

AIC NEWS

American Institute for Conservation of Historic & Artistic Works

January 2003

Vol. 28, No. 1

Inside

Support FAIC
4

Seeking Regional
Reporters
6

AIC Board Elections
8

2003 Due Renewal
10

Letter to Laura Bush
11

AIC News Index
12

World Archaeological
Congress
13

AIC/FAIC Award
Deadlines
14

Donations
15

AIC 2003 Directory
Corrections
17

Volunteers Wanted
19

FTC Issue
25

Seeking JAIC Editor
35

Research and Technical Studies (RATS): An Evolving AIC Specialty Group

JOHN HIRX

Research and Technical Studies (RATS), one of the youngest specialty group of AIC, started as a task force in 1991. The purpose of the specialty group was then, and still is, to “promote the advancement of scientific research in the field of conservation and to promote effective interaction of conservators and scientists in furthering the development of conservation practices.” RATS has served as a forum to encourage the interaction of conservators and scientists and to disseminate and make available information that is of interest to both groups. Throughout the lifetime of the RATS group, topics of interest to the conservation community—including

materials characterization, synthetic resins, sampling, and industrial information—have been discussed at each meeting and in countless documents circulated during the year.

The RATS group has brought to fruition a variety of activities that are of interest to many conservators and scientists. Now some years later, RATS has an established structure and identity, with presentations at its own AIC session, panels for thematic discussions, and works with other AIC groups to develop, present, and publish papers on subjects of interest to both conservators and scientists. Most recently, RATS members organized an archaeology discussion group at the 2002 Annual Meeting and Analytical Techniques

continued on page 3

Invisibility or Self Preservation: A Choice

JERRY PODANY

As conservators we do not, for the most part, face the same challenge of “publish or perish” as do our colleagues in academic life. There are no threats to our livelihood that focus on our ability to publish within our specific field, let alone to audiences more broadly located, such as the general public. Nothing requires us to publish regularly or face the imposed consequences. We do not perish if we do not put pen to paper. But there are worse things than perishing...there is *invisibility*. With invisibility come the many disadvantages of nonexistence.

There is a conversational joke that I have heard over the years about a conservator who

is sitting at a dinner table with guests that he or she has never met. The guests are sharing casual information starting with the usual, “And...what do you do?” The question comes around to our colleague who says, “I’m a conservator.” There are immediate questions about spotted owls, whales, and wetlands. “Oh no, no...I conserve works of art” (or historic documents or buildings or archaeological sites... you fill in the blank). A momentary silence is broken as one of two things happens. The guests around the table get very excited about this newly found oddity and the conservator is deluged with questions that he or she is more than likely, not prepared to answer. The other scenario breaks the silence with a polite, “Oh, how interesting...” and the conversation shifts to another

continued on page 5

Table of Contents

AIC News Index	12
AIC News	7
Conference Report	22
Courses, Conferences, and Seminars	36
FAIC News	14
FTC Insert	25
Grants, Awards, and Fellowships	20
In Memoriam	13
JAIC News	19
New Materials & Research	21
People	16
Positions, Internships, and Fellowships	40
Recent Publications	23
Specialty Groups	31
Worth Noting	20

AIC NEWS

AIC News (ISSN 0887-705X) is published bi-monthly by the American Institute for Conservation of Historic & Artistic Works, 1717 K Street, NW, Ste. 200, Washington, D.C. 20006, (202) 452-9545; Fax: (202) 452-9328; info@aic-faic.org; http://aic.stanford.edu

Periodicals postage paid at Washington, D.C., and additional mailing offices. Second-class postage paid at Washington, D.C. Postmaster: Send address changes to:

AIC News
1717 K Street, NW, Suite 200
Washington, D.C. 20006

AIC News is mailed to members for \$18 per year as a portion of annual membership dues.

Opinions expressed in the *AIC News* are those of the contributors and not official statements of the AIC. Responsibility for the materials/methods described herein rests solely with the contributors.

**Deadline for March Editorial Submissions:
February 1, 2003**

We reserve the right to edit for brevity and clarity.

Advertising

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Internships and Fellowships, Position Available, and Classified Ads is: \$.95 per word for members and \$2 per word for nonmembers; the minimum charge is \$50.

The cost of advertising in Supplier's Corner is \$150 for 100 words. The cost of display ads is: 1/6 page \$200; 1/3 page \$335; 1/2 page \$415; 2/3 page \$470; full page \$650. Deadlines for advertising copy are February 10, April 10, June 10, August 10, October 10, and December 10.

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

AIC News Staff

Lisa Goldberg	Editor
David Harvey	New Materials & Research Editor
Elizabeth F. "Penny" Jones	Managing Editor
Nora A. Armbruster	Production Editor
Mary E. Seng	Meetings & Marketing Manager
Robert Treadway	Administrative, Website & Publications Assistant

© Copyright 2003. *AIC News* cannot be reproduced in its entirety without permission from AIC. Individual articles may be reproduced if permission has been granted by the owner of copyright and proper citation attributed. The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Publications and Documents in Libraries and Archives, ANSI/ NISO Z39.48-1992.

post-session workshop for the 2002 Annual Meeting.

Many members of AIC who have not yet joined RATS or who have not been actively involved with the subgroup since its creation may find a glimpse of its past informative. One way to appreciate and become informed of the evolution of the group's activities and interests in the past, present, and into the future, is by reviewing the cumulative minutes compiled from RATS annual business meetings and from Internal Advisory Group notes that are presented and sent to the AIC Board. The earliest minutes and notes for the subgroup date to 1996.

RATS business meetings, which usually follow each session, have been the forum used to bring to the group a variety of topics of interest for the coming year. In the formative years, attention briefly focused on the subgroup's structure and identity. Over the years, notable themes of interest included an inclusive resin chart, publication activities, support of a student to give a scientific paper at EAS (Eastern Analytical Society), Oddy test results, issues related to construction materials and their use in museums, as well as their effects on artifacts, and the development of a RATS website and its contents.

The Resin Chart and CAMEO

Originally discussed and championed by Julie Reilly in 1996, the RATS group has continually discussed the construction of comprehensive chart of resins used by a wide variety of conservators. Notes indicate that this project was initially conceived as a physical poster to show various resin properties of interest to conservators for use in the lab.

By 1998, discussion centered on what types of information were needed to create a chart that could be presented to the conservation community. Although there had been ongoing strong support and interest on the part of many people for a resin chart to exist either in hard copy, large poster for a lab, or on the Internet, the kind of information that it would contain had not been finalized. Some felt that the chart should only list properties or uses, not both. Many felt that each specialty group uses certain groups of resins that other groups do not tend to use. To meet the needs of each user group, numerous charts might therefore have to be created. These issues effectively deterred the creation of a chart of any kind.

Concurrent with the resin chart initiative, the then CAMD, now Conservation and Art Materials Encyclopedia Online (CAMEO, www.mfa.org/conservation/cameo), developed by the Museum of Fine Arts, Boston, began to take precedence as an online resource. This online encyclopedia, is "an electronic database that compiles, defines, and disseminates technical information on the distinct collec-

tion of terms, materials, and techniques used in the fields of art conservation and historic preservation."

To resolve the issue of the elusive resin chart creation dilemma, at the 2002 meeting, Michele Derrick suggested moving forward with the resin chart project by gathering information for inclusion in the CAMEO database rather than a separate resin chart. Discussion ensued, with preferences by some for extracting the resin information and reformatting it, as well as an evaluation of the feasibility of this option. In the end, members resolved that the resin chart become part of the CAMEO website rather than the RATS website (www.aic.stanford.edu/conspec/rats).

As of the 2002 AIC meeting, members of RATS and AIC are encouraged to send new information to Michele Derrick to enhance and update CAMEO, which is available to anyone free of charge.

Funding and Sponsorship Topics

Business meeting minutes record that RATS members have voiced a consistent effort to promote quality scientific and technical papers.

At numerous RATS meetings, a funding theme that has received repeated support has been to financially sponsor a student to present a paper at the Eastern Analytical Society meeting. RATS members have created a \$500 fund to sponsor a student to present a scientific paper at Eastern Analytical Symposium.

In an effort to expand the reach and overlap of research and technical issues, RATS decided to forgo its own session and instead sponsor various papers within other specialty groups. For example, in 1998 at the Arlington meeting, RATS sponsored four papers: "Effects of Freeze Drying on Wool" by Shawn Fisher, "Cooperative Research on the Properties of Lignin" by D. Grattan and D. Woods, "Photographic Enclosure" by D. Nishimura, and "A New Device for Light Fastness Testing" by P. Whitmore.

Another interest was to use RATS to sponsor smaller groups or pre-sessions. Archeology and construction materials pre-sessions, which had been proposed at various business meetings for future AIC activities, became realized in the 2002 meeting, when RATS sponsored an archeology meeting that was well attended.

Analytical Support—Resources

Analytical capabilities vary from institution to institution, and many conservators who do not have access to funding for specific analytical resources rely on Oddy testing to make their materials choices. Oddy tests and other low-technology techniques are common among conservators but evaluation of their reliability and ability to provide reproducible results have been often an issue for discussion. In the 1998 meeting, the issue of materials testing was



raised as was the need to know more about products that off-gas.

By the 2000 meeting, the idea of posting the results of Oddy tests online was dismissed after in-depth discussion. The rationale not to put these tests results online included some of the following reasons: tests results are fairly limited in quantifiable information, reliability and reproducibility of these tests is inadequate, and test materials, e.g., building materials, rapidly change in formulation during the course of time and place. Although the Oddy test has limitations, it is still useful as a benchmark, low-tech solution for conservators without scientific resources for answering such basic questions as to whether or not a product of interest will off-gas and react with a polished metal coupon.

At the 2001 meeting, members discussed the idea of a RATS/Architecture pre-session on construction materials. There has been interest in the testing of construction materials jointly with the Architectural Specialty Group, using Oddy testing procedures. Perhaps with so many museums undergoing construction, this topic may come into focus in the near future.

In planning discussions for the 2002 meeting, the issue of analytic support was discussed from a variety of viewpoints. The subject had been raised in past meetings when various questions were posed during the business meeting. Who can be contacted for technical assistance? Who provides services? How do you set up a sound research plan? What methods are best to answer which questions? How do you determine what sort of research is necessary for the project? How do you secure funding to implement a research plan?

The call to answer this need was addressed in the 2002 meeting. Since many institutions do not have an analytical department and conservators are often asked for analytical information, the group sponsored a post-AIC workshop. Its focus was to review analytical techniques and the kind of information it could provide, as well as the costs that are involved for budget development. This session was taught by Jamie Martin and included 42 participants.

RATS Website and Its Links

At the 1999 St. Louis Annual Meeting, members discussed the format for and content of the RATS web page, emphasizing its role in AIC and public outreach. In this meeting, and again in the 2002 meeting, conference participants agreed that the RATS website would be a place to post databases, news, and links to specialties outside the realm of AIC such as EAS, ACS, NIST, and ANSI. Although AIC maintains a website with various links to other sites, it seems appropriate that RATS maintain a stable of links to specific technological/analytical websites for reference material.

Where Are We Going?

The RATS group has brought to fruition a variety of

activities that are interdisciplinary in nature and of interest to many conservators and scientists. The development and availability of CAMEO, the archeology sub-session, and the Analytical Techniques post-session workshop, are keystones in the evolution of the group. The RATS logo has been published in the AIC newsletter and pins featuring the logo are currently available to the membership for \$3 each.

RATS would now like to be more involved in publication activities and the further development of the website. Publication subjects include: topics for *AIC News*; *JAIC* paper review; books of collected papers that review topics such as adhesives, or environmental issues such as silica gel and lighting; monetary awards for *JAIC* papers written by RATS members; and even a RATS mentor list to guide people in writing and developing papers for publication. Any ideas that are appropriate to these publication vehicles are welcome.

