

WORKSHOPS AND CONFERENCES

Federation Workshop Highlights: Collections Care

By Laura Ketcham, Editor of the Federation Bulletin

At the start of the Federation's recent spring workshops focusing on collections care, Barbara Rowe, curator of the Cape Fear Museum of History and Science, held up a brightly colored poster promoting a Wilmington festival.

"This is how the poster looked when it was first printed," she said. "Now I'm going to show you a copy of this poster that was displayed in a store window, where it was exposed to direct sunlight for several weeks."

When she held up the second poster, there was an audible murmur of surprise among workshop participants. The poster's vivid green background had faded to faint blue, and the red portions of the poster had shifted to a light pink.

Ms. Rowe used the posters to illustrate the importance of providing proper storage and exhibit conditions for artifacts. Throughout her presentation she focused on how to prevent damage to artifacts from a variety of destructive agents such as inappropriate light levels, relative humidity, storage materials, and more. She also briefly discussed appropriate ways to display and handle artifacts as well as ways to wash textiles and uncrease documents.

Though this two-part article cannot serve as a replacement for attending a workshop, it is intended to summarize the major points of the workshop and thus serve as a refresher for those who were able to attend and as a source of basic information for those who could

not. The second part of this article will appear in the September issue of the *Bulletin*.

Controlling Exposure to Light

As the example of the faded poster so clearly showed, sunlight is damaging to many artifacts. Yet it is not just sunlight that can damage artifacts; even light from lightbulbs can be harmful. It is important to note that light damages textiles, paper, and wood; it does not affect metals, ceramics, or glass.

To minimize damage from light, Ms. Rowe recommended several steps. First, if possible, store your artifacts in a room without windows. If this is not possible, then consider having blinds on your windows and then covering them with thick curtains or preferably with blackout cloth stapled to the walls.

Ms. Rowe noted that some organizations simply put UV filters over windows. This is a good first step, but the filters block only UV wavelengths and allow other damaging wavelengths to come through the window.

Likewise, putting UV filters over fluorescent bulbs is helpful, but light from those bulbs can still damage artifacts. Ms. Rowe recommends turning on only the necessary lights when one is entering a storage area, and being sure to turn off all lights when leaving. Be sure to train staff and volunteers about the need to turn off the lights; the Cape Fear Museum even posts a sign on the

**Leaving . . .
the Collections Area?
Are you in the dark yet?
The artifacts should be.
Extinguish all lights before exiting.**

Both natural and electric light can damage sensitive artifacts such as textiles, paper, and wood. The Cape Fear Museum posts signs on the door to its collections storage reminding staff and volunteers to turn on only the necessary lights when entering and to turn off all lights before leaving.

door to remind people to turn on only the necessary lights and to shut off the lights as they leave.

In addition to using filters on windows and on light bulbs to protect artifacts when they are on display, Ms. Rowe recommended not displaying artifacts in direct sunlight and keeping light levels around sensitive artifacts low. In particular, light levels for textiles, paper, and wooden artifacts should be between 5 and 10 foot candles. You can obtain readings of light levels by using a light meter, which is sold by archival suppliers such as Gaylord.

Be aware that using low light levels around artifacts may irritate some visitors, who would like to see the artifacts more brightly lit. You may want to post labels explaining to visitors that you are keeping light levels low to protect artifacts from damage.

WORKSHOPS AND CONFERENCES

Federation Workshop Highlights: Collections Care (continued)

If you measure light levels and find they are too high, there are additional ways to protect artifacts. If possible, try moving a light source such as overhead track lighting farther away. You could also try using white plexiglass or even fabric over the top of a display case to diffuse the light on the artifacts.

Controlling Temperature and Relative Humidity

Controlling temperature and relative humidity is also an important part of protecting artifacts. If the temperature becomes too warm and the relative humidity is too high, metals can rust, and mold can grow on textiles, paper, paintings, and wood. If temperature and relative humidity are too low, artifacts can become brittle. Fluctuations in relative humidity and temperature can also stress artifacts, which expand and contract in reaction to these changes.

