor.nps.gov



Book and Paper

2004 ANNUAL MEETING: The abstracts deadline for the 2004 Annual Meeting was October 31; if you have program-related questions or a last-minute proposal for a talk or discussion group, please contact

Program Chair Sarah Stauderman (staudermans@si.edu) without delay. Sarah is already hard at work on the 2004 program, which requires some extra creativity this year due to Portland's Rose Parade on June 12. So far Sarah is planning a mix of formal talks and discussion groups, as well as a slightly longer business meeting to give us more time for discussion. Please plan to attend the meeting to see colleagues, share information, and to make your voice heard on issues important to BPG.

CURRENT ISSUES: One topic that may be up for discussion at the Portland meeting is whether the BPG wishes to reorganize or restructure its Executive Council in any way. Other specialty groups have been exploring ways of making the groups' leadership more effective as officers rotate into and out of their various positions. Some groups are extending the terms of office or creating a "chair emeritus" role to formalize mentoring for incoming chairs. While BPG already has a structure in which the chair and the program chair serve a year in an assistant-officer capacity, there may be ways in which the current system can be improved. I will be opening a discussion of this topic soon on the BPG listserv, and I hope many members and past officers will contribute their thoughts in advance of the Annual Meeting.

Another issue is the evaluation of the organization and

Specialty Groups

content of the Annual Meeting, proposed by some SG officers. If you have an Internet connection but have not yet subscribed to the BPG electronic mailing and discussion list, please send the following message to majordomo@lists.stanford.edu: subscribe bpg. Your opinions are welcome.

SPRING NEWSLETTER ARTICLE: BPG is responsible for providing the lead article for the May *AIC News*. The purpose of this 2,000-word cover story is to highlight recent developments or current issues in our specialty or a sub-specialty. Please contact Kimberly Schenck or me with any ideas or suggestions for topics and/or authors.

CALL FOR VOLUNTEERS: The BPG Publications Committee is seeking volunteers to work on a variety of new initiatives. One is to improve the current searching of the online *BPG Annual*; this task requires relatively simple classification skills. Another need is research to identify articles published by authors subsequent to an initial publication in the *BPG Annual*. This will be done so that readers will be aware of subsequent publications, and that the *BPG Annual* version can be seen within the context of the article's history. We hope to add a note to online *BPG Annual* articles providing citations (and when possible, links) to follow-up publications. Volunteers will search AATA to identify *BPG Annual* articles that have been published later in JAIC or other journals. If you are interested, please contact Nancy Purinton at nancy_purinton@nps.gov for more information. If you are interested in working with the *Book Conservation Catalog*, please contact Olivia Primanis at primanis@mail.utexas.edu.

FURNITURE STUDY TRIP OPEN TO BPG MEMBERS: The Wooden Artifacts Group has received a \$50,000 grant from the Florence Gould Foundation in support of the Furniture in France Second Study Tour. The trip, scheduled for the spring of 2004, is not restricted to WAG members. For more information please see www.wag-aic.org.

—Maria Fredericks, Columbia University Libraries, 535 W. 114th St., New York, N.Y. [REDACTED]



CIPP

2004 ANNUAL MEETING:

Second-year Director Marianne Marti and first-year Director Sarah Melching are busy planning our annual AIC Portland meeting around web-related topics. We hope to offer

a boxed luncheon with a speaker who has expertise with the web. Presently we are looking into a joint session with another specialty group. Our business meeting will include an evening dinner at a local restaurant with a guest speaker.

We hope to reduce the cost of the box lunch and the dinner to our membership with some funding from our reserves.

CERTIFICATION: Certification continues to be a very important issue for the CIPP members. I would like to thank the following members who have shown an interest in serving on this valuable committee: Kory Berrett (objects, Oxford, Pa.), Laurie Booth (objects and sculpture, Chagrin Falls, Ohio), Cheryl Carrabba (books and paper, Austin, Tex.), James Martin (conservation scientist, research and technical studies, Williamstown, Mass.), Jim Moss (objects and wooden artifacts, Little, Mass.), Nancy Pollak (paintings and textiles, Frederick, Md.), Maria Sheets (objects, Dallas, Tex.), Judith Tarrt (paintings, Washington, D.C.), and Anne Zankos (paintings and wooden artifacts, San Antonio, Tex.). Anyone interested in volunteering on the CIPP Certification Committee is welcome to participate. We welcome input and communication from our membership about certification issues.

CALL FOR NOMINEES: CIPP will be electing four new Board members this year. Open posts are vice-chair (to become chair in 2005), secretary, nominating committee member, and director, who will help plan the 2004 mid-year meeting and the 2005 AIC Annual Meeting program. Our focus in 2004 will be the launch of our first mid-year meeting. We hope to join the WAAC group's annual meeting in Santa Fe in October. Also of importance is the issue of certification and having our CIPP Certification Committee provide a representative to the AIC Certification Development Committee. Anyone interested in any of the new Board openings or in nominating someone for a position can contact the chair of the nominating committee, Debra Selden, at [REDACTED] or (914) 941-8121. Remember that CIPP Board members are reimbursed for the early-bird registration fee to the AIC Annual Meeting.