—John Hirx, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, Calif. 90036; (323) 857-6166; jhirx@lacma.org

Support the Foundation of the American Institute for Conservation of Historic & Artistic Works (FAIC)

FAIC welcomes your contributions to its mission of preservation and education. Your gift assists in promoting training, research, and advocacy for the preservation of cultural heritage worldwide. Future generations benefit from your generosity. Support FAIC today by giving in one or more of the categories below:

FAIC General Fund. Supports Professional Development Scholarships, Workshop Development Grants, Lectures Grants, Regional Angels Projects, advocacy, public education, and outreach.

FAIC Endowment for Professional Development. Earnings from this endowment support professional development programs for conservators throughout the country.

George Stout Memorial Fund. Supports conservation students seeking to attend professional meetings.

Carolyn Horton Fund. Supports continuing education or training for book and paper conservators.

Christa Gaehde Fund. Promotes study and research in the conservation of fine art prints and drawings.

"Take a Chance" Fund. Established in honor of Carolyn Rose. Supports innovative thinking in projects and research that might not be funded through other sources.

Tax deductible contributions should be made payable to FAIC, a 501(c)(3) organization, and mailed to FAIC, 1717 K St., N.W., Suite 200, Washington, D.C. 20006.

For information on planned giving and other ways of supporting FAIC, please call the AIC office at (202) 452-9545. Thank you for your support!

Invisibility or Self Preservation
continued from page 1

topic... one which the guests know more about, probably because they have read something about it recently...something say...about spotted owls. Not really much of a joke is it? Our *invisibility* is a serious detriment to our growth, and perhaps even to our continuing existence. Not that long ago conservation was being touted as a positive tool in the fundraising efforts of museums and other collecting institutions. Now, however, support is dwindling in many sectors, budgets are being cut, and positions eliminated. Although the public's awareness of (and interest in) the importance of preserving cultural heritage occasionally peaks, as in the case of the unfortunate loss of Afghanistan's colossal Buddhas, such concerns are no match for the many other topics that compete for attention or the advocates who are better at getting it.

While this last year has brought some good news (the recent support of SCMRE by the National Research Council and others, and the General Services Agency's recognition of conservation) there is also plenty of bad news that should cause us concern. Within the United States several regional centers have lost support, the most recent being the Rocky Mountain Regional Center and, while SCMRE seems safe for the moment, the fact that such a strong challenge was put forward to our only publicly funded national

conservation research facility should be sobering. Increasingly we hear that our institutions are not replacing, let alone hiring additional, conservators as they face budgetary challenges. International colleagues have fared no better, if not worse. The British Museum has realized deep cuts in conservation resources, and the potential end to conservation training in Australia with the close of the Canberra program is dire news indeed.

I am not inclined to "gloom and doom" but these events are direct threats to conservation's survival and its health as a profession. What I am inclined toward is asking the question, "So what should we do about it?"

What does it take to survive? What does it take to thrive? Certainly our profession does not lack an admirable mission. We have what some marketing experts would call a "slam-dunk message." Nor do we lack committed individuals. Our greatest asset however is the fact that what we do is *essential*.

Consider a recent statement by Joyce Appleby and James Banner in their article "Historians and the People" (*Chronicle of Higher Education*, Jan. 11, 2002): "The public looks to the nation's past to validate its core ideals and confirm a record of progress and accomplishments." But how does the public, or anyone else for that matter, access the record and what form does it take? Clearly it is predominantly through material cultural property...documents, photographs, works

of art, monuments, etc. Who cares for these material objects? Who guards their existence and contextual values? We do. And who, often in the process of some seemingly mundane treatment, finds physical evidence that may very well change the entire perception of the object or the event the object represents (i.e. history)? That's right...we do. Yet beyond our own awareness of this essential role...who else knows? We have to answer, "Not as many as should know." So, what should we do? There are many answers and one is clearly *outreach*.

In the last several weeks a number of the discussion lists within AIC have been buzzing with issues surrounding outreach and marketing. The ideas that are being raised are full of promise. But outreach is not a new concept for the AIC.

Our organization has undertaken outreach since its inception and has achieved some admirable results. But, as I have often said, the AIC is *all* of us. If all of us practiced outreach, in the many forms it takes, we might become less invisible and come into better focus for those many diverse groups who would then be more willing to support us. But how do we reach them? While outreach takes many forms, one of the most effective and immediate is the written word. We need to do more writing.

Not so long ago, in a discussion about the seeming lack of articles about conservation outside of our immediate field, a colleague said to me "...but conservators aren't really, you know, *writers*." Well...perhaps not. But we are increasingly called upon to be mediators and communicators and there are not so many dissimilarities between those pursuits and the abilities of someone who chooses to communicate through the written word.

Our story is a fascinating one and it remains, predominantly, an untold one. That is not to say we never get coverage in the news media; I recently saw a newspaper picture of a conservator preparing a mummy for medical imaging, but there was no more detail than that.

One of our profession's great strengths is its complexity. The challenge for us is to communicate this complexity through accessible and targeted narratives. The readers we need to reach are not lacking in intelligence, but are almost certainly lacking in knowledge about what we do and why it is important to them.

An article in the opinion section of your paper, an offer to write a piece for a related professional magazine or journal, a lecture to a community organization—all have the cumulative effect of revealing us to the world in a way that makes our essential role more understandable.

Still, you might ask, "Why would we want to reach out through publications other than those within our own profession?" After all, these are work enough and there seems to be little direct immediate gain. I would guess that few conservators have ever been given a salary raise for their articles in the *JAIC* or the *IIC* journal. Conference papers or newspaper/magazine articles have even less benefit. Day to day, there is precious little time to write technical articles, let alone write in a form that is appealing to those who might not share our shorthand, our particular focus, or our

Seeking Regional Reporters

About a decade ago, as part of an effort to develop outreach programs, the AIC recruited a group of members to keep it informed of conservation activities in various parts of the country. Each of these "Regional Reporters" would monitor newspapers and other publications in his or her city or state for stories related to conservation. The director of public information, whose functions are now performed by the director of communications, collected the articles, kept a database of publications and journalists, and attempted to form relationships with them.

Over the ensuing years, the Regional Reporters project lost momentum. The AIC would like to revive it as part of a program to foster communications with the media. This is a call for volunteers to serve as Regional Reporters. The position involves a minimal time commitment, but serves an important purpose. Interested members should contact Rebecca Rushfield at wittert@juno.com, (718) 575-2702 (fax and phone), or 66-10 149th Street, #4C, Flushing N.Y. 11367.

direct concerns. But maybe that's the problem. Maybe we need to assure that there are more who do share our concerns and who are aware of our activities and our mission. These audiences are important to all of us in many more ways than we might expect.

During hard economic times (and as we know they come regularly) that which is considered less than essential and less than familiar always becomes an immediate target. Funds from the private sector tighten and are more likely to go to what such generosity recognizes as a real and familiar need. Support goes toward what can be seen and what is understood. Not what has been hidden and what is obscure.

Of course outreach, whether to a client, a museum community, other professions, collectors, or to the public at large, is not all we can do, or should do, to remain visible. Internally we can work to advance our own standing. As I write this, the certification ballot has just been put in the mail to you. By the time you read this, the results will be in hand and those who voted will fix the fate of a step toward significant growth of our profession. And as is the case in any democratic process of decision making, that decision will also have been made by those who did not vote. Whether we as a community recognized the chance

to advance our standing among professions and thus become more visible, or decided a different route, will be the topic of the day. Either way there are many ways of correcting our *invisibility*. We as a community must nurture them all and invest our individual and collective effort in each to strengthen our presence today and ensure our survival tomorrow.

We spend so much time worrying and working toward the preservation of cultural property and cultural heritage that we may fail to notice that preventive care is needed for more than the objects, records, and buildings. Our own profession also needs regular condition surveys and environmental monitoring. At the moment the environment in which we exist is showing signs of dangerous fluctuations and our condition survey might well hold some challenges. But we do a great thing and fill a much-needed and important role. People are interested once they know about us. They feel privileged to have access and to see and learn about what we do, especially if it is presented in a format they understand and can relate to. Why don't they see more? Perhaps we don't produce it. Perhaps we don't take the effort to understand the variety of audiences and their potential importance.

Which one are we...shy...or complacent? I know we certainly do not lack the ability or the talent. There have been the occasional, and wonderful, public radio spots, newspaper articles, and presentations. All fantastic. But the AIC is 3,000 members strong. Shouldn't we, given those numbers and our mission, be better represented in the popular and professional literature?

We must, each of us, reach out...beyond our benches. It's about visibility as a form of self-preservation. Let's get writing!

—Jerry Podany, AIC President, jpodany@getty.edu

AIC News

Directors' Retreat on Professional Development: The Getty Conservation Institute in Partnership with the American Institute for Conservation

In 2002 the Getty Conservation Institute (GCI) launched a series of annual retreats for conservation education directors. The first directors' retreat offered by GCI was in partnership with the American Institute for Conservation of Artistic and Historic Works (AIC) to further develop needs and strategies for AIC's newly expanding program of professional development for conservators.

The primary goal of the retreats is to support and further develop conservation education internationally by promoting regular opportunities for reflection, discussion, and stimulation on the part of the directors of conservation education programs. Focusing on the educational needs of mid-career conservators, directors of national universities



Above: Leaders in conservation education discussed future needs in the field at the Directors' Retreat on Professional Development in October. Photo by Katharine A. Untch. Below: Jerry Podany and Martin Burke brainstorm on priorities for conservation education at the Directors' Retreat. Photo by Sherwood and Eunice Shankland.



and organizations providing conservation education offered advice and explored in-depth issues relating to mid-career educational needs during the first retreat.

Having already developed a strategic plan for professional development and undertaken a membership survey in 2001 on continuing education needs, AIC needed the additional perspective of conservation education experts to help guide the program into the future. Ideas generated during the retreat will be incorporated with those from the membership survey and ongoing ideas and feedback from specialty groups, committees, task forces and individual members.

Questions exploring AIC's leadership role in developing educational opportunities for conservators included:

- What mid-career course topics should be offered based on the profession's needs?
- How should AIC—with its limited resources—proceed with curriculum development for new mid-career topics?
- Who would be likely instructors?
- Who can help AIC in achieving its professional development goals?
- What financial resources are available?

The net result was a profusion of informative ideas, resources, and strategies, providing new insights and direction for AIC's Professional Development Program. Outcomes will greatly enhance AIC's ability to advance its professional development program. The information gathered during the retreat will be used in developing new course

continued on page 9



Board Elections 2003

Slate of AIC Board Candidates Offered by the AIC Nominating Committee

The AIC Nominating Committee is pleased to present the following slate of candidates for the AIC Board of Directors for the year 2003.

- President (2-year term): Thomas Chase
- Vice President (2-year term): Nancy Odegaard
- Director, Committee Liaison (3-year term):

Jane Klinger
Chandra Reedy

The Nominating Committee sincerely thanks those who have agreed to run for office, those who considered running, and all those who offered guidance and helpful suggestions. Remaining in office through June 2004: Hilary Kaplan, secretary; Richard Kershner, treasurer; and Craig Deller, director, communications. Remaining in office through June 2005: Mary Striegel, director, specialty groups; and Katharine Untch, director, professional education and training.

Call for Nominations from the Membership for Additional Candidates for AIC Board Elections

The AIC Nominating Committee encourages the AIC membership to submit additional nominations of qualified individuals as candidates for the 2003 AIC Board elections.

Nominees for president and vice president must be fellows. Nominees for director, committee liaison, may be fellows or professional associates.

To facilitate the process, nominations should be submitted in writing, accompanied by:

- a signed, "Willingness-to-Serve" statement (form available from the committee chair)
- a brief biographical sketch (format available from the committee chair)

Nominees must be members in good standing of AIC, and should have prior experience with the functioning of the organization through service on committees, task forces, specialty groups, subgroups, or in other capacities.

Potential nominees are encouraged to discuss the duties of the office under consideration with current incumbents or past officers.

The Bylaws require that completed nominations be received by the Nominating Committee chair by March

1, 2003 (three months prior to the AIC Annual Meeting).