Ms. Rowe recommends trying to keep temperature of storage and display areas between 68 and 72 degrees, with fluctuations of no more than 2 degrees. She also recommends trying to keep humidity between 45% and 60%, with fluctuations of no more than 2%.

It is possible to buy a thermo-hygrometer at Gaylord, an archival supply company.

To address humidity problems, you may have to invest in dehumidifiers or consider upgrading your HVAC system. Consulting with a professional conservator can help you decide what action to take.

Using Proper Storage Techniques
Ms. Rowe also talked about the

Ms. Rowe also talked about the importance of storing artifacts in archivally sound ways. . . . To illustrate this point, Ms. Rowe held up a white coverlet that had been stored in a wooden trunk. The portion of the textile that had been in contact with the trunk's lid was permanently stained.

importance of storing artifacts in archivally sound ways. For instance, cardboard boxes, wooden trunks and shelving, manila folders, and other non-archival papers emit acids that will discolor and harm artifacts. To illustrate this point, Ms. Rowe held up a white coverlet that had been stored in a wooden trunk. The portion of the textile that had been in contact with the trunk's lid was permanently stained a light brown.

Archival supply stores such as Gaylord sell acid-free boxes to store artifacts. Be sure to mark the outside of the box with the accession number and title of the items inside, so that you will be able to easily locate artifacts.

To properly store textiles such as quilts and other textiles that will be folded, be sure to stuff acid-free tissue paper in the folds; this will prevent the folds from becoming sharp creases, which over time will stress and tear the fabric. To stuff the tissue paper into the textile's folds, simply roll the tissue paper into a tube and place it where you are folding the textile, with the goal of creating a gentle S shape if you are folding several times.

In addition, when you refold an item, try to fold it in a different way

so that you are not always folding a textile in the same place. Store these textiles in acid-free boxes.

Ms. Rowe noted that it is best not to store quilts wrapped around a tube; doing so would strain the quilt's stitches through its three layers. Rugs or flags, which have only one layer, can be stored rolled around tubes. You can buy acid-free tubes or even reuse old carpet tubes, as long as the carpet tubes are covered in Mylar® to keep the cardboard tube from touching the fabric. Be sure to have acid-free tissue paper on the rug or flag so that, as you roll the fabric around and around the tube, the paper prevents the fabric from touching fabric.

When storing costumes, think about whether a costume would be best stored folded or on a hanger. Brittle fabrics such as silks that tear easily should be folded and kept in an acid-free box. Dresses with lots of heavy beading, such as 1920s flapper dresses, would also be best stored in a box, rather than hung on hangers.

According to Ms. Rowe, strong fabrics such as cotton, linen, and wool costumes can be hung. Be sure to avoid wire hangers, which can

WORKSHOPS AND CONFERENCES

Federation Workshop Highlights: Collections Care (continued)

cut through fabric over time, as well as plastic hangers, which can become brittle and break. Instead choose wooden hangers, which are available in a variety of sizes—for men, women, and children.

Ms. Rowe stated that you should pad these hangers, to keep the wood from touching the fabric and to better support the costume. To pad hangers, cut up strips of polyester quilt batting (available from fabric stores such as Jo Ann's), wrap the strips around the hanger, and then tie squares or rectangles of 100% unbleached cotton sheets, such as bedsheets, around the padding. When you hang costumes, stuff the sleeves with acid-free tissue paper. (Note: The National Park Service offers a pamphlet on creating padded hangers: visit www.nps.gov/history/museum/publications/conservoagram/04-05.pdf to learn more.)

You can also sew individual bags of unbleached cotton sheets to go over each costume, in order to protect it from dust and from touching other costumes, or you can simply drape a whole rack of hanging clothes with an unbleached cotton sheet. To make sure the costumes do not crush against each other, do not overfill the rack with costumes. Note that before using sheets for padding hangers or for draping costumes, you would want to wash any new sheets to remove the finish or sizing.