CORRECTION: Please note that the referral website listed in the September newsletter contains an inaccuracy. Art-Care, a for-profit website that is currently up and soliciting conservators and allied professionals, was written as Artcare. "Art-Care" is the correct spelling for this website.

—Catherine Rogers, P.O. Box 1408, Charleston, S.C. 29402; [REDACTED]



Electronic Media

EMG LISTSERV: The EMG ListServ is up and running thanks to Marlan Green and Michelle Barger. Marlan will oversee the ListServ for us. We are still looking for an EMG member to act as back up for Marlan. If you are interested, please contact Michelle Barger at mbarger@sfnoma.org. Members will need to sign up to participate on the ListServ.

Specialty Groups

2004 WORKSHOPS: The EMG is planning to offer AIC members technical support workshops. We are planning one on digital photography and possibly one on Adobe Photoshop. If you are interested in planning or teaching workshops, please contact Liz Schulte at ekschulte@aol.com. We welcome your expertise.

NOMINATIONS: In the spring of 2004, the EMG will hold elections for all EMG Board positions: chair, program chair, secretary/treasurer, assistant program chair and webmaster. Please send nominations to Sarah Stauderman, Paul Messier, or Tim Vitale, members of the Nominating Committee. Duties for each of the positions are listed on the EMG website under the "Electronic Media Group Mission Statement and Rules of Order."

—Elizabeth Kaiser Schulte, EMG Chair, 1786 N. G St.,
[REDACTED]



Objects

OSG BUSINESS: The officers and committees of the OSG have been quite busy over the past couple of months in working on the call for papers for the 2004 OSG Program, finalizing

the 2004 OSG Budget, and on various initiatives. The 2004 budget has been changed to reflect the reality of increased costs (the Postprints budget line and IAG budget line). Also, I am using the chair's discretionary funds to support the travel of our chair emeritus, Pat Griffin, to attend the AIC Publications Committee meeting in Washington, D.C., so that Pat can continue to develop the electronic Postprints format and guidelines, eventually producing a pilot electronic *Postprints* volume. The funds for her travel (\$1,000) are listed under the miscellaneous budget line. We will be posting the final 2004 budget on the OSG website soon.

I have ordered two DVD copies of the now famous NMAI "Moving" videos from the 2003 OSG program. One DVD will be kept in the OSG archives and the other copy will be part of the AIC's audio-visual library, available for any AIC member to check out as are the AIC slide sets.

We are also having an OSG publications sale. There is a serious backlog of past OSG *Postprints* and we are announcing a sale (see page 33) to get them out of the AIC's closet and onto your shelves in your homes and offices.

We are also seeking to form a temporary committee to write abstracts of papers from the previous OSG *Postprints* for submission to the AATA and BCIN databases of conservation literature. This will be a real contribution to getting the hard work and research of OSG members in a more accessible form and I encourage everyone to volunteer to spread out the work. Please contact me if you want to help.

PUBLICATIONS COMMITTEE: The Publications Committee of the OSG is thrilled to report how the professional vision of Carolyn Rose has brought forth a well-spring of extraordinary submissions for the planned special issue of the JAIC dedicated to her memory. The introductory paper will describe the evolution of national preservation agencies created for the support of preventive efforts, with an emphasis on Carolyn's role in the National Institute for Conservation, now Heritage Preservation. Sixteen abstracts have been submitted on topics including Carolyn's contextual approach to conservation, recent changes in training, staffing, and methods for preventive conservation, and the interpretation of preventive care to include consultations for the preservation of cultures as well as collections. Two abstracts describe resourceful uses of conservation surveys and training in preventive techniques in countries with limited resources. Technical abstracts offer new thinking about standards for environmental and pollution levels and exhibition case design, a review of materials testing developments, and a case study about an active filtration system for the protection of silver. Practical topics that reflect current museum trends include preventive methods for large collection moves, solutions for mixed media storage with different environmental needs, and accessibility of collections for the disabled. This issue will be not only a proud tribute to Carolyn, but also a major contribution to the literature on preventive care.

FORMATION OF NEW COMMUNICATIONS AND PUBLIC AWARENESS COMMITTEE:

The OSG's new Committee on Communications and Public Awareness was formed in September. Its members are listed here in alphabetical order, and if someone has a specific focus this is stated in parentheses. The committee consists of: Rachael Arenstein, Patricia Griffin (program chair for the General Session of the AIC 2004 Annual Meeting), Debbie Long, Shelley Paine, Joanna Pietruszewski, Jean Portell (committee chair), Joanna Rowntree, Rick Trella (the economics of preserving cultural property), Sari Uricheck (editorial help) Emily Williams, and Julie Wolfe (editorial help). The committee also has a curatorial advisor, Pamela Franks, Curator of Public & Scholarly Programs at the Nasher Sculpture Center. The Committee is still eager to hear from volunteers and contributors.