All completed nominations and all correspondence regarding nominations, including requests for position descriptions, copies of the willingness-to-serve statement, and guidelines for the biographical sketch should be addressed to Catharine Hawks, Nominating Committee Chair, 2419 Barbour Rd., Falls Church, Va. 22043-3026 USA; (703) 876-9272; Fax: (703) 876-9272; cahawks@aol.com.

Call for Nominations for Candidates for the AIC Nominating Committee

The Nominating Committee also solicits, in advance of the annual business meeting, nominations of qualified individuals as candidates for the Nominating Committee election to be held at the 2003 AIC business meeting in Arlington. As it does each year, the three-member committee will have one vacant position.

Nominees for this year's open position must be professional associates or associate members (in accordance with the Bylaws, fellows will not be eligible for the 2003 election). Committee members serve terms of three years, the third year as chair.

While additional nominations will be taken at the business meeting, to avoid the accidental omission of any nominations sent by mail, we require that all such nominations be received by the Nominating Committee chair by April 30, 2003.

Nominations must be accompanied by a signed willingness-to-serve statement (copies of the statement form are available from the Nominating Committee chair). In accordance with the AIC Bylaws, the committee member is then elected by those fellows and professional associates in attendance at the annual general business meeting.

The Nominating Committee will be happy to discuss any aspect of the nominating and election process with potential candidates and anyone interested in nominating candidates.

—AIC Nominating Committee: Catharine Hawks (cahawks@aol.com); Eric Hansen (Ehansen@getty.edu); and Shelley Reisman Paine (srpaine@nashville.net)

offerings and be instrumental in AIC's current phase of fundraising to accomplish its professional development goals. Results of the retreat will be posted on the AIC website.

—Katharine Untch, Project Manager, AIC Board Director,
Professional Education

Notice of Proposal To Vote for Change in the Bylaws of the American Institute for Conservation of Historic & Artistic Works

As required by the AIC Articles of Incorporation, all proposed Bylaw changes must be presented to the membership not less than 30 thirty days prior to the meeting at which the vote is to be taken. At the annual business meeting in June 2003, the following questions will be considered for a vote by all eligible fellows and professional associates.

The Bylaws committee has met electronically since June 2002 to resolve questions regarding the status of associate members in the AIC Bylaws, and the proposed changes follow. Discussion among the committee, consisting of Sarah Stauderman (chair), Carol Crawford, Jennifer Hain, Rosemary Fallon, Pam Rosser, and Rebecca Rushfield, was substantial and largely wished to enlarge the rights of associate members to vote for the Nominating Committee. The committee discussed in detail the procedures of elections for the nominating committee, the history of voting rights for associate members, and the role of associate members. We hope that by including the associate members in the vote for nominating committee, we will promote attendance by this underrepresented group at the annual business meeting. These discussions were recorded via e-mail and are retained by the bylaws chair. Note that the proposed changes also clarify the process by which nominations are garnered. Another question regarding the composition of the membership committee has resulted also in a change. In addition, a fourth matter was considered by the AIC Board, concerning voting on meeting sites, and is included below.

These changes were approved by the AIC Board for presentation to the AIC membership at the November 2002 board meeting:

Proposed: That the Section VI.2.(d) be changed to:

(d) Nominating Committee consisting of three members, one of whom may be a professional associate or associate, for the purpose of presenting a slate of candidates for the annual election of directors and officers. Membership in the Nominating Committee is a staggered three-year term. At all General Meetings one Nominating Committee member shall be elected annually by the fellows, professional associates, and associates. Nominations for the Nominating Committee shall be made through two sources: solicitations in the *AIC News* 120 days prior to the General Meeting; and nominations from the floor of the General Meeting. Should a vacancy occur, the AIC Board of Direc-

tors shall appoint an interim member of the same membership category as the vacating Nominating Committee member.

This interim member shall serve until elections are held at the next General Meeting and may be nominated to stand election to fulfill the remainder of the vacating member's term. This election will take place concurrent with the annual election of one new member to the Nominating Committee. The chair shall be the longest-serving member of the Committee.

Justification: The Bylaws committee felt that associate members should be included in the process of voting for the nominating committee, especially as the nominating committee can have one associate member in its ranks. The Bylaws committee felt that for the time being election of the nominating committee should take place at the annual business meeting until such time that the membership demonstrates that this is no longer practical.

Proposed: That Section II.6.c., be changed to:

(c) Associates shall have the right to vote for officers, directors, and Nominating Committee, and changes of dues.

Justification: To make the bylaws consistent with the proposed change of Section VI.2.(d)

Proposed: That Section VI.2.a. be changed to:

(a) Membership Committee consisting of not fewer than three members who are fellows and at least one professional associate for the purposes of processing membership applications.

Justification: The membership committee requested that the bylaws committee consider that the phrasing constrained membership in this important committee, and asked the bylaws committee to revise the wording from "not more than one professional associate" to "at least one professional associate."

Proposed: That Section II, 4 f (4) be changed to:

(4) Other issues on which a vote is requested by the Board of Directors.

Justification: It is no longer practical for the fellows of AIC to vote on the meeting sites of the AIC Annual Meeting. In practice, annual meeting sites have not been voted upon for over five business meetings.

—Sarah Stauderman, Bylaws Chair, Smithsonian Institution
Archives, MRC 414 Room 2135 A&I Building;
(202) 357-1421 x 56

Qualifications Task Force Forges Ahead!

Over the past several months, members of the qualifications task force have been working hard to develop a document outlining the basic qualifications of a conservator. Following a posting of an earlier draft on the AIC website prior to the June 2002 Annual Meeting, the members of the task force reviewed all comments received from the membership and have produced a new draft document. This new draft will be posted on the website later this month for further review and input from the membership. Comments can be sent to info@aic-faic.org before February 28 for consideration.

We are indebted to the task force members for their incredibly hard work and dedication. Our gratitude goes to Roy Perkinson (chair), Judy Bischoff, Martin Burke, Kathleen Dardes, Frank Matero, Carolyn Rose, Joyce Hill Stoner, and Pam Young.

Staff Update

AIC has a new administrative, publications and website assistant named Maayan Heller. She has a B.A. in English from the College of William and Mary, and is fluent in Spanish. She has worked as an office assistant and has done a great deal of community service. You can reach her at info@aic-faic.org or (202) 452-9545, ext.10. Robert Treadway is now working in the D.C. area for a realtor association.

2003 Dues Renewal

The 2003 dues renewals were sent out in October 2002. If you did not receive your renewal notice, please contact mnash@aic-faic.org. You will only receive the one notice this year to save on printing and postage.

Please renew!

Tape Removal Workshop at UCLA

AIC presented a five-day workshop on "Removal of Adhesive Tapes and Tape Stains," taught by Linda Stiber Morenus and Elissa O'Loughlin, at the UCLA Fowler Museum of Cultural History in California, November 11-15. The workshop was funded by the FAIC Endowment for Professional Development.

Conservators learned various techniques for removing adhesive tapes and tape stains, including tips on using a suction table. The suction table was provided courtesy of Museum Services Corporation.



Photos by Jo Hill.

Remember the Angels

Keep your wings ready for the 2003 Annual Meeting Angel's project at the Navy Museum in the Navy Yard!

This letter has been sent to Laura Bush from AIC in gratitude for her support of the exhibit, "Afghanistan: A Timeless History." She serves as honorary chairperson for the exhibit, appearing at the Museum of Fine Arts, Houston, from November 17, 2002—February 9, 2003.



The American Institute for Conservation of Historic & Artistic Works

December 2, 2002

Mrs. Laura Bush
Office of the First Lady
The White House
1600 Pennsylvania Avenue, NW
Washington, DC 20500

Dear Mrs. Bush:

On behalf of the membership of the American Institute for Conservation of Historic and Artistic Works (AIC) we are writing to thank you for your support of the exhibition "Afghanistan: A Timeless History." This exhibition and your efforts to bring it to the United States provide the American public with a better sense of the history and rich culture of the Afghani people.

We are thrilled and deeply appreciative of your commitment to the protection and preservation of world cultural heritage, particularly in times of conflict when such treasures are at great risk.

Monuments, works of art, and archaeological sites and artifacts serve to unit the world through their beauty, historical significance, and informative potential. Assuring their long-term survival for future generations is everyone's responsibility and the conservator's calling.

The AIC represents the many conservators who struggle daily to save our nations many cultural treasures. Our members' efforts can be seen in museums, libraries, monuments, and historic collections throughout our country and throughout the world.

We applaud your leadership and support for conservation of cultural property. Both have been highly visible and inspirational. We look forward to your continuing interest and commitment to our mission. Thank you.

Jerry Podany
President, AIC

Elizabeth F. Jones
Executive Director, AIC

The AIC is a non-profit national membership organization dedicated to preserving the art and historical artifacts of our cultural heritage for future generations. AIC advances the practice and promotes the importance of the preservation of cultural property by establishing and upholding professional standards and coordinating the exchange of knowledge, research and publications. The AIC has a membership of more than 3000 conservation professional nationally and internationally and was founded in 1972.

AIC News Index
AIC Newsletter, Vol. 27, Numbers 1–6,
January–November 2002

- A**
AATA, online and free, 27/3(24); 27/4(15–16)
AAM: guidelines for business support of museums, 27/1(30); NAGPRA report, 27/1(30); position paper on collecting institutions, 27/2(1, 5–6)
AIC: AIC News index, 2001, 27/1(20); annual report, 27/3(15–19); Continuing Education Survey summary, 27/1(8–9); creating its archive, 27/1(1, 5–7); FTC investigation, 27/6(8); Professional Development Plan, 27/3(3, 7, 11); Qualifications Task Force update, 27/1(9)
Anoxia storage, 27/3(26–27)
Atlanta Art Conservation Center, established, 27/1(31)
- B**
Ballot, 27/6(6)
BPG (Book and Paper Group): future goals, 27/1(7); online archive, 27/1(4); organization, 27/1(3–4); publications, 27/1(4); research, 27/1(4–5); twentieth anniversary, 27/1(1); Biodeterioration, 27/5(17–19)
Bronze patination, Rodin Museum, 27/5(12)
Business support for museums, AAM guidelines, 27/1(30)
- C**
CIPP, discussion groups, 27/3(1, 3–5, 9)
Cemeteries, preservation of, 27/7(17)
Certification: 27/6(1, 6); 27/6(19); 27/5(1, 5, 15); 27/4(9, 15–16); 27/3(1, 6, 8–10, 24)
Conservation websites, 27/4(15–16)
Cotton gloves, 27/6(15)
Creativity, individual or organizational?, 27/1(18–19)
- D**
Decontamination in conservation, 27/5(1, 3–6)
Diasac photograph mounting process, 27/2(1, 3–4, 7–8)
Digital documentation, 27/6(1, 3–5, 7, 9–10)
Digital Image Standard, NISO draft, 27/6(17)
Discussion groups, CIPP, 27/3(1, 3–5, 9)
Documentation, digital, 27/6(1, 3–5, 7, 9–10)
- E**
Electronic Media Group, digital documentation, 27/6(1, 3–5, 7, 9–10)
Emergency Response and Salvage Wheel, in Spanish, 27/4(16)
Emergency Response Workshops, FAIC, 27/1(13–14)
Encapsulation, changes in polyester film, 27/3(27)
- F**
FAA, new rules for transporting objects, 27/1(30)
FAIC: Emergency Response Workshops completed, 27/1(13–14); projects, 27/5(10)
FTC, investigation of AIC, 27/6(8)
Face-mounting photographs, 27/2(1, 3–4, 7–8)
Findley, David Earle: obit., 27/1(17)
Foams, polyolefin, 27/1(26–30, 31–34)
- G**
Gaehde, Christa M., obit., 27/4(13–14)
Gibson, Bethune, obit., 27/6(11–12)
Gloves, 27/6(15–16)
- H**
Heath and safety: decontamination in conservation, 27/5(1, 3–6); HEPA & ULPA vacuum cleaners, 27/1(24–25); guides for handling World Trade Center dust, 27/1(25); Heritage Health Index, 27/1(30–31); 27/6(15); respiratory protection, 27/5(bet. 18 and 19)
HEPA vacuum cleaner, 27/1(24–25)
Heritage Health Index, 27/1(30–31); 27/6(15)
Horton, Carolyn Price, obit., 27/1(15–17)
- I**
IAG, meeting, 27/3(11–12)
Irradiation, 27/2(14–15)
- K**
Kent workshops, 27/3(3–5)
- M**
McCrone, Walter, Jr., obit., 27/5(10)
McMillan, Eleanor, funds SI Archives conservator position, 27/4(15)
Melinex films, for encapsulation, 27/3(27)
Mylar D film, discontinued, 27/3(27)
- N**
Native American Graves Protection & Repatriation Act (NAGPRA), AAM report, 27/1(30)
New Orleans' cemeteries, preservation of, 27/6(17)
- O**
Octavio discussion group, 27/3(5, 9)
- P**
Photographs: Diasac mounting process, 27/2(1, 3–4, 7–8); face-mounting, 27/2(1, 3–4, 7–8)
Polyester film encapsulation, changes in film, 27/3(27)
Polyolefin foams, 27/1(26–30, 31–34)
- R**
Respiratory protection, 27/5(bet. 18 and 19)
Revolutionary Preservation System (RP System), study of, 27/3(26–27)
Rodin Museum, bronze patination, 27/5(12)
Rose, Carolyn L., obit., 27/6(11)
RP system, 27/3(26–27)
- S**
Scanning, 27/6(4)
SI Archives, conservator position funded, 27/4(15)
SOS!: compendium, missing sculptures, & nationwide survey, 27/2(20)
Sculpture, SOS! compendium, survey & search for missing sculptures, 27/2(20)
Specialty groups: 27/1(1, 3–5, 7); 27/6(1, 3–5, 7, 9–10)
- T**
Transporting objects, new FAA restrictions, 27/1(30)
- U**
ULPA vacuum cleaner, 27/1(24–25)
UNESCO-ICOMOS Documentation Center, 27/5(16)
- V**
Vacuum cleaners, HEPA & ULPA, 27/1(24–25)
- W**
Wallpaper study, 27/2(19–20)
Websites for conservation, 27/4(15–16)
Wood, floors, evaluation of, 27/6(18)
World Trade Center, guides for handling dust, 27/1(25)