Ms. Rowe noted that storing photos, negatives, slides, postcards, and even record albums can be easily done by ordering the right-sized Mylar® or Melinex® sleeve from archival suppliers. These sleeves

are made from inert plastic and can be ordered with pre-punched holes in the margins if you would like to store these sleeves in a 3-ring binder. Other sleeves come with a way to insert a rod across the top so that they can be hung in filing cabinet drawers. In addition to having the accession number on the artifact, you can write identifying information such as accession numbers on the sleeves so you can easily see the numbers as you look through the notebook or file.

You can also use Mylar® sleeves to store paper items; there are even sleeves large enough to hold newspapers. One advantage to storing paper items in sleeves, rather than simply keeping them in acid-free folders, is that you can handle the items without fear of damaging them. You can pick them up, turn them over, and easily read the text of letters and other documents, without the risk of tearing the paper or staining the paper with oils from your fingers.

Another advantage to storing items in sleeves is that you can use them to display a document or photograph in an exhibit. Simply use double-stick tape on the back of the sleeve to mount the artifact; this way, the artifact itself is not touched. However, in general, Ms. Rowe recommends displaying color photocopies or scans instead of the originals, to protect the originals from light damage.

Because paper often has acids in it that will lead to discoloration and decay, Ms. Rowe recommends deacidifying newspapers and some other documents before putting them in the sleeves. To do this, you

would lay towels out on a table; very lightly mist one side of the paper with deacidification spray (available from suppliers such as Gaylord); allow the paper to dry; then turn it over and lightly mist the other side. One application per side is sufficient. After allowing time for the paper to dry, you would put the item in a sleeve. (Note: You may first want to test the spray on an inconspicuous part of the paper before using it.)

You will notice that Mylar® sleeves have openings on one side; not only does this allow you to insert and remove items, it also allows the items to “breathe.” Be sure to leave this side open.

Ms. Rowe recommended a variety of web sites and books to help you learn more about collections care. The web sites included www.preservation.gc.ca; <http://aic.stanford.edu>; www.ims.gov/collections/resources/index.htm; www.nps.gov/history/museum/publications/index; and www.heritagepreservation.org. You could also consult *The Care of Antiques and Historical Collections*, (2nd edition), by A. Bruce MacLeish, and *Caring for Your Collections*, by the National Committee to Save America's Cultural Collections.

Editor's note: The second part of this article on collections care will appear in the September issue of the Bulletin and will include information on cleaning textiles; polishing metals; unfolding and uncreasing documents; and more. You can find a copy of the handouts offered in this workshop at www.fnchs.org/fund/news.htm; click on the link under “Workshops.”

Caring for Collections

...the first step in caring for collections is the proper maintenance of their environments in storage and on exhibition. These environmental conditions need to be optimal in order to stabilize the holdings and upgrade the level of collections care.

Caring for Collections, AAM, 1984, p.11

PREVENTIVE CONSERVATION

“Preventative conservation” is a philosophy which is steadily gaining support as it proves to be the most cost-effective, and ethically sound, solution to the problems of object care. In principle preventative conservation is simply a matter of monitoring and controlling the main agents of destruction: light, inappropriate relative humidity, atmospheric pollutants, handling and transport, pests, poor storage and disasters.

Care of Collections, Routledge, UK, 2003, p. 6

DEFINITIONS¹

Conservation – The profession devoted to the preservation of cultural property for the future. Conservation activities include examination, documentation, treatment and preventive care, supported by research and education.