—David Harvey, OSG Chair, 1786 N. G St.,
[REDACTED]



Paintings

CALL FOR PAPERS: We have already begun to receive proposals for papers and this is your opportunity. Start making plans now to be a presenter at next year's meeting in Port-

Specialty Groups

land, Oregon. The general session topic for the meeting will be "Cleaning." We will, of course, be pleased to accept submissions for presentations on other topics. Sharing your passion and experience is what makes these meetings worth attending. Please submit your proposals by **November 10** to the PSG Program Chair Elyse Klein. Her e-mail address is: elyse@ulcc.org or c/o Union League Club, 65 W. Jackson Blvd., Chicago, Ill. 60604.

CALL FOR TIPS: The ever-popular PSG tips session is looking for a few good tips. Submit your ideas, new tools, materials, and techniques to make a good thing even better. Past tips sessions have become legendary and my tip for you is not to miss this one. There has been some talk floating around the specialty group boards about combining the groups for a joint tips session. This could be really interesting. New toys! Contact me with your tips or other input.

2003 POSTPRINTS: To all of our colleagues who presented papers and studio tips from the last PSG meeting: Please submit your papers and tips for inclusion in the *Postprints*. The deadline for inclusion is **November 30**. We want everyone who participated in this year's meeting to send in their material so that we have a complete record of the proceedings. Contact our PSG Publications Chair Helen Mar Parkin: e-mail [REDACTED]

PSG CATALOG: INPAINTING CHAPTER: If the PSG "Varnish" chapter is one of your best friends, you will be pleased to know that the next volume of the paintings catalog will be devoted to "Retouching and Inpainting." If you would like to be a contributor to this landmark publication, please contact Catherine Metzger, c-metzger@nga.gov.

SARGENT MURALS WEBSITE: There is an exciting website that is documenting the history, interpretation, and restoration of John Singer Sargent's monumental mural cycle, *The Triumph of Religion*, at The Boston Public Library. You can even focus in and zoom the live camera to watch conservators at work. We are looking forward to presentations on this project at the Annual Meeting in Portland. Web address: sargentmurals.bpl.org.

If you have news, views, websites, or other information that you would like to share with your fellow PSG members, don't hesitate to contact me.

—Mark Lewis, Chrysler Museum of Art, Norfolk, Va.;
(757) 664-6215, mlewis@chrysler.org



Photographic Materials

2004 ANNUAL MEETING, PMG SESSION: The program for the PMG session in Portland is under active development. Though early in the process and certainly

subject to change, there is momentum toward devoting the first part of the program to examining the question, "What

is a photograph?" While a seemingly simple question, the answer is increasingly complicated in light of new imaging technologies such as the mass marketing of high-resolution desktop printers, the increased prominence of photographs in the contemporary art market, and the evolving collecting practices of large institutions. Naturally, the focus of the anticipated discussion will be the relevance of the question and the various possible answers to conservation practice through perspectives grounded in the history of photography. Museum collections and photograph markets also will be taken under consideration. The second part of the program will have no specific theme, but hopefully will incorporate papers dealing with conservation treatment from a practical or philosophical perspective. Ideas for papers and suggestions for speakers on all topics are welcome. Please contact Paul Messier, PMG program chair, at (617) 787-7110, or at pm@paulmessier.com.

PMG LIST: At the business meeting in Arlington, with a record low attendance by the membership, it was decided that PMG needed to have a listserv to facilitate communication between the officers and the membership, and between the members on matters pertaining to the conservation of photographs. Robin Siegel established a temporary list through Yahoo!, for which we thank her for her time and energy. Most of the PMG membership should have received notice about the relocation of the PMG listserv to the Stanford site, which was accomplished by the generous contribution of time and expertise by Walter Henry, to whom we owe thanks for ensuring that it is fully compatible with the rest of the AIC website functions. We also thank Laura Downey Staneff for agreeing to serve as the list owner. For any other questions please contact her at ldowney@unm.edu.

MELLON WORKSHOP: A five-day workshop funded by The Andrew W. Mellon Foundation, "Damaged and Deteriorated Photographic Print Materials: Compensation for Loss," will be held March 22–26, 2004, at the J. Paul Getty Museum's Department of Paper Conservation. Instructors will be James Bernstein and Debra Evans, and topics include applying innovative techniques from outside of photograph conservation, inpainting materials and techniques, ethics, artist's intent, and color and light theory. The workshop is open to photograph conservators who have had limited access to equivalent training. Enrollment is limited. Contact Marc Harnly at (310) 440-6583 (mharnly@getty.edu), Debbie Norris at (302) 831-3696 (dhnorris@udel.edu), or Nora Kennedy at (212) 650-2168 (nora.kennedy@metmuseum.org). Application deadline is December 10, 2003.

PMG WINTER MEETING 2005 SITE AND DATES: Sue Bigelow at the City of Vancouver (BC) Archives, has graciously invited PMG to hold its winter meeting in Vancouver. We have accepted the invitation, and the dates for the meeting will be February 11–12, 2005. Sue can

Specialty Groups

be contacted at (604) 736-0626 (sue_bigelow@city.vancouver.bc.ca) for additional information. Accommodations will be about \$60 (U.S.) per night, and the mean daily temperature for February is 47°F. Stay tuned for more information.