In Memoriam

Clare Hampson, 1951–2002

Clare was the first permanent secretary of the Institute of Paper Conservation (then, the Paper Group of the UKIC), being voted into that position in early 1976. In this unique position until her untimely death on September 5, 2002, she was the continuous thread, the keeper of the history of the IPC. She was dedicated to her position and, mother of four, she talked of it as her 'fifth child.' Working from her house, Leigh Lodge near Worcester, she fulfilled her duties with great enthusiasm and spirit, nursing the new embryonic paper group into the grown up and independent IPC.

Clare was a student in the paper conservation course at Camberwell School of Art in the early 1970s, where she was enthusiastic about the subject. Her personality was always lively and effervescent; she had a twinkle in her eye and was fun to be around.

The continuity of Clare's presence as secretary to the IPC of 26 years was a cohesive influence on the Institute and gave it a good base to develop as the foremost body covering the conservation of paper materials. She contributed so much to its establishment, both in the UK and abroad. I believe that, prior to her illness (non-variant CJD,

a disease quite out of the ordinary in its unpleasantness), and wanting a change after a divorce, she had plans to retire to pursue other interests. We are grateful to Clare for all her contributions, from which we all have benefited so much. She was a terrier for IPC; we will all miss her cheerful and calm presence. She has left a large gap in IPC which will be impossible to fill as she alone, for 26 years, experienced its day-to-day workings through the changing committees and their chairmen, conferences, accreditation, publications, membership details, money, and general office duties.

Thank you, Clare!

—Jane McAusland, Nether Hall Barn, Old Newton, Stowmarket
IP14 4PP; (0)1449 673571, Fax: (0)1449 770689; e-mail:
janemca@globalnet.co.uk

(Reprinted with permission from IPC.)

The World Archaeological Congress, a worldwide organization of practicing archaeologists, will be holding its international congress in Washington, D.C., from June 21–26, 2003, and AIC will be there! This will be the first held in North America. A consortium of institutions and professional organizations are collaborating with the Getty Conservation Institute to highlight the conservation of archaeological sites and materials and strengthening the relationship between the professions of archaeology and conservation.

“Of the Past, For the Future, Integrating Archaeology and Conservation” is one of the major themes of the congress and will include presentations and discussion sessions on a wide range of topics, including “Challenges in Conserving Archaeological Collections,” a sub-theme being organized by the AIC in partnership with SCMRE and The Institute of Archaeology in London. The congress is also sponsored by the Smithsonian Institution's National

A
R
C
H
E
O
L
O
G
I
C
A
L
W
O
R
L
D
A
R
C
H
A
E
O
L
O
G
Y
C
O
N
G
R
E
S
S

Museum of Natural History and the National Museum of the American Indian (Smithsonian Institution).

For more information about the congress, visit www.american.edu/wac5. If you would like to be involved in the AIC effort at this congress, e-mail Jpodany@getty.edu.

FAIC News

Update on the FAIC Oral History File

Interviews Conducted and Submitted Since 1998 (when articles were published about the file in the IIC and AIC newsletters):

J. R. J. van Asperen de Boer by Molly A. Faries
Paul Banks by Ellen McCrady (with special thanks to Eleanor McMillan for providing the air fare to fly Ms. McCrady to NYC)
Marigene H. Butler by Joyce Hill Stoner
Margaret A. Fikioris by Kathleen Payne
Robert Gamblin by Joyce Hill Stoner
Virginia Greene by Christina Smiraglia
Charles Hummel by Joyce Hill Stoner
Timothy Jayne by Lance Moore
Norvell M. M. Jones by Susan L. Page
Nobuko Kajitani by Mary Ballard and Rebecca Anne Rushfield
Downey Rughtiv Manoukian by Michelle Facini
William Andrew Oddy by Hero Lotti
Robert Organ, submitting answers by mail to the FAIC question list
Jorgen Wadum by Joyce Hill Stoner
Alexander Jensen Yow by Nora Kennedy and Joyce Hill Stoner

Researchers have recently consulted released transcripts in the file in the Winterthur Museum Rare Book Room on topics including the history of conservation in New York or the Fogg Art Museum and the history of preventive conservation.

Additional contributions and suggestions for interviewees and interviewees are always welcomed. Please contact Dr. Joyce Hill Stoner, FAIC Oral History Coordinator, c/o Winterthur Museum, Winterthur, Del. 19735, jhstoner@udel.edu. An information packet is available through e-mail.

Update on Fundraising for Professional Development

In the September *AIC News*, the FAIC Board announced that it had initiated a search for a Development Officer to assist with fundraising for professional development for the next two years. After screening several applicants and consulting with several professional fundraisers, it was decided that a development professional would be hired as a consultant. Development consultant Hal Fischer has been engaged to write a three-year Strategic Plan for Fundraising and Development, complete an application for an NEH Challenge Grant, and advise on future fundraising actions.

Mr. Fischer is very familiar with the conservation field. He has an established record and valuable experience with

fundraising in general and NEH Challenge Grants in particular. His background includes 18 years of successful experience in project management, development, fundraising, and strategic planning; fundraising for the Balboa Art Conservation Center for the last 9 years with a successful NEH application; project grants for the Asian Art Museum, among many other credentials and fundraising knowledge.

Mr. Fischer met with the Board in November to outline fundraising strategies, establish requirements, and set a planning and implementation schedule for fundraising activities for 2003.

The fundraising plan will target four potential sources: (1) The National Endowment for the Humanities through a challenge grant, (2) AIC members, (3) private foundations that focus on conservation or education, (4) other individuals interested in supporting conservation.

A member survey will be conducted in early 2003 to gather information required to set appropriate fundraising goals and design an effective strategy for raising funds from AIC members. This is a very crucial step for AIC as it will assist in developing both short- and long-term fundraising strategies. When you receive the questionnaire, please fill it out completely and return it to the AIC office. The cooperation and support of each and every member is important if AIC is to achieve its goal of doubling the FAIC Endowment for Professional Development, an endowment that is already serving AIC members. We will need to achieve this goal if we are to secure an ongoing program for professional development into the future.

AIC/FAIC Award Deadlines

The deadline for FAIC Grant and Scholarship applications is **February 15**:

Carolyn Horton Fund Scholarships
George Stout Memorial Fund Scholarships
Professional Development Scholarships
Lecture Fund Grants
Regional Angels Project Grants
Workshop Development Grants.

Guidelines and applications for each funding category are available on the AIC website at <http://aic.stanford.edu>, or from the AIC office. Projects should begin no earlier than April 1 for full consideration. Hard copies of application forms, supporting documents, and any required letters of support must be delivered to the AIC office by February 15, 2003.

**“Change your filters,
not your lungs.”**

*A reminder from the
AIC Health and Safety Committee*

DONATIONS

Thank you for your generosity

FAIC

Albright, Gary
Allison, Jane Porter
Anonymous
Arapoff, John
Ash, Nancy
B&H Art-in-Architecture
LTD/Chen, Shi-Jia
Battista, Sharon
Benson, Paul
Berger, Gustav
Blakney, Susan
Bogel, Ingrid
Booth, Suzanne Deal
Bowman, Alton
Bruno, Lisa
Chang, Angela
Chase Art Services
Chevalier, Andrea
Commoner, Lucy
Craft, Margaret
Creative Framing
Daedalus, Inc./Clifford Craine
Dambrogio, Jana
Downie, Christine
Fenn, Mark
Fisher, Sarah
Francis, Kathy
Frost, Gary
Fulton, Scott
Galloway, Heather
Garland, Kathleen
Geoghegan, Jan
Giordano, Cheryl
Glaser, Mary Todd
Grandinette, Maria
Gridley, Mary
Grossman, Annlinn
Guenther, Gregory
Heald, Susan
Helman, Ethel
Hoenigswald, Anne
James, Erica
Jones, Elizabeth "Penny"
Kaldany, Mary
Kaminitz, Marian

Kaufman, Heather
Kay, Craig
Kerschner, Richard
Kiefer, Kathleen
Kimball, Jeffrey
Long, Deborah
Manoukian, Downey R.
Mear, Cecile
Neuman, Ingrid
Odell, Jay S.
O'Donnell, Alexandra
Ogden, Shereyln
Paris, Jan
Parkin, Helen Mar
Parr, Bonnie
Paterakis, Alice
Podany, Jerry
Powers, Robert M.
Primanis, Olivia.
Restoration Assoc. LTD/Pamela J.
Rosser
Reyes, Patricia
Riley, Sarah
Rose, Ingrid
Rudolph, Nan Lane
Sass, Shelley
Schlosser, Mary
Schuettinger, Bruce
Sheets, Maria V.
Shirley, Jon & Mary Foundation
Silence, Patricia
Singley, Katherine
Snow, Carol
Stillwater Textile Conservation
Studio
Stoner, Joyce Hill
Stow, Cynthia
Studio TKM Ltd.
Sugarman, Jane
Taylor, Thomas O.
Tokumar, Isabelle
Totten, Andrea
Varnell, Cara
Von Ruster, James
Wallace, Frederick
Wellman, Howard

Western Center for the Conser-
vation of Fine Arts
Wharton, Glenn
Williams, Emily
Young, Barbara
Zachary, Shannon

Christa Gaehde Fund

Irene Brueckle
Lisa Meisel Burlingham
Elizabeth Coombs
Jeffrey Ellowitz
Vivian Kiechel
Carolyn Kramer
Melissa Lowry
Elsa Nichols
Leonard Hutton Galleries
Maureen McCaffrey
Carolyn Tobey
John Salem

Take a Chance Fund

Dunphy, John
Getty Conservation Inst.
Long, Jane & Dick
Moore, Barbara
University Products

People

Lori Arnold has moved to Vitteta in Philadelphia.