- **Examination** – The investigation of the structure, materials, and condition of cultural property including the identification of the extent and causes of alteration and deterioration.
- **Documentation** – the recording in a permanent format of information derived from conservation activities.
- **Treatment** – The deliberate alteration of the chemical and/or physical aspects of cultural property, aimed primarily at prolonging its existence. Treatment may consist of:
 - **Stabilization** – Treatment procedures intended to maintain the integrity of cultural property and to minimize deterioration.
 - **Restoration** – Treatment procedures intended to return cultural property to a known or assumed state, often through the addition of nonoriginal material.
- **Preventive Care or Preventive Conservation** – The mitigation of deterioration and damage to cultural property through the formulation and implementation of policies and procedures for the following: appropriate environmental conditions; handling and maintenance procedures for storage, exhibition, packing transport and

¹ From “AIC Definitions of Conservation Terminology,” in *DIRECTORY: The American Institute for Conservation of Historic & Artistic Works, 2007*, pp. 19-20.

use; integrated pest management; emergency preparedness and response; and reformatting/duplication.

Cultural Property – The objects, collections, specimens, structures, or sites identified as having artistic, historic, scientific, religious, or social significance.

Preservation – The protection of cultural property through activities that minimize chemical and physical deterioration and damage and that prevent loss of information content. The primary goal of preservation is to prolong the existence of cultural property.

Conservator – A professional whose primary occupation is the practice of conservation and who, through specialized education, knowledge, training, and experience, formulates and implements all the activities of conservation in accordance with an ethical code such as the *AIC Code of Ethics and Guidelines for Practice*.

ENVIRONMENT

LIGHT LEVELS

Display 5-10 footcandles (50-100 lux)
Storage Lights off when not in use

TEMPERATURE / HUMIDITY²

Temperature Keep between 68-72° with fluctuations no more than $\pm 2^\circ$.
Humidity Keep between 45-60% with fluctuations no more than $\pm 2\%$.

CONSERVATION SUPPLIERS

Gaylord Bros.
P. O. Box 4901
Syracuse, NY 13221-4901
Customer Service: 800-634-6307
Order line: 800-448-6160
www.Gaylord.com

University Products
517 Main Street, P. O. Box 101
Holyoke, MA 01041-0101
Order line: 800-442-7576
www.universityproducts.com

Light Impressions
P. O. Box 22708
Rochester, NY 14692-2708
Order line: 800-828-6216
www.lightimpressionsdirect.com

² From *The Care of Antiques and Historical Collections*, A. Bruce MacLeish, pp. 22-23.

CONSERVATION SUPPLIES

Some of the conservation supplies we'll be talking about in this workshop:

General

Gaylord

- White cotton gloves
- Museum Wax
- Thermohygrometer

Wal-Mart

- Latex gloves

Textiles

Gaylord

- Acid-free boxes
- Acid-free tissue paper
- Orvus WA paste

Carolina Biological Supply

- Insect pins

Paper/Prints/Photos

Gaylord

- Acid-free boxes
- Acid-free file folders
- Archival plastic sleeves
- Double-stick tape
- Mylar
- Bookkeeper deacidification spray

Metals

Gaylord

- Pre-lim metal cleaner
- Renaissance Wax
- Pacific Silvercloth

When framing documents or prints, ask for

Acid-free mat board

Hinges made from Japanese rice paper and wheat starch paste

OR

Mylar or polypropylene mounting corners

CONSERVATION WEB SITES

Canadian Conservation Institute

www.preservation.gc.ca

American Institute for Conservation of Historic & Artistic Works (AIC)

<http://aic.stanford.edu>

The Institute of Museum and Library Services

www.ims.gov/collections/resources/index.htm

National Park Service, Museum Handbook, Part I

www.nps.gov/history/museum/publications/index

Heritage Preservation

<http://www.heritagepreservation.org/>

BOOKS

The Care of Antiques and Historical Collections, 2nd edition, A. Bruce MacLeish, Nashville, TN: AASLH Press, 1985.

Caring for Your Collections, National Committee to Save America's Cultural Collections, New York: Harry N. Abrams, Inc., 1992.

Mount-making for Museum Objects, Robert L. Barclay, Ottawa, Canada: Canadian Conservation Institute, 1998.