MISCELLANEOUS: This is cooking up to be a very busy year for PMG, and each of us as well. Please keep in mind that papers are always welcome for publication in *Topics*, whether or not they have been presented at a conference (Brenda Bernier, PMG publications coordinator, Brenda.bernier@nara.gov). Also, once again, I will be representing all of you at the IAG meeting this winter, and if there are special concerns you feel should be voiced, please feel free to contact me. I look forward to working for you in the coming two years.

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



RATS

CALL FOR PAPERS: The topic for this year's RATS session at the AIC Annual Meeting will be "Light and Light Fading: Causes and Effects." We are hoping that this topic will appeal to both conservators and scientists, and have the scope to be practical and theoretical. Papers could cover related topics such as museum lighting and gallery implications, color monitoring and materials analysis, treatment techniques and issues, and protection strategies. We are asking for abstracts (300 words) and brief author biographies by **November 17**. The submissions should be sent to Alison Murray; her contact information is below.

MEMBERSHIP: We need to increase the membership of the RATS group. We are very much interested in welcoming as members, not only those who already attend the AIC and the RATS session, but all others with an interest in research and technical studies in conservation. How can we attract you as a conservator or you as a scientist to our meetings and how can we make our group more relevant to you? How can we facilitate the interaction between conservator and scientist? This is an opportunity for members of both groups to feel at home and learn from each other. What are the specific topics that could be addressed by this group? Would there be interest in having an interim meeting, for example, in conjunction with the Eastern Analytical Symposium? We are interested in your opinions!

If you have anything to contribute to the January newsletter, please contact us before **November 20**. Also, John Hirx is continuing to collect e-mail addresses for the RATS distribution list. Please do send him your name and e-mail address if you are interested in being included on this list (JHirx@lacma.org).

OFFICER CONTACT INFO: Alison Murray, [REDACTED], (613) 533-6166, Fax (613) 533-

6889; Ellen Chase (ellen.chase@asia.si.edu); and Joseph Swider (joseph.swider@asia.si.edu).

—Alison Murray, [REDACTED]



Wooden Artifacts

2002 POSTPRINTS: WAG members recently received the *Postprints* for the 2002 AIC Annual Meeting in Miami. I would like to thank Jennifer Baker for all of the hard work she does each year to produce the *Postprints*.

This year she had the assistance of Tania Wilcke and Letitia Stevens, who spent many hours proofreading the papers. The *Postprints* looks better than ever thanks to their efforts.

Enclosed with the *Postprints* was a proposal for a change to the WAG rules of order. This proposal would change the terms that our WAG officers serve. As the chair position is currently structured, after gaining a year of experience the person serving in that position is replaced, thus preventing them from the opportunity to put that experience to work. In the proposed change, the term for chair would become a two-year position. The program chair would no longer transition to the chair position and become an independent one-year position. This announcement serves as the official notification that this item will be voted on at next year's business meeting.

FURNITURE IN FRANCE: The plans for next spring's Furniture in France trip are taking shape. David Bayne just returned from France where he visited several collections in Normandy that may be added to the study trip's agenda. Applications were accepted until October 30 and the selections will be announced in the coming weeks.

SEMINAR ON MARQUETRY: WAG and AIC are currently developing a seminar on marquetry to be held during 2004. Yannick Chastang, formerly of the Wallace Collection in London, will draw on his considerable experience with that collection and training at l'Ecole Boulle to lead participants in interpreting historic marquetry as well as different cutting techniques. Please check the AIC website for more information on this seminar. This seminar was proposed by our illustrious past chair, Arlen Heginbotham, who encourages others to submit similar proposals to AIC. The necessary application form for submissions can be found on the website.

—Joe Godla, Society for the Preservation of New England Antiquities, 151 Essex St., Haverhill, Mass. 01832, (978) 521-4788, ext. 711, jgodla@spnea.org

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

CALL FOR PAPERS

December 19. 30th Annual CAC Conference and Workshop, "Unusual materials, unconventional treatments."

Quebec City, Canada—Contact: Michele Lepage, Workshop Chair, (418) 643-7001, ext. 256, Fax: (418) 646-5914, michele.lepage@mcc.gouv.qc.ca (for the workshop); Claude Belleau, Conference Program Chair, claudette.belleau@mnba.qc.ca (for the conference); May 25-30, 2004

GENERAL

November. Conservation and Preservation of Cultural Heritage.

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

November 17-21. "Don't Sweat the Big Stuff: Safety and Rigging Training."

Maryland Archaeological Conservation Laboratory, southern Maryland, Jefferson Patterson Park and Museum—Contact: Howard Wellman; wellman@dhcd.state.md.us; (410) 586-8577; Fax: (410) 586-3643; <http://www.jefpat.org>

November 17-21. Second International Conference on "Preservation of Archives in Tropical Climates" (PATC II).