Whitney Baker was appointed conservator for the University of Kansas Libraries in October; (785) 864-3429, wbaker@ku.edu, www2.lib.ukans.edu/preservation.

Kate Cowing has joined Jablonski Berkowitz in Manhattan, NY.

Peter Ellison is now at Spencer R. Higgins Architects in Toronto.

In January, the **Etherington Conservation Center Inc. (ECC)** in Greensboro, N.C., will celebrate 18 months since its acquisition by Don Etherington and its establishment as a sole proprietorship. ECC's capabilities now include library conservation services, rare book conservation, design and fine binding, digital imaging services, document reproduction, and conservation of photographs and works of art on paper, in addition to field service and outreach.

Dorothy Krotzer has joined the Fairmount Park Historic Preservation Trust in Philadelphia.

Linda Stiber Morenus is a recipient of a John Anson Kittredge Foundation grant. Morenus' investigation will expand upon her prior research, funded by a Library of Congress James H. Billington/Krasnoff Award, which focused on Joseph Pennell's transfer lithography.

The Art Conservation Program at **Queen's University**

announces the appointment of two new faculty members: Barbara Klempan is the new professor of painting conservation and John O'Neill has joined the faculty as professor of paper conservation for the academic year 2002-2003. More news: Incoming students include Ainsley Walton (Paper), Katherine Garnas and Heather Smith (Paintings), Vicky Karas, Hyun Sook Lee, Marion Riggs and Eric Schindelholz (Artifacts), Nina Zaitseva (Research), and Eric Hagan (Conservation Science). New graduates include Kristine Jeffcoat, Elizabeth Mehlin, Geneviève Saulnier, Klara Zold (Paintings); Jaejin Choi, Christine Downie, Cheryl Podsiki, Christopher White (Artifacts); Lee Oldford, Emily Olhoeft, Andrea Totten (Paper).

Correction: Beth Gibson's obituary, published in the November 2002 AIC News, was written by Greta Hansen and Jane Norman, with assistance from Beth's daughter, Linda Werner.

**Corrections for the
Directory of the
American Institute for
Conservation of
Historic & Artistic
Works—2003**

Individual Members

- ▲ **Ackerman, Alfred**
Detroit Institute of Arts
Conservation Division
5200 Woodward Avenue
Detroit, MI 48202
(313) 833-9770
Fax: (313) 833-6406
aackerman@dia.org
PT
- ▲ **Baas, Valerie**
5200 Woodward Ave.
Detroit, MI 48202
(313) 833-9772
Fax: (313) 833-6406
vbaas@dia.org
BP, PH
- Brandon, Jon**
39 Rogers Point Rd.
Steubent, ME 04680
(207) 546-3431
Fax: (207) 546-3431
jonbrandonassoc@prexar.com
WA
- Breuker, Margaret D.**
Collections Conservation Branch
Northeast Cultural Resources Center
400 Foot of John Street
Lowell, MA 01852
(978) 970-5162
margaret_breuker@nps.gov
AM, AO, EO
- **Carton, Deborah A.**
Museum of Fine Arts, Boston
465 Huntington Ave.
Boston, MA 02115
(617) 369-3419
Fax: (617) 536-4102
dcarton@mfia.org
BP
- ▼ **Chambers, Elizabeth**
Portland Art Museum
1219 S.W. Park Avenue
Portland, OR 97205
(503) 226-2811 x216
Fax: (503) 226-4842
BP
- ▼ **Chiarello, Ignatius Joseph**
49 Lawrence Hill Road
Huntington, NY 11743
(631) 549-3686
Fax: (631) 754-3793
OB, SC, WA
- ▼ **Cianfoni, Emilio**
P.O. Box 370947
Miami, FL 33137-0947
(305) 576-2399
AM, OB, SC
- ▼ **Coombs, Elizabeth L.**
1463 Narragansett Blvd.
Cranston, RI 02905
(401) 461-8568
Fax: (401) 785-3077
eicoombs@earthlink.net
BP
- ▼ **Dean, J. Claire**
Dean & Associates Conservation
3438 N.E. 62nd Avenue
Portland, OR 97213
(503) 331-1972
Fax: (503) 331-0762
clairedean@aol.com

- Dickinson, Thomas**
Detroit Institute of Arts
Conservation Lab
5200 Woodward Avenue
Detroit, MI 48202
(313) 833-1388
Fax: (313) 833-6406
tdickinson@dia.org
WA
- ▼ **Dicus, Diana Hobart**
2712 Lancaster Drive
Boise, ID 83702
(208) 331-0287
Fax: (208) 331-0287
dhdicus@mindspring.com
- ▲ **Etherington, Don**
Etherington Conservation Ctr.
7609 Business Park Drive
Greensboro, NC 27409
(336) 665-1317
Fax: (336) 665-1319
ecc@donetherington.com
BP
- ▲ **Forsythe, Carol**
Detroit Institute of Arts
Conservation Lab
5200 Woodward Avenue
Detroit, MI 48202
(313) 833-9771
Fax: (313) 833-6406
cforsythe@dia.org
OB, SC
- ▼ **Foster, Christopher**
Detroit Institute of Arts
Conservation Lab
5200 Woodward Avenue
Detroit, MI 48202
(313) 833-1365
Fax: (313) 833-6406
cfoster@dia.org
BP, PH

- Gamblin, Robert**
P.O. Box 625
Portland, OR 97207
(503) 235-1945
Fax: (503) 235-1946
www.gamblincolors.com
PT
- ▼ **Heller, Barbara**
Conservation Division
Detroit Institute of Arts
5200 Woodward Avenue
Detroit, MI 48202
(313) 833-7834
Fax: (313) 833-6406
bheller@dia.org
PT
- ▼ **Jacobson, Emily Klayman**
513 Saddle Ridge Lane
Rockville, MD 20850
(202) 448-0477
Fax: (202) 314-7822
ejacobson@ushmm.org
BP, PH
- Johnson, Hiawatha**
N.W. Art Objects Conservation
221 S.E. 11th Ave.
Portland, OR 97214
(503) 289-6023
hiawatha@aol.com
EO, OB, SC
- ▼ **Kargere, Lucretia**
411 East 87th St. #3A
New York, NY 10128
(212) 987-0311
lucretia.kargere@metmuseum.org
SC

- ▼ **Knutson, Teresa A.**
Rocky Mountain Textile Conservation
635 Sixth St. W. #4
Kalspell, MT 59901
(406) 756-1388
tknutson@aboutmontana.net
TX
- Konkel, Harry W.**
71 Carroll St.
Portland, ME 04102-3522
(207) 774-5418
Fax: (207) 774-1927
ducks2@maine.rr.com
- Mattozzi, Domenico**
142 High St.
Portland, ME 04101-2840
(207) 871-1678
bdmattozz@aol.com
PT
- ▼ **Moreno, Julie C.**
Detroit Institute of Arts
Conservation Lab
5200 Woodward Avenue
Detroit, MI 48202
(313) 833-1352
Fax: (313) 833-6406
jmoreno@dia.org
PT
- ▲ **Myers, Gay**
Lyman Allyn Museum
625 Williams Street
New London, CT 06320
(860) 443-2618
pgmye@conncoll.edu
PT
- ▼ **Ota, Minako**
130 Cherry Brook Dr.
Princeton, NJ 08540
(609) 333-1104
Fax: (609) 333-1106
minako@ota-art-restoration

AM—Architectural Materials AO—Archaeological Objects BP—Book and Paper
EO—Ethnographic Objects NS—Natural Science OB—Objects PH—Photographic Materials
PT—Paintings SC—Sculpture TX—Textiles WA—Wooden Artifacts

▲—Fellow ▼—Professional Associate ◆—Honorary Member ■—Student

▼ **Paar, Rachel**
14 Melrose Ave.
Ashville, NC 28804
(828) 253-7124
andrew2076@charter.net
TX

▼ **Penichon, Sylvie**
Anton Carter Museum
3501 Camp Bowie Blvd
Fort Worth, TX 76107-2695
(817) 989-5087
Fax: (817) 989-5089
SylvieP@cartermuseum.org
PH

▼ **Pool, Marilen A.**
6841 E. Tivani Dr.
Tucson, AZ 85715
(520) 731-6005
Fax: (520) 731-6005
marilenpool@msn.com
AO, EO, OB

▼ **Pouliot, Bruno P.**
Conservation Division
Winterthur Museum
Garden and Library
Winterthur, DE 19735
(302) 888-4718
Fax: (302) 888-4838
bpouliot@winterthur.org
EO, OB

▼ **Rensen, William C.S.**
International Preservation Associates
85 Strawberry Hill St.
Dover, MA 02030
(508) 545-1054
Fax: (508) 545-1056
wrensenipa@aol.com
AM

Rhyme, Charles S.
Professor, Art History
Reed College
3203 S.E. Woodstock Blvd.
Portland, OR 97202-8199
(503) 771-1112 x7469
Fax: (503) 777-7769
charles.rhyme@reed.edu
AM, PT, WA

▼ **Rosser, Allyn**
14703 Idlewood Drive
Newbury, OH 44065
(440) 564-7760
PT

Schechter, Abraham A.
P.O. Box 5414
Portland, ME 04101-5414
(207) 773-4319
abraham@gwi.net
BP, PH

▲ **Shank, J. William**
1348 S. Van Ness Ave.
San Francisco, CA 94110
(415) 920-9966
Fax: (415) 824-4460
willshank@earthlink.net
PT

Steele, John
Detroit Institute of Arts
Conservation Lab
5200 Woodward Avenue
Detroit, MI 48202
(313) 833-1269
Fax: (313) 833-6406
jsteele@dia.org
AO, OB, SC

▼ **Stein, Renee A.**
738 Monroe Dr., NE #2
Atlanta, GA 30308
(404) 872-6323
rstein@mindspring.com
AO, OB, WA

Stodulski, Leon Paul
Conservation Services Lab
Detroit Institute of Arts
5200 Woodward Ave.
Detroit, MI 48202
(313) 833-1389
Fax: (313) 833-6406
kstodulski@dia.org
OB, PT

▼ **Taylor, E. Scott**
1308 Amherst Ave.
Richmond, VA 23227
(804) 230-0056
estaylor@atfbl.com
AM, OB

▼ **Tillapaugh, E. Riggs**
Tillapaugh Art Conservation
80 Beaver Street
Cooperstown, NY 13326
(607) 547-5646
Fax: (607) 547-7178
kuchtil@capital.net

Tracey, Tobin
Turk Tracey & Larry Architects
92 Exchange St.
Portland, ME 04101-5103
(207) 761-9682
Fax: (207) 761-9696
tlarch@aol.com
AM

Trentelman, Karen
Conservation Lab
Detroit Institute of Arts
5200 Woodward Avenue
Detroit, MI 48202
(313) 833-0261
Fax: (313) 833-6406
ktrentelman@dia.org

▼ **Urry, Serena**
Detroit Institute of Arts
Conservation Services
5200 Woodward Avenue
Detroit, MI 48202
(313) 833-3998
Fax: (313) 833-6406
surry@dia.org
PT

▼ **Wheeler, George**
Metropolitan Museum of Art
Sherman Fairchild Center for Objects
Conservation
1000 Fifth Avenue
New York, NY 10028
(212) 570-3858
Fax: (212) 570-3859
george.wheeler@metmuseum.org
AM, CS, OB

Institutional Members

Reed College Library
Serials Department
3203 S.E. Woodstock Blvd.
Portland, OR 97202
(503) 771-1112
Fax: (503) 777-7798

Geographical Index

Maine (listed under Oregon in directory)
Konkel, Harry W. PT
Mattozzi, Domenico BP, PH
Schechter, Abraham A. AM
Tracey, Tobin

Oregon (listed under Maine in directory)
Chambers, Elizabeth BP
Gamblin, Robert PT
Johnson, Hiawatha EO, OB, SC
Reed College Library
Rhyne, Charles S. AM, PT

Note: Corrections are the result of AIC database problems. If you have any changes to your listing, please notify AIC by e-mail at

JAIC News

Editor-in-Chief Resigns

After eight years as Editor-in-Chief of *JAIC* (and following an additional stint as Senior Editor), I feel that it is time to bring in someone with a fresher perspective and new energy to meet the many interesting challenges of this position. Therefore, I am resigning from the position of Editor-in-Chief, effective as soon as a new editor has been identified and has had time to become acquainted with the duties of the position.