Museum Mannequins, Margot Brunn and Joanne White, editors, Alberta, Canada: Alberta Regional Group of Conservators, 2002

FREE GUIDE TO CONSERVATION AND PRESERVATION GRANTS

The Institute for Museum and Library Services and the Foundation Center have joined forces to create *Foundation Grants for Preservation in Libraries, Archives, and Museums*, a free online guide that lists 1,725 grants of \$5,000 or more awarded by 474 foundations, from 2003 through 2007. This publication offers contact information for the foundations as well as any limitations on the grants; it also provides details of grants given and allows you to search the list of grants by geographic region, recipient name, and subject key word. To access this guide, visit www.loc.gov/preserv/foundtn-grants.pdf.

CONSERVATION GRANTS

Conservation Assessment Program

Deadline: TBA; applications will be mailed to interested institutions in October 2008.

Heritage Preservation and the Institute for Museum and Library Services provide the Conservation Assessment Program (CAP) to help museums care for their collections. As the website states, "CAP provides a general conservation assessment of your museum's collection, environmental conditions, and site. Conservation priorities are identified by professional conservators who spend two days on-site and three days writing a report. The

report can help your museum develop strategies for improved collections care and provide a tool for long-range planning and fund-raising.”

Most museums are assigned a conservator to assess the museum’s collections, while museums with a historic structure may also get an architectural assessor. Though the program allocates money to help cover the costs of the assessors, museums need to be prepared to pay any costs that go above the allocation. (Heritage Preservation estimates these costs could be between \$400 and \$900, depending on how many assessors are assigned, their fees, the cost of lodging, mileage traveled, etc.). Please note that CAP offers a general conservation assessment, not object-by-object surveys.

You must join Heritage Preservation’s mailing list to receive an application, which will be mailed in October; to be added to the mailing list, contact the CAP staff at cap@heritagepreservation.org or call (202) 233-0800. For more information, visit www.heritagepreservation.org/CAP/index.html. Many museums that take part in this program later apply for an IMLS Conservation Project Support grant to implement recommended changes (see a description of this grant below).

Conservation Project Support Grant

Deadline: The 2008 deadline has not yet been announced but should be in early fall. This IMLS program awards grants to help museums identify collections needs and priorities and to perform activities to safeguard their collections. Grants are available for many types of collections activities, such as surveys, training, research, treatment, and environmental improvements. This grant does require matching funds on a 1:1 basis. For more information, visit www.imls.gov/applicants/grants/conservProject.shtm.

OTHER WORKSHOPS RELATED TO COLLECTIONS CARE

Disaster Planning for Heritage Collections

May 21, May 28, July 16, July 31

Cultural collections face a variety of threats from natural disasters; from facility breakdowns such as broken water pipes and leaking roofs; and even from vandalism and terrorism. This workshop addresses establishing disaster teams; identifying risks; prioritizing collections; damage assessment; salvage methods; and more. The workshop is offered by the N.C. Preservation Consortium and will be offered at different locations across the state. Cost: \$30. For more information, visit www.ncpreservation.org/events.html.

In addition to offering the following information about selecting a conservator, the American Institute for Conservation of Historic and Artistic Works (<http://aic.stanford.edu>) offers an online service through which you can request information about conservators in your area.

GUIDELINES TO SELECTING A CONSERVATOR

(Courtesy of the American Institute for Conservation of Historic and Artistic Works)

Before receiving a list of conservators in your area, please take a moment to review some points to keep in mind when choosing a conservator.

This brochure will help you select a qualified conservator who can provide sound, ethical preservation services for your art objects, artifacts, and other items of historic and cultural value. The conservation professional can diagnose present and potential problems, provide treatment when necessary, and advise on appropriate conditions for storage and exhibition. The choices you make will directly affect the objects you wish to preserve.

[What is a Conservator?](#)

[AIC Guide to Conservation Services](#)

[What Questions to Ask Potential Conservators](#)

[What to Expect](#)

[Exercising Caution](#)

[Points to Remember when Selecting a Conservator](#)

[Information Sources Regional Conservation Organizations or Guilds](#)

[Obtain a List of Conservators](#)

What is a Conservator?