Curacao—Contact: +599-9-461-4866; Fax: +599-9-461-6794; info.patc2003@nationalarchives.an, Attn: Mr. Erwin Gibbes

November 27-28. Lighting in Museums—Assessment and Control.

Florence, Italy—Contact: Dr. Hannelore Römisch, Fraunhofer-Institut für Silicatforschung (ISC), Bronnbach 28, 97877 Wertheim Bronnbach, Germany; 49 0931 4100 701; Fax: 49 0931 4100 799; roemich@isc.fhg.de; www.lido.fraunhofer.de

March 18-20, 2004. 7th US/ICOMOS International Symposium, "Conservation and Management of Cultural Landscapes, Cultural Itineraries and Heritage Areas." Co-sponsored by the National Park Service National Center for Preservation Technology and Training (NCPTT).

Natchitoches, LA—More information to come



March 26-28, 2004.

"New Methods in Cleaning Fine and Decorative Paint Surfaces," with Richard Wolbers; 7th annual meeting of the Southeast Regional Conservation Association. Supported in part by FAIC.

West Palm Beach, FL—Contact: Kate Singley, SERCA Treasurer;

March 29-April 1, 2004. "6th Infrared and Raman Users Group (IRUG6) International Conference."

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



May 10-13, 2004.

"Mastering Inpainting." In partnership with the National Park Service Harpers Ferry Center Division of Conservation. (For paper, objects, and paintings conservators).

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



June 9-14, 2004. The 32nd AIC Annual Meeting.

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

ARCHITECTURE

November 14. "Weathering the Test of Time: The Preservation of Marble Monuments and Architectural Landmarks,"

Folger Shakespeare Library, Washington, DC—Contact: (202) 997-0530; registration information available at: www.aptdc.org. Hosted by the DC chapter of the Association for Preservation Technology (APT)

OBJECTS

January, 2004. Course of Specialization on the Program of Restoration for Eastern Works of Art, with focus on the restoration of the Japanese Sword.

Florence, Italy—Contact: www.flemingyouth.it/ ("Heritage Preservation Laboratory-Japanese

Conservation" link);
www.flemingyouth.it/details.asp?ID=43; info@flemingyouth.it

PAINTINGS

 **April 22–24, 2004.**
"Tear Repair of Paintings." In partnership with The J. Paul Getty Museum.

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

TEXTILES

December 8. "Shocking!" An informal symposium on loss compensation and conservation treatments for the exhibition "Shocking! The Art and Fashion of Elsa Schiaparelli."

Philadelphia, PA—Contact: Sara Reiter, (215) 684–7577; sreiter@philamuseum.org

WOODEN ARTIFACTS

 **March 2004.**
"European Marquetry Techniques for Conservators."

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

COURSE OFFERINGS

The American Academy of Bookbinding Courses

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

Balaam Art Center's Spanish for Art Conservators

Spanish for Art Conservators (December 8–12). Contact: Balaam, c.escoles pies 76 pral 1, 08017 Barcelona; Tel: 93 4171347; Fax: 93 2123715; info@balaam-art.com; www.balaam-art.com

Centre for Photographic Conservation Courses

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

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

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

International Academic Projects, Courses

Chemistry for Conservators (by correspondence, January 2004). Contact: Alice Thompson, Assistant Coordinator, International Academic Projects, 6 Fitzroy Square, London W1T 5HJ, United Kingdom; Tel: 44 207 380 0800; Fax: 44 207 380 0500

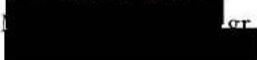
Institute for Paper Conservation Courses

Making a Karibari Using Traditional Methods (Dec. 1–5), UK—Contact: IPC, +44 (0) 188 683 2323; Fax: +44 (0) 188 683 3688; information@ipc.org.uk; <http://palimpsest.stanford.edu/ipc>

The Laboratory Safety Institute Seminars and Workshops

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

Lascaris Conservation of Works of Art

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


Multimodal Hazardous Materials Transportation Training Seminar

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

National Preservation Institute, Seminars in Historic Preservation and Cultural Resource Management

Alexandria, VA—Contact: Jere Gibber, P.O. Box 1702, Alexandria, VA 22313; (703) 765–0100; info@npi.org

Smithsonian Center for Materials Research and Education

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

Rutgers University School of Communication, Information and Library Studies' Biennial Preservation Management Institute.

Contact: Karen Novick, Rutgers University, 4 Huntington St., New Brunswick, NJ 08901–1071; (732) 932–7169; Fax: (732) 932–9314; <http://scils.rutgers.edu/pds/pmi.jsp>

SOLINET Courses

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

Courses, Conferences, and Seminars

Studio Art Centers International

Summer term archaeological restoration program with courses in Etruscology and Conservation of Archaeological Objects, (July 1-31, 2004).