I believe this is good timing for a transition because the journal is in relatively good health. The fall/winter issue is in advanced stages of production. It contains six papers on a wide variety of topics, along with many book reviews. The spring 2003 issue, with seven papers on architectural conservation, is now undergoing copyediting. The content for the summer 2003 issue is already set, with ten papers for a special issue organized by the Objects Specialty Group. In addition, we have an extremely good production editor in the AIC office right now, and a strong and dedicated editorial board.

Although the journal would be in a stronger position and things would be less stressful at each stage of production if we had more submissions in general, I am pleased with the increasingly high quality of papers we have been able to publish over the past eight years. I am also pleased that we have been successful in adding Spanish and French translations to all of our abstracts, as it took major organizational effort, yet has been very helpful in our efforts to reach out to an international audience. I believe it is a reflection of that outreach effort that the fall/winter issue includes three papers submitted by Latin American conservation professionals. The new emphasis on occasional "special issues" also has proven to be successful, bringing together some wonderful thematic collections of papers that have been very useful to the field. I have also worked to gradually expand the editorial board so all specialties are well represented.

I have greatly enjoyed my time as *JAIC* Editor-in-Chief. Over the years I learned many new things about writing, editing and publishing; and carefully reading so many papers on a wide range of conservation topics has also broadened my understanding of the conservation field as a whole. The greatest rewards have come from having an opportunity to work with so many talented and dedicated individuals in the AIC office, on the editorial board, on the Publications Committee, and from among our authors, reviewers, and readers. I made many new colleagues and friends in this job, and I hope to continue working with many of you in other capacities in the future.

Other Changes at JAIC

After 25 years of service as an associate editor for Con-

servation Science, Dr. Christopher Tahk recently resigned his position. I wish to thank him profusely for his many hours of dedicated service. Chris has always been an extremely responsible associate editor, spending many hours reading papers and providing comments for authors. While carefully reading and editing papers in a very detailed manner and bringing in a high level of scientific expertise, he also maintained a positive and professional manner, always working in a constructive way to help authors improve their papers for publication. He will be sorely missed and difficult to replace.

A very positive change at *JAIC* is Production Editor Nora Armbruster's phased introduction of electronic replacement of many paper/post office procedures within our editorial process. Reviews can now be submitted electronically, and we have begun to introduce electronic copy-editing as well; the electronic submission of author papers is yet another goal to meet. Ultimately, these new procedures should save valuable time.

We debut a new table style in the fall/winter issue. Adherence to this new style should improve the appearance and readability of tabular data. And, finally, we are working with a new printing company. As a result, the overall appearance of the journal text and illustrations are better than they have ever been. So, please continue to consider the journal as a primary venue for the publication of your work.

—Chandra L. Reedy, *JAIC* Editor-in-Chief, University of Delaware, Museum Studies Program, 301 Old College, Newark, Del. 19716; (302) 931-8238; creedy@udel.edu

Volunteers Wanted

The Publications Committee is seeking new members. The Publications Committee is currently creating policy for all AIC publications. The volunteer can be an associate, PA or fellow and is expected to fulfill a three-year term. Please send all inquiries to Paul Messier, chair, at pm@paulmessier, or (617) 782-7110.

*Journal of
the American
Institute for
Conservation*

AIC NEWS

Grants, Awards, and Fellowships

NEH Offers Second Year of Local History Grants

NEH announces the second and final year of a special initiative through its Challenge Grants program to help small institutions strengthen their long-term humanities resources in local history.

Awards range from \$10,000 to \$100,000 and require recipients to raise an equal amount from nonfederal sources. Guidelines to prepare an application are available on the NEH website at www.neh.gov under "Apply for a Grant." Information on how to apply is also available by calling the NEH Office of Challenge Grants at (202) 606-8309 or by e-mail at challenge@neh.gov.

Applications under the Special Initiative for Local History must be received by the special deadline of February 3 or the regular Challenge Grants deadline of May 1. Except for schools or school districts, any U.S. nonprofit organization that has not previously held an NEH Challenge Grant is eligible to apply. Institutions with annual budgets of less than \$100,000 and institutions setting up new endowments for humanities programs are especially encouraged to apply.

FAIC Grants and Scholarships Awarded

FAIC funded 11 grants and scholarships in three categories from applications received in the September 15, 2002, award cycle.

Five conservators received Professional Development Scholarships: **Camille Myers Breeze**, to attend an Institute of Andean Studies conference; **Sandhya S. Jain**, to develop a novel fill method for South Asian art; **Jo Anne Martinez-Kilgore**, to attend a workshop on tape removal; **Noelle Ocon**, to investigate the collaboration of David Teniers the Younger and Jan Brueghel the Younger; and **Christine A. Smith**, to conduct research related to a biography of William Berwick.

Four organizations received Workshop Development Grants: Louisiana Art Conservation Alliance, for Digital Photography in Documents; National Park Service, for The History and Use of Medieval Pigments; Newberry Library, for The History and Use of Medieval Pigments; and Southeast Regional Conservation Association, for Loss Compensation.

Two organizations received Lectures Grants: Canajoharie Library and Art Center, for Winslow Homer Uncovered: Issues in the Conservation of Oil Paintings by the Artist, by Michael Heslip, and SPACES, for Saving the Watts Towers—80 Years Later, by Bud Goldstone.

Worth Noting

Conservators Appointed to National Register of Peer Professionals

The General Services Administration (GSA) Public Building Service (PBS) Design Excellence Program has appointed conservators to the National Register of Peer Professionals.

Conservators now join architects, engineers, and art professionals in this program. The appointed are: Thom Gentle, Betsy Gould, Robert Lodge, Paul Messier, Catherine Myers, Arthur Page, Thomas Podnar, and Cameron Wilson.

The PBS Design Excellence Program assures the achievement of the highest quality in Federal facilities design, including the incorporation of public art in meeting the standards set by the *Guiding Principles for Federal Architecture* Report to the President by the Ad Hoc Committee on Federal Office Space, June 1962. A part of this report advocated the collaboration of public architecture and public art, particularly the works of living American artists, leading to the successful GSA Art-in-Architecture Program.

AIC in the News

The November/December 2002 issue of AAM's *Museum News* (Vol. 81, No. 6, pp. 13, 58-61) featured an article, "Happy Birthday, AIC," highlighting AIC's 30th anniversary, written by AIC Fellow Jean Portell. Check it out!

Interactive Website

The Seattle Art Museum has launched an interactive conservation website that provides a brief introduction to paintings conservation. Available not only on the web, but also in kiosks in the S.A.M. temporary exhibition galleries, the content is based upon the findings of conservators from the San Francisco Museum of Modern Art who examined several Mexican modernist paintings from the Jacques and Natasha Gelman Collection. Search for the site at seattleartmuseum.org, or go directly to the interactive conservation site for the Gelman Collection at www.seattleartmuseum.org.

The website was developed by the museum's new Conservation Department in cooperation with the museum's New Media Department and Will Shank, formerly of the San Francisco Museum of Modern Art, who provided the technical photographs. The website relates to the Mexican Modernism exhibition that debuted at SFMoMA and traveled to SAM. The website focuses on paintings from the Gelman collection, which were prepared for the traveling exhibition by the conservation staff at SFMoMA. The site has incorporated technical information such as photographs, including IR reflectograms, raking light, and transmitted light, into an interactive website that combines these images with biographical and curatorial remarks. "My hope is

that it will encourage visitors to look more closely at the paintings themselves," says Dorman, "and we have already had great feedback from school teachers who have begun to use this as a resource for preparing their classes."

Change of Address

Heritage Preservation has moved to the following address: 1625 K St., NW, Suite 700, Washington, D.C. 20006; (202) 634-1422, Fax: (202) 634-1435; info@heritagepreservation.org, www.heritagepreservation.org.

Online Exchange and Sharing Service for Museums

A new web-based resource for museums and galleries worldwide—www.museumexchangeprogram.org—was created to provide an exchange and sharing service for museums. Organizations with hardware, exhibits, or artwork that may be of interest to another organization are encouraged to list them on the new online database. There is no charge for listing.

Museum of Fine Arts, Boston, Awarded Grant from IMLS

The Museum of Fine Arts, Boston (MFA) has been awarded a 2002 National Leadership Grant in the amount of \$171,600 from the Institute of Museum and Library Services (IMLS) to further develop Conservation and Art Materials Encyclopedia Online (CAMEO)—a database designed by the MFA and utilized by conservation personnel at museums around the world, that includes information on historic and contemporary materials used in the conservation, preservation and production of artistic, architectural and archaeological materials.

CAMEO was conceived as a tool for art conservators and conservation scientists. Once the database is developed further it will also serve as a resource for students and professionals in fields such as art history, design, archaeology, natural history, and anthropology. CAMEO will be accessible to students and scholars as well as professional conservators through the MFA's website at www.mfa.org/conservation.

New Materials & Research

Volunteers Sought to Develop ASTM Standard for Archive Adhesives

The ASTM Adhesives Committee D14 is drafting a standard for label adhesives used to catalog historic documents in libraries and archives.

In April, ASTM Committee D14 renamed its former D14.50 Subcommittee on Hot Melt and Pressure-Sensitive Adhesives, to "Hot Melts, Pressure Sensitives, and Archival

Adhesives," and elected Michelle Youket as new subchairman. According to D14 manager Scott Orthey, the former subcommittee focused on standards for hot adhesives. The new group will develop standards for special labeling adhesives that don't affect the long-term viability of historical materials in libraries and archives, he says. These materials include but are not limited to books, compact discs, slides, photographs, A/V, serials, and documents.

Helping to draft the new standard are former D14.07 co-chair Jennifer Banks, head, Collection Management Services, MIT Libraries, Cambridge, Mass., and Janet Gertz, director for Preservation, Columbia University Libraries, a preservation standards developer with the National Information Standards Organization (NISO).

Also participating are label and adhesive manufacturers, library-supply vendors, archivists, librarians, scientists, representatives from the U.S. National Archives and Records Administration, conservators, and other preservation specialists.

"To make the use of PSA labels feasible for libraries and archives, there needs to be a stringent set of quality control measures in place to ensure that the labels that are being applied have the characteristics of permanence and durability, and are not detrimental to the item itself," says Youket. "One of the ways in which an institution can regulate the quality of their labels is to have a standard to follow that delineates appropriate performance characteristics for labels for various uses. Different formats have different requirements. A 'one-size-fits-all' approach to label purchasing will not work for all media.

"Even when an institution has found the 'perfect' labels for a particular material or collection, and has been buying them for years, there is no guarantee of continued quality or availability," she continues. "Manufacturers change their formulations, mistakes are made in construction, and although often insignificant for the casual user, these changes can have unexpected, and sometimes disastrous, results when applied to archival materials. Many times I have received requests for help from collection custodians when their previously reliable labels suddenly refuse to stay affixed to their objects. Purchasing labels based on adherence to a particular standard can prevent this from occurring."

Part of the subcommittee's research for the new standard included review of labels, label stock, substrate surfaces, and applications existing in libraries and archives. "These were so complex that the group decided to focus first on the adhesives appropriate to paper labels to be applied to paper substrates," Banks wrote in a memo to the committee this year. "Once this standard had been developed, the group intended to use it as the basis for additional standards specific to other combinations of labels and substrates.