Conservators are concerned with a number of factors in preserving an object, including determining structural stability, counteracting chemical and physical deterioration, and performing conservation treatment based on an evaluation of the aesthetic, historic, and scientific characteristics of the object.

Conservation professionals have considerable practical experience, a broad range of theoretical and scientific knowledge, and a commitment to high standards and performance. A conservator may be trained at a conservation graduate training program or by lengthy apprenticeship with experienced senior colleagues. Because of the increasingly technical nature of modern conservation, conservators usually specialize in a particular type of object, such as: paintings, works on paper, textiles, sculpture, furniture, rare books, photographs, or archaeological, decorative, or ethnographic materials. Conservators tend to work in private practice or for a museum, library, historical society, or similar institution.

Sometimes confusion arises about the terms "restoration" and "conservation." Restoration refers to the reconstruction of the aesthetic appearance of an object. Although restoration

can be one aspect of conservation, the latter encompasses much more. Conservation involves examination, scientific analysis, and research to determine original structure, materials, and extent of loss. Conservation also encompasses structural and environmental treatment to retard future deterioration.

The careful selection of an appropriate conservator is particularly important, because the profession is not regulated by law. The American Institute for Conservation (AIC) is the national organization of conservation professionals. One of its goals is to define and maintain a high level of professionalism in conservation. This goal is reflected in the AIC *Code of Ethics and Standards of Practice*, copies of which are available from the AIC office.

AIC Guide to Conservation Services

The American Institute for Conservation (AIC) Guide to Conservation Services provides a systematic, consistent method of obtaining current information to identify and locate professional conservation services.

This nationwide guide system enables you to address a wide range of conservation problems, whether your needs are long-range or short-term and whether your collection consists of thousands of valuable historic artifacts, one priceless work of art, or items of great personal value. In response to your inquiry, a computer-generated list of conservators is compiled and grouped by location, specialization, type of service provided, and AIC membership category (Fellow or Professional Associate). AIC Professional Associates and Fellows have met specified levels of peer review and have agreed to adhere to the AIC *Code of Ethics*. This information is provided free of charge.

What Questions to Ask Potential Conservators

Once you have obtained a list of potential conservators from the AIC Guide to Conservation Services or have compiled one on your own by consulting conservation professionals, conservation organizations, or collectors, you must choose the most appropriate professional. When selecting a conservator to work on your object, seek sufficient information on the individuals under consideration. It may not be appropriate to restrict your search geographically, especially if the object presents unique problems. Many conservators are willing to travel.

Ask each potential conservator for the following information:

- training
- length of professional experience
- scope of practice (whether conservation is primary activity)
- experience in working with the kind of object for which you seek help
- involvement in conservation organizations
- availability
- references and previous clients

You are making a very important decision. Contact references and previous clients. The quality of conservation work is most accurately evaluated based on the technical and structural aspects of the treatment in addition to the cosmetic appearance; another conservation professional may be able to help you make this evaluation.

For time-consuming projects or collection surveys, you can advertise for a short-term contract conservator in a variety of publications, including the *AIC News*.

What to Expect

1. **Procedures:** A conservator will want to examine the object before suggesting a treatment. Prior to beginning a treatment, the conservator should provide for your review and approval a written preliminary examination report with a description of the proposed treatment, expected results, and estimated cost. The conservator should consult you during the treatment if any serious deviation from the agreed-upon proposal is needed.
2. **Cost and Schedule:** The conservator should be willing to discuss the basis for all charges. Determine if there are separate rates for preliminary examination and evaluation and if these preliminary charges are separate or deductible from a subsequent contract. Ask questions about insurance, payment terms, shipping, and additional charges. Conservators often have a backlog of work; inquire if a waiting period is necessary before new work can be accepted.
3. **Documentation:** The conservator should provide a treatment report when treatment is completed. Such reports may vary in length and form but should list materials and procedures used. The final report may, if appropriate, include photographic records documenting condition before and after treatment. Recommendations for continued care and maintenance may also be provided. Both written and photographic records should be unambiguous. All records should be retained for reference in case the object requires treatment in the future.