Elba—Contact: Studio Art Centers International, Institute of International Education, 809 United Nations Plaza, New York, NY 10017-3580; (212) 984-5548, Fax: (212) 984-5325; saci@iie.org

West Dean College Courses

UK—Contact: Patricia Jackson, Building Conservation Masterclasses Coordinator, c/o West Dean College, West Dean, Chichester, West Sussex,

PO18 0QZ; Tel: 01243 81894/811301; Fax: 01243 811343; pat.jackson@westdean.org.uk; www.westdean.org.uk

Weymouth College Higher National Diploma in Applied Architectural Stonework

Weymouth, United Kingdom—www.weymouth.ac.uk

AIC Professional Development is at Work for You!



The AIC logo in the calendar indicates workshops funded or co-sponsored by the new professional development endowment. In response to

the membership survey conducted last summer, most events are hands-on, treatment-oriented workshops ranging from one to five days in length, and are offered at affordable prices. Check the Professional Development section of the AIC website (<http://aic.stanford.edu>) for full details, updates, and registration materials, or call (202) 952-9545, ext. 12.

Information Required for USPS

United States Postal Service

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PS Form 3526, October 1999

(See Instructions on Reverse)

13. Publication Title AIC News	14. Issue Date for Circulation Data Below November 2003
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c. Free Distribution by Mail (Samples, complimentary, and other free)	30
(1) Outside-County as Stated on Form 3541	0
(2) In-County as Stated on Form 3541	0
(3) Other Classes Mailed Through the USPS	0
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17. Signature and Title of Editor, Publisher, Business Manager, or Owner Lisa Goldberg, Publication Manager Date 9/30/03	

Instructions to Publishers

- Complete and file one copy of this form with your postmaster annually on or before October 1. Keep a copy of the completed form for your records.
- In cases where the stockholder or security holder is a trustee, include in items 10 and 11 the name of the person or corporation for whom the trustee is acting. Also include the names and addresses of individuals who are stockholders who own or hold 1 percent or more of the total amount of bonds, mortgages, or other securities of the publishing corporation. In item 11, if none, check the box. Use blank sheets if more space is required.
- Be sure to furnish all circulation information called for in item 15. Free circulation must be shown in items 15c, d, and f.
- Item 15h, Copies not Distributed, must include (1) newsstand copies originally stated on Form 3541, and returned to the publisher, (2) estimated returns from news agents, and (3) copies for office use, leftovers, spoiled, and all other copies not distributed.
- If the publication had Periodicals authorization as a general or requester publication, this Statement of Ownership, Management, and Circulation must be published; it must be printed in any issue in October or, if the publication is not published during October, the first issue printed after October.
- In item 16, indicate the date of the issue in which this Statement of Ownership will be published.
- Item 17 must be signed.
Failure to file or publish a statement of ownership may lead to suspension of Periodicals authorization.

PS Form 3526, October 1999 (Reverse)

Positions, Internships, and Fellowships

CHICAGO CONSERVATION CENTER SENIOR PAINTING CONSERVATOR AND ASSOCIATE PAPER CONSERVATOR

The Chicago Conservation Center is a private conservation facility established in 1983. Twenty staff members specialize in the conservation of paintings, works of art on paper, textiles, murals, frames and objects. The Center is currently expanding and is seeking a Senior Painting Conservator and an Associate Paper Conservator. Responsibilities include examination, treatment, and documentation of a wide variety of artifacts. The qualified candidate must be able to work independently and function in a business setting.

Minimum requirements include a bachelor's degree, a graduate degree from a recognized conservation-training program, and several years of practical experience in the workplace. Candidates must be computer literate, have excellent written and verbal communication, and creative problem-solving skills.

Benefits include vacation, health coverage, and a retirement plan. Applicants should submit a cover letter, résumé, and salary history to Heather Becker, CEO, via fax: (312) 944-0595 or e-mail: heather.becker@chicagoconservation.com; website: www.chicagoconservation.com. The Chicago Conservation Center is an Equal Opportunity Employer.

FREER GALLERY OF ART/ARTHUR M. SACKLER GALLERY SMITHSONIAN INSTITUTION INTERNSHIP IN CHINESE PAINTING CONSERVATION

The Smithsonian Institution's Freer Gallery of Art and Arthur M. Sackler Gallery, the national museum of Asian art for the United States, is offering a four to nine month internship in the field of Chinese painting conservation. The intern will receive training in traditional Chinese painting conservation working under the

guidance of specialists in the Department of Conservation and Scientific Research. Training may entail any of a number of aspects of treatment, such as dyeing and preparing repair papers, applying backing papers and patches, repairing creases, and studying mounting styles and methods. While candidates with no prior experience in East Asian painting conservation will be considered, the candidates must have knowledge of the ethical and professional principles that apply to the conservation of works of art, and demonstrate a commitment to a career in conservation.

A starting date for the internship period may be proposed for any time between April and June, 2004. Interns will receive a stipend of up to \$2,000 per month plus some funding for travel expenses to and from Washington, D.C. This internship is made possible by a grant from the Henry Luce Foundation. For further information, call (202) 633-0364 or send email to dcsr@asia.si.edu.