"The group developed a document describing performance expectations for label adhesives for paper labels to be applied to paper substrates," continued Banks. "We identified some of the tests necessary to measure performance,

but we still had many questions about other kinds of tests and how to determine what range of test results we wanted to recommend. For example, we had debates about the reliability of accelerated aging tests. At the time, LC [Library of Congress] was developing an internal specification for label requirements. This document, and the related research and testing begun in the Preservation and Research Division at LC, provided a valuable example for the subcommittee members, both those from industry and from libraries/archives. In addition, NARA [U.S. National Archives and Records Administration] was researching adhesives for long-term applications on collections being moved into a new storage facility. Since then, both institutions have made substantial advances in their research and have much expertise to offer to the subcommittee."

The subcommittee plans to use the standard as a model to develop standards for labels made from other materials such as film stock, and cloth, to be applied to other library/archive materials such as book-cloth, box-board, metals, and plastics.

To participate contact Michelle Youket, Preservation Research and Testing Division, U.S. Library of Congress, Washington, D.C., (202) 707-1792. Committee D14 meets Oct. 14-16 in Norfolk, Va. For meeting or membership details, contact Scott Orthey, manager, ASTM Technical Committee Operations, (610) 832-9730.

Reprinted, with permission, from *ASTM Standardization News*, Vol. 30, No. 8, copyright ASTM International, 100 Barr Harbor Drive, West Conshohocken, PA 19428.

EC Funds Cooperative Research on Iron Gall Ink Stabilization

In March 2002, a new research project began, supported by the European Commission's Fifth Framework Program.

The purpose of the three-year project, "InkCor: Stabilization of Iron Gall Ink-Containing Paper," is to significantly improve present knowledge of the ink corrosion process and establish best conservation practices. Historical ink recipes will be surveyed, and inks in original documents will be chemically analyzed. Simple tests that could be used on originals in conservation labs will be developed. Because of the corrosive properties of the ink components, a non-aqueous conservation method will be developed. The new treatment will be based on a combined action of alkali and antioxidants, appropriate for mass conservation and individual items, bound volumes, and water-sensitive items.

Partners in the project are the treatment and/or research units in the following institutions: National and University Library, Slovenia; Netherland Institute for Cultural Heritage; University of Ljubljana, Slovenia; Zentrum für Bucherhaltung, Germany; Institut "Josef Stefan," Slovenia; Musée du Louvre, France; National Archief, The Netherlands; Teyler Museum, The Netherlands.

Conference Report

Summary of the 19th IIC Congress

The International Institute for Conservation of Historic and Artistic Works (IIC) held its 19th Congress in Baltimore, Maryland, September 2-6, 2002. Last held in the United States in 1982, the conference focused on the preservation, analysis, and treatment of works of art on paper, books, documents and photographs. More than 450 delegates attended. The conference was truly an international event with attendees from more than 24 countries, including delegates from 15 European countries and Australia, Hong Kong, Israel, Japan, Mexico, Pakistan, and Taiwan.

The Washington Conservation Guild (WCG) acted as the local arrangements committee and was headed by former WCG President, Dare Hartwell. Numerous other WCG officers and members volunteered their time to help make the conference a success.

The conference began with a lecture by Elisabeth West FitzHugh, the recipient of the 2002 Forbes Prize. Established in 1958, to honor Edward Waldo Forbes, director emeritus of the Fogg Art Museum, the Forbes Prize is awarded by the IIC Council for outstanding services to conservation. The remaining morning talks were dedicated to the analysis, treatment, and digital imaging of the Archimedes Palimpsest, a rare medieval manuscript, carried out by the Walters Art Museum and the Canadian Conservation Institute. The afternoon sessions touched on issues of sizing in the degradation of paper, light sensitivity of iron gall inks, and the analysis of gum Arabic.

The second day of the conference continued with 11 papers on varied topics. Of particular note, Shiho Sasaki, Getty advanced intern at the Intermuseum Conservation Association, discussed the historical use, production, and properties of dayflower blue colorant used in the creation of Ukiyo-e prints. She emphasized that this pigment is incredibly sensitive to moisture, which will decolorize it on contact. Another talk featured a presentation by Beate Kozub, restorer at the Museum of Contemporary History, Bonn, Germany. She discussed the difficulties involved in treating historical documents in the collection at Auschwitz-Birkenau State Museum, such as striking a balance between the preservation of historical damage while trying to achieve conservation goals.

The poster session, which included 24 poster presentations, opened during the afternoon of the second day. The range of subjects and quality of the poster presentations was impressive and included such diverse topics as construction of palm leaf manuscripts, the use of garlic to eliminate fungi, micro-dot application of paste for water-sensitive papers, and the use of lasers in cleaning paper.

The third day of the conference began with three talks on photographic conservation: a survey of a still photographic collection, light and dark stability of laminated

photographs, and edge reflection analysis for glossy surfaces. One of the following talks was given by Peter Bower, a forensic paper historian, who surveyed the developments in the production of paper and boards used for landscape oil sketches. John Bogaard, associate staff scientist at the Research Center on the Materials of the Artist and Conservator, presented his study on damage that occurs to paper with humidity fluctuations. He determined that cycling humidity causes loss of strength and stress-induced hydrolysis.

The talks continued on the fourth day with topics as varied as the formation of acids in the natural aging of paper, washing of paper, non-aqueous deacidification, issues in archival and library conservation, and treatment of Islamic miniatures. The afternoon was dedicated to tours at six museums in the Washington, D.C., area: The National Archives, the Library of Congress, the National Gallery of Art, The U.S. Holocaust Memorial Museum, The Folger Shakespeare Library, and the Freer/Sackler Galleries of Art. More than 150 delegates participated in these tours.

The fifth and final day of the conference concluded with eight talks. One of these, presented by Meghan Goldmann, fourth-year intern at the Metropolitan Museum of Art, discussed the analysis and treatment of early lithographs by Andy Warhol. Her research showed that these lithographs were colored using Dr. Ph Martin's synchromatic transparent watercolors that, testing showed, are highly soluble and light sensitive. The speaker made treatment and display recommendations for these prints. A presentation by Zoë Reid and Niamh McGuinne of the National Gallery of Scotland discussed the technique they devised for differentiating between wax crayon, colored pencil, and other waxy media using a heated needle.

Three evening events were held during the course of the conference. The reception at The Walters Art Museum was sponsored by Eleanor McMillan, in honor of three conservators who have made significant contributions to the field of conservation: Paul N. Banks, Elisabeth Packard, and Marilyn Kemp Weidner.

The quality and quantity of the presentations was high and represented a cross section of paper-related specialties. Although only a few of the talks were highlighted above, more detailed information on all the presentations can be found in the published Congress papers. Summaries of the poster sessions and the Congress papers, in two separate publications, are available for purchase from either IIC or WCG.

—Emily Jacobson, WCG Vice President, Conservator of Paper & Photographic Materials, U.S. Holocaust Memorial Museum

Recent Publications

The journal *Conservation and Management of Archaeological Sites* recently published a special issue on protective shelters. Volume 5 (2001) contains 11 papers and one conference report. Most papers deal with some aspect of protec-

tive shelters for archaeological sites; for example, Petra in Jordan, Fort Selden State Monument in New Mexico, and Mesa Verde National Park in Colorado. These papers discuss the decisions involved in deciding on whether or not to construct shelters as well as the design and construction criteria used at various sites in this country and abroad. One paper presents an annotated bibliography on protective shelters while another reports on a conference on the topic of shelters for sites and buildings held in Bologna in 2000. The journal is available by subscription from James and James (Science Publishers) Ltd., 35-37 William Road, London NW1 3ER, UK, emas@jxj.com

The Conservation of Fur, Feathers and Skin, edited by Margot Wright, contains the papers presented at a SSCRC conference. All of the papers discuss various aspects of caring for and treating ethnographic objects. The materials covered include, a Plains Indian shirt, a Torres Straits turtleshell mask, feathered skins, and Amazonian featherwork. In addition, an introduction to the different types of tannages used on ethnographic leather is included along with a discussion on exhibiting fur. 2002. Paperback. 112 pages. \$25. Published by Archetype Publications. Available from Cotsen Publications, UCLA, (866) 628-2895, ioapubs@ucla.edu.

Historic Interiors Conservation, Restoration and Reconstruction, edited by Paul van Duin; Dominique van Loosdrecht, and David Wheeler, is the proceedings of the Fifth International Symposium on Wood and Furniture Conservation that took place at the Rijksmuseum, Amsterdam, in December 2000. Papers discuss various aspects of materials, including the lacquerwork at the court of Sibylla Augusta of Baden-Baden, and Spindler marketry manufacturing techniques. Conservation projects include treating a painted wooden vault and Turkish decorative Kundekari panels, dismantling and remounting of the painted panels, and the reconstruction of the Confidence Room at the Royal Theatre in Stockholm. Other aspects of conservation include a discussion of balancing the use of period objects with reproductions at Colonial Williamsburg. 2002. Paperback. 86 pages. \$24.50. Published by Archetype Publications. Available from Cotsen Publications, UCLA, (866) 628-2895, ioapubs@ucla.edu.

Essentials in the Care and Conservation of Historical Ceramic Objects by Victoria L. Oakley and Kamal K. Jain provides a complete, but brief guide to the care and conservation of historic ceramics. Although many publications on this topic exist, access to them can be difficult for conservators working outside Europe and the U.S. This book aims to provide basic methodology for the care and conservation of historic ceramics for professionals working in areas where conservation skills are less well developed. The book covers a wide range of topics from ceramic technology to cleaning, consolidating, joining, and gap filling. Appendices provide glossaries and directories of materials, as well as listings of conservation associations. 2002. Paperback 118 pages. \$27.50. Published by Archetype Publications. Available from Cotsen Publications, UCLA, (866) 628-2895,

gotobutton bm_1_ ioapubs@ucla.edu or Archetype, sales@archetype.co.uk.

Fungal Facts—Solving Fungal Problems in Heritage Collections by Mary-Lou E. Florian provides a basis for understanding and solving fungal problems in objects and collections. It explains the classification of fungi and presents information on different fungi likely to be found on heritage collections. It also discusses what a fungal infection is and how it affects materials. Methods for the cleaning and recovery of infested material are given as well as methods for preventing and/or controlling fungal activity through water relationships. 2002. Paperback 146 pages. \$37.50. Published by Archetype Publications. Available from Cotsen Publications, UCLA, (866) 628-2895, gotobutton bm_2_ ioapubs@ucla.edu or Archetype, sales@archetype.co.uk.

Microspectroscopic Analysis of Traditional Oil Paint by Jaap van der Weerd, the latest publication from the MOLART program in the Netherlands, describes several studies carried out in multidisciplinary paintings research. The book focuses on the application of microscopic imaging techniques in the analysis of paint samples, and includes sections on the identification of pigments in paint x-sections by reflection visible light imaging microspectroscopy; evaluation of IRS analysis of traditional paint; FTIR microscopic imaging; FTIR and the effect of pigments on the aging of oil; chemical changes in old master paintings dissolution; metal soap formation; remineralization in lead pigmented layers of 17th-century paintings; Metal carboxylates in the grounds of 19th-century preprimed canvases used by E. Church; Zinc soap aggregate formation in 'Falling Leaves (Les Alycamps)' by Van Gogh. 2002. Paperback. 198 pages. \$37.50. Published by Archetype Publications. Available from Cotsen Publications, UCLA, (866) 628-2895, gotobutton bm_3_ ioapubs@ucla.edu or Archetype, sales@archetype.co.uk.

Conservation and Maintenance of Contemporary Public Art, edited by Hafthor Yngvason, presents the proceedings of a conference held in Cambridge, Massachusetts, dealing with critical issues in public art conservation as a result of the contemporary, changing environment. Papers are divided into four sections: Materials, Permanence and Change; the Peculiarities of Public Art, in which six case studies are presented; the Owner's Challenge in which four public programs are discussed; and Issues in Contemporary Art, including preventive care and funding. 2002. Paperback. 172 pages. \$25. Published by Archetype Publications. Available from Cotsen Publications, UCLA, (866) 628-2895, gotobutton bm_4_ ioapubs@ucla.edu or Archetype, sales@archetype.co.uk.