Exercising Caution

Conservation treatments are frequently time consuming and expensive. Be wary of those who propose to perform a quick and inexpensive restoration job, are reluctant to discuss in detail the materials and methods to be used, or will not permit you to see work in progress. If you have a large collection requiring treatment, you may wish to have one object treated initially before entering into a major contract. The added time or expense of finding the right professional will be small compared to the loss or future costs that could result from inadequate conservation treatment. It is also important to note that conservators do not always agree. Ask about risks involved with certain treatment options. Speak to a number of conservators if you are unable to make a comfortable decision.

Points to Remember when Selecting a Conservator

- Learn about the field of conservation.
- Seek advice and recommendations through the AIC Guide to Conservation Services and other professional organizations.

- Contact a conservator's previous clients. Investigate references.
- Request information regarding the conservator's background, training, experience, and professional affiliation.
- Expect to receive the following from a professional conservator:
 1. written preliminary examination report evaluating condition, proposing treatment, describing limitations of treatment, and providing an estimate of the treatment cost and duration
 2. notification during treatment of major changes in the proposal
 3. written and, if appropriate, photographic documentation of the treatment

Information Sources

The American Institute for Conservation of Historic and Artistic Works (AIC), 1156 15th Street NW, Ste 320 Washington, DC 20005-1714; Phone: (202) 452-9545; Fax: (202) 452-9328

AIC is the national organization of conservation professionals which sponsors conferences and publishes and sells a variety of conservation related periodicals. Its nonprofit foundation, Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC), offers educational programs, and grants to conservators. A general bibliography on conservation is available on request.

The Canadian Association of Professional Conservators, c/o Canadian Museums Association, Suite 400, 280 Metcalfe St., Ottawa, Ontario, Canada K2P 1R7; Fax: (613) 233-5438.

The CAPC is the professional body incorporated to accredit conservation professionals in Canada. Founded in 1971, CAPC works to establish and encourage high standards of competence, integrity, and ethics in the field of conservation.

Heritage Preservation (HP), 1012 14th Street NW, Suite 1200, Washington, DC 20005; Phone: (202) 233-0800, Fax: (202) 233-0807

HP provides a forum for discussion, understanding, and awareness of national conservation and preservation needs. HP offers bibliographies and other publications on a wide range of conservation and related topics.

Getty Conservation Institute (GCI), 1200 Getty Center Drive, Los Angeles, CA 90049-1684; Phone: (310) 440-7325, Fax: (310) 440-7702

The Getty Conservation Institute (GCI) works internationally to advance the field of conservation through scientific research, field projects, education and training, and the dissemination of information in various media including AATA Online, Abstracts of International Conservation Literature.

**The International Institute for Conservation of Historic and Artistic Works (IIC) 6 Buckingham Street London, England WC2N 6BA Tel.: 01-1441-839-5975
Canadian Conservation Institute (CCI), 1030 Innes Rd., Ottawa, Ontario K1A 0M5, Canada; (613) 998-3721; Fax: (613) 998-4721**

IIC and CCI are two of the international organizations dedicated to conservation that produce publications and organize professional meetings.

Regional Conservation Organizations or Guilds

Regional and local conservation associations provide a forum for information exchange among conservators. Their meetings are open to anyone interested in conservation. The AIC office can provide the address of the regional organization in your geographic area.

Obtain a List of Conservators

After reviewing the information above, visit <http://www.aic-faic.org/guide/form.html> to obtain a list of conservators who can help you.



If you need assistance or further information, please contact the AIC national office at: AIC, 1156 15th Street NW, Suite 320, Washington, DC 20005-1714; Phone: (202) 452-9545; Fax: (202) 452-9328; E-mail: info@aic-faic.org.

Prepared by Shelley G. Sturman with Martin Burke and Doris A. Hamburg, 1991.
Revised in 2000 by Shelley G. Sturman.