Application deadline: January 1, 2004. Applications should include a letter of interest, a curriculum vitae, the names and addresses of three references, and be sent to the following address:

Chinese Painting Conservation
Internship
Department of Conservation and
Scientific Research
Freer Gallery of Art and the Arthur
M. Sackler Gallery
Smithsonian Institution
P.O. Box 37012
Freer Bldg., RM G200, MRC 707
Washington, D.C. 20013-7012
U.S.A.

LOS ANGELES COUNTY MUSEUM OF ART SENIOR CONSERVATION SCIENTIST

The Conservation Research section of the Los Angeles County Museum of Art is seeking a Senior Conservation Scientist for the Andrew W. Mellon Foundation endowed position. The incumbent

will be the head of the division and report directly to the Director of Conservation. The successful applicant will be responsible for the day to day direction of all activities of the Conservation Research Laboratory, including supervision of fellows and research staff. The successful candidate will work closely with curators and conservators across interdisciplinary lines in an extremely active and productive working environment in the Conservation Center.

The successful applicant will examine works of art, perform tests, analyze and interpret results using specialized equipment in our newly updated facility. Equipment includes a Raman spectrometer, GC/MS, FTIR, SEM/EDS, XRD, Polarized Light Microscopes, thermoluminescence testing instrumentation, and XRF. 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 the professional literature and participation in symposia, seminars and other professional meetings is encouraged through a travel grant funded by the endowment.

Minimum Requirements: Graduation from a recognized college or university with a Doctorate in Chemistry or other physical sciences or equivalent training and experience. Applicants who have worked in a museum conservation environment are strongly preferred and all candidates should have at least three years with demonstrated supervisory experience. Must possess good written and verbal communications skills, experience in teamwork and leadership and knowledge of chemical hygiene and safety practices.

Application: This non-civil service position is available beginning December 2003 or January, 2004. Competitive benefits package provided. Please submit a letter of interest and curriculum vitae to:

Positions, Internships, and Fellowships

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

PHILADELPHIA MUSEUM OF ART MELLON FELLOWSHIP IN OBJECTS CONSERVATION

The Philadelphia Museum of Art offers one Mellon Postgraduate Fellowship in Objects Conservation, beginning February 1, 2004, and ending January 31, 2005. It may be extended up to three years. The applicant should be a graduate of a recognized conservation-training program or have equivalent experience. The Fellow will examine, conduct research and perform treatment on objects typically ranging in date from

2000 BC through contemporary and will be expected to participate in preservation activities throughout the Museum.

The fellowship includes a stipend of \$27,500, health insurance, \$3,000 in travel funds and \$2,000 for research support. Applicants should send a letter with a statement of interest; a résumé; transcripts of graduate and undergraduate courses; several samples of examination reports and treatment records with photographs including any published treatments or research; two supporting letters from conservation professionals familiar with the candidate's work; and two personal references to Andrew Lins, The Neubauer Family Chair of Conservation, Philadelphia Museum of Art, P.O. Box 7646, Philadelphia, PA 19101-7646. All

application materials must be received by December 31, 2003. EOE

QUEEN'S UNIVERSITY INTERNSHIPS/EMPLOYMENT SOUGHT

Queen's students are available for postgraduate and summer conservation internships or employment. Graduate students seek to gain practical experience with institutional or private conservators in all major disciplines. Those with such opportunities may send application information to the department.

Contact: Art Conservation Program Graduate Coordinator (Internships), Department of Art, Queen's University, Kingston, Ontario, Canada, K7L 3N6, or e-mail: pd17@post.queensu.ca.

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Positions, Internships, and Fellowships

STRAUS CENTER FOR CONSERVATION, HARVARD UNIVERSITY ART MUSEUMS ADVANCED INTERNSHIPS IN CONSERVATION, 2004–2005

The Straus Center for Conservation, Harvard University Art Museums, will offer three advanced-level internships in conservation beginning September 1, 2004. The internships will be divided among the three conservation laboratories: objects, paintings, and paper.

Requirements include: completion of graduate-level or equivalent apprenticeship training in conservation, one or more college-level chemistry courses; additional courses in material sciences, and competence in a foreign language are desirable.

Current stipend level for the ten-month internship is \$22,000 with an additional travel and research allowance. The appointment comes with Harvard University benefits including contributory health insur-

ance and access to some University facilities. Stipends are contingent upon funding decisions by granting agencies.

Please send: curriculum vitae, official transcripts, three letters of recommendation, and a statement summarizing your interest in the chosen specialization (objects, paintings, and paper.) Application materials and correspondence should be sent by February 1, 2004 to: Straus Center for Conservation, Advanced-Level Training Program, Harvard University Art Museums, 32 Quincy St., Cambridge, MA 02138-3383. Telephone: (617) 495-2392; Fax: (617) 495-0322.

WORCESTER ART MUSEUM ANDREW W. MELLON FELLOWSHIP IN PAINTINGS CONSERVATION

The Worcester Art Museum is offering an advanced fellowship in the conservation of paintings beginning in January 2004. The appointment is for one year with the possi-

bility of renewal for two additional years. The candidate will participate in all departmental activities including examinations, treatment, analysis, exhibitions and loans and will interact as a staff member with other Museum departments. Technical research opportunities exist and the applicant would be encouraged to prepare a paper for publication.

The applicant should be a graduate of a recognized training program and have excellent communication skills. Salary is in the low 30s plus benefits and a generous travel and research allowance. Applicants should send a letter of interest, curriculum vitae and a list of references to: Tracy Provo, Director of Human Resources, Worcester Art Museum, 55 Salisbury St., Worcester, MA 01609. Equal Opportunity Employer. Deadline for applications is November 21.

PUBLICATIONS SALE

AIC Objects Group Postprints Sale

The Objects Specialty Group (OSG) is running a sale of its annual *Postprints* publication from November 2003 through November 2004. Back issues are available to any AIC member and are on sale for only \$7 (plus postage). All the volumes (1991, 1994, 1995, 1996, 1997, 1999, 2000, and 2001) are available, so check your shelves to be sure you are not missing anything!

AIC Book and Paper Group Annual Sale

There is a special sale of the Book and Paper Group (BPG) primary publication, the *Annual*, going on now. It will run from November 2003 through the end of February 2004. Copies of the *Annual*, produced once a year by the BPG since 1982, are still printed and distributed as a benefit to members of the BPG. However, back issues are available to everyone and are on sale for only \$5. All the volumes—except 4, 16, and 19—are available, so check to be sure you have a complete set of this important publication. If you are not familiar with this publication or are not certain of the topics in earlier volumes, check the contents online at <http://aic.stanford.edu/conspec/bpg/annual>.

For all publication orders: We highly recommend that you contact the AIC office to verify availability of all desired volumes before submitting your order. All inquiries and requests for purchase should be sent with payment and a publication order form (download from <http://aic.stanford.edu/pubs/porder.html>) to the American Institute for Conservation of Historic and Artistic Works, 1717 K Street, NW, Suite 200, Washington D.C., 20006, or contact Maayan Heller at info@aic-faic.org.

Positions, Internships, and Fellowships

RESTORATION BUSINESS FOR SALE

Restoration business in the U.S. for 31 years (50 years total), with a good clientele: museums, galleries, and private individuals. Specializing in the restoration and reproduction of museum-quality furnishings. Specialties include wood marquetry, Boulle marquetry, Art Deco furniture (restoration and original designs), artistic Chinese Laquer (restoration and original designs),

gold and silver leafing, veneering (restoration and projects in all styles). Mirrored frames, including production of molds using special materials and formulas.

Owner is a 2nd generation European master, retiring but available for a few months in order to provide a smooth transition and a better understanding of techniques used in the business. The business is well equipped with the machinery appropriate for the restoration, reproduction and refinishing of furniture. The

business is housed in a 5000 square foot building available for rent or sale. Building itself is located in the Hialeah neighborhood of Miami, Florida.

For additional information or to receive photos of work, please contact:

Phone: (305) 887-4089

Fax: (305) 887-4063

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Fellows and PAs: To be added to the list, please see the form with your membership renewal information

A large, illuminated sign for the Portland Saturday Market. The sign is dark with the words "Portland Saturday Market" in a white, cursive script. Below the main sign, a smaller sign reads "SUNDAYS TOO, MAR.-DEC." in a sans-serif font. The background shows a busy market scene with people and stalls.

Portland Saturday Market

SUNDAYS TOO, MAR.-DEC.

AIC 32nd Annual Meeting **Portland, Oregon** **June 9-14, 2004**

*For more information on the AIC Annual Meeting
and AIC in general, visit our website at
<http://aic.stanford.edu>*

Image courtesy Portland Oregon Visitors Association

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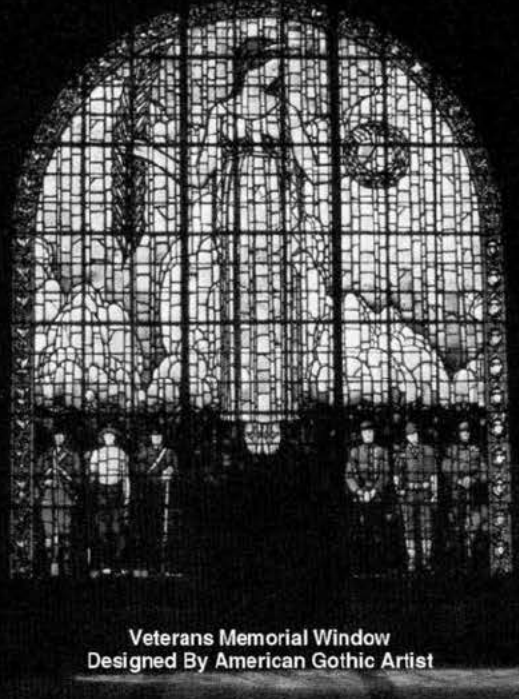
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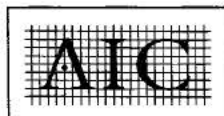
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