Art for the People, The Rediscovery and Preservation of Progressive- and WPA-Era Murals in the Chicago Public Schools, 1904-1943 by Heather Becker documents the preservation of more than 400 murals that were painted for the Chicago Public system in the first half of the 20th century, but had nearly been lost after decades of neglect. This book provides a complete reference on and directory of these works and discusses the multidisciplinary work that has been

undertaken to preserve them. 2002. Paperback. 256 pages. \$29.95. Published by and available from Chronicle Books, www.chroniclebooks.com.

—Catherine Sease, Senior Conservator, Peabody Museum of Natural History, P.O. Box 208118, New Haven, Conn. 06520; (203) 432-3965; Fax: (203) 432-9816; catherine.sease@yale.edu

31ST AIC ANNUAL MEETING

JUNE 5-10, 2003 • ARLINGTON, VIRGINIA

PRELIMINARY SCHEDULE

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

Further details and registration information will be mailed in February.

For more information visit our website at

www.aic.stanford.edu

members. At all times relevant to this Complaint, Respondent is and has been organized in substantial part for the profit of its members, and is therefore a corporation within the meaning of Section 4 of the Federal Trade Commission Act, as amended, 15 U.S.C. § 44.

PARAGRAPH FIVE: Many of Respondent's members provide conservation professional services for a fee or are employed by conservation related organizations that provide conservation professional services for a fee. Except to the extent that competition has been restrained as herein alleged, many of AIC's members have been and are now in competition among themselves and with other conservation professionals.

PARAGRAPH SIX: Respondent acting as a combination of its members, and in agreement with at least some of its members, has acted to restrain price competition among conservation professionals by restricting its members from offering conservation professional services at discounted fees or for free.

PARAGRAPH SEVEN: In furtherance of the combination and agreement alleged in Paragraph Six, Respondent has adopted and maintained provisions in its *Commentaries to the Guidelines for Practice of the AIC* that state "the consistent undercutting of local or regional market rates should be understood to be an unprofessional practice" and further state "when damage to the cultural property is imminent, and funding is limited, a conservation professional may work at reduced fees or pro bono."

PARAGRAPH EIGHT: The purpose, effects, tendency, or capacity of the combination, agreement, and acts or practices described in Paragraphs Six and Seven, have been and are to restrain competition unreasonably and to injure consumers by:

- A. discouraging and restricting price competition among conservation professionals;
and
- B. depriving consumers and other users of conservation services of the benefit of free and open competition among conservation professionals.

PARAGRAPH NINE: The combination, agreement, and acts or practices described above constitute unfair methods of competition and unfair acts and practices in violation of Section 5 of the Federal Trade Commission Act, as amended, 15 U.S.C. § 45. Such combination, agreement, and acts or practices, or the effects thereof, are continuing and will continue or recur in the absence of the relief herein requested.

WHEREFORE, THE PREMISES CONSIDERED, the Federal Trade Commission on this thirtieth day of October, 2002, issues its Complaint against AIC.

By the Commission.

Donald S. Clark
Secretary

SEAL

The Commission having thereafter considered the matter and having determined that it had reason to believe that Respondent has violated the said Act, and that a Complaint should issue stating its charges in that respect, and having accepted the executed Consent Agreement and placed such Consent Agreement on the public record for a period of thirty (30) days for the receipt and consideration of public comments, and having duly considered the comments received from interested persons pursuant to § 2.34 of its Rules, now in further conformity with the procedure described in Commission Rule 2.34, 16 C.F.R. § 2.34, the Commission hereby makes the following jurisdictional findings and issues the following Decision and Order (“Order”):

1. Respondent American Institute for the Conservation of Historic and Artistic Works, is a corporation organized and existing under the laws of the District of Columbia with its principal office and place of business at 1717 K Street, N.W., Suite 200, Washington, DC 20006.

2. The Federal Trade Commission has jurisdiction of the subject matter of this proceeding and of the Respondent, and the proceeding is in the public interest.

ORDER

I

IT IS ORDERED, that for the purposes of this Order, the following definitions shall apply:

- A. “Respondent” or “AIC” means the American Institute for Conservation of Historic and Artistic Works, its officers, executive board, specialty groups, committees, task forces, representatives, agents, employees, successors and assigns;
- B. “Conservation Professional” means one who manages, cares for, preserves, or treats cultural objects, including artistic, historical, archeological, scientific, and religious objects. The conservation professional may determine the condition, the need for treatment or restoration, and the appropriate method for preservation of such objects, and perform the required work to minimize deterioration or to restore such objects to their original state; and
- C. “Regulating” means (1) adopting, maintaining or enforcing any rule, regulation, interpretation, ethical ruling, policy, commentary, or guideline; (2) taking or threatening to take formal or informal disciplinary action; or (3) conducting formal or informal investigations or inquiries.

II.

IT IS FURTHER ORDERED that Respondent, directly or indirectly, or through any corporate or other device, in or in connection with Respondent's activities as a professional association in or affecting commerce, as "commerce" is defined in Section 4 of the Federal Trade Commission Act, 15 U.S.C. § 44, do forthwith cease and desist from: Regulating, restricting, impeding, declaring unethical or unprofessional, interfering with or advising against price competition among Conservation Professionals, including, but not limited to, the provision of free or discounted services.

III.

IT IS FURTHER ORDERED that Respondent shall:

- A. Within ninety (90) days after the date on which this Order becomes final, remove from *AIC's Code of Ethics, Guidelines for Practice of the AIC, and Commentaries to the Guidelines for Practice of the AIC*, and from the AIC constitution and bylaws and any other existing AIC policy statement, commentary or guideline, including, but not limited to, those appearing on the AIC website, any provision, interpretation, policy statement, commentary or guideline which is inconsistent with Paragraph II of this Order and publish in the *AIC News* or in any successor publications, and on AIC's website, the revised versions of such documents. Following entry of the final Order, AIC shall also publish the revised version of such documents as early as feasible in the *AIC Directory*, but in no event later than twelve (12) months after the Order becomes final.
- B. Within one hundred twenty (120) days after the date on which this Order becomes final, publish a copy of this Order and the Complaint in the *AIC News* with such prominence as feature articles that are regularly published in the *AIC News*.
- C. Within sixty (60) days after the date on which this Order becomes final, publish and retain for at least one (1) year a copy of this Order and Complaint on the AIC website. The Order and Complaint, and the revised versions of the documents described in Paragraph III (A) of this Order, should be accessible with a link placed in a prominent position on the website's homepage, which should read "AIC changes its *Commentaries to the AIC Code of Ethics and Guidelines for Practice*."

IV.

IT IS FURTHER ORDERED that Respondent shall file written reports within sixty (60) days after the date on which this Order became final, every sixty (60) days thereafter until the requirements set forth in this Order have been met, and annually thereafter for four (4) years on the anniversary of the date on which this Order became final, and at such other

times as the Commission may by written notice require, setting forth in detail the manner and form in which it has complied and is complying with the Order. Such reports should include in detail, but not be limited to, any action taken in connection with the activities covered by Paragraph II.

V.

IT IS FURTHER ORDERED that for a period of five (5) years after the date this Order is entered, Respondent shall maintain and make available to the Commission staff for inspection and copying upon reasonable notice, records adequate to describe in detail any action taken in connection with the activities covered by Paragraph II of this Order.

VI.

IT IS FURTHER ORDERED that, Respondent shall notify the Commission at least thirty (30) days prior to any proposed change in the Respondent, such as dissolution, assignment, sale resulting in the emergence of a successor corporation or association, the creation or dissolution of subsidiaries, or any other change in Respondent that may affect compliance obligations arising out of this Order.

VII.

IT IS FURTHER ORDERED that this Order shall terminate on October 30, 2022.

By the Commission.

Donald S. Clark
Secretary

ISSUED: October 30, 2002

SEAL

Specialty Groups



Architecture

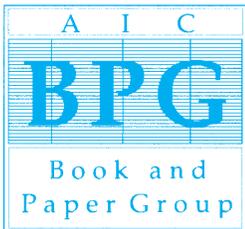
2003 ANNUAL MEETING:

ASG Program Chair Judy Jacob is still looking for presentations for the upcoming ASG session. She is looking specifically for 20-minute presentations concerning concrete finishes and

patching compounds, and 5–10 minute tips on any architectural conservation topic. Twenty-minute presentations on other topics are also being solicited. Call her or e-mail her with questions or ideas, or send an abstract, immediately: (212) 825-6877, e-mail: judy_jacob@nps.gov.

STUDY TOUR: ASG President Mary Jablonski continues to plan a study tour to Cuba. If interested, please contact Mary as soon as possible.

—John Carr, Fairmount Park Historic Preservation Trust, Inc.,
3250 West Sedgeley Dr., East Fairmount Park, Philadelphia, Pa.
19130-1001; (215) 763-8003, fax: (215) 763-7137;
johncarr@fairmountparktrust.org



Book and Paper

CALL FOR NOMINEES:

The executive council of the Book and Paper Group consists of five positions, three of which the membership will be asked to vote on this year: assistant chair, assistant program chair and secretary/treasurer. The Nominating Committee is now actively taking suggestions for candidates for the ballot that will appear in the spring. These are all two-year positions; the assistant chair becomes the chair in the second year and the assistant program chair assumes the chair position. Descriptions of each position will follow in the next newsletter; they can also be found on the BPG website as of Jan. 1, along with a reminder of the next Annual Meeting locations.

There is a budget allocation for executive council members which helps defray expenses to attend these meetings; please keep this in mind when considering whether to run for an office. It is the committee's hope that by posting the responsibilities of the positions, more members will agree to run for office. We want to encourage participation at all levels!

2003 ANNUAL MEETING: Speakers are already lined up for the June meeting in Arlington, Virginia, which has as its focus the review of past practices in our field; how conservators have analyzed materials, identified damage and reliable techniques to address it, and assessed the results over time. The keynote speaker is Jane McAusland, who

will present a "History of Paper Conservation in the UK"; other presenters will reconsider a variety of issues. This will not just be an historical overview of procedures and methods; it is also a call to step back and think about how we have built up a body of knowledge. Our involvement with visual and scientific examination, and experience in handling untold numbers of items, has given us a wealth of information as well as a familiarity with tools and materials. Some practices and substances have been discarded over time. In rethinking past decisions (whether involving to treat or not), it is useful to reflect on those choices. Which of them withstands scrutiny today?

As Irene Brückle clearly stated in her article, "The Practice of Looking in Paper Conservation," "We are constantly challenged to rethink our treatments, and even if we have established treatment approaches appropriate for many types of artifacts, we will soon encounter an artifact that requires us to rethink some of our established procedures" (*Journal of the Institute of Paper Conservation*, Vol. 25, 2001). Looking forward to such evaluations and reconsiderations, I encourage you to attend and participate.

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



CIPP

NEW YEAR: I wish you success in your conservation practice and offer some business-related resolutions for the coming year. First, if you don't already have one, resolve to pay yourself first and set up a retirement plan. Second, resolve to take at least one step toward marketing your business by applying for professional associate or fellow status, underwriting a charity event, or publishing an article. Third, resolve to take the time to examine your financial statements from last year and set some specific profit goals for 2003.

CIPP LIST SERVE: Activity on the list serve continues to increase with thought-provoking discussions on certification, increasing public awareness of the field of conservation, and health and safety issues. I am pleased to announce that rare book conservator and library administrator Peter Verheyen is our new web master. Peter brings with him a great deal of web experience and has already made some beneficial changes.

The CIPP list serve is a forum for the members of CIPP to discuss topics related to running a conservation business. To subscribe send an e-mail to the following address: majordomo@lists.stanford.edu. Leave the subject line blank and in the body of the message type subscribe "your name" (use the quotation marks) and <your e-mail address> (use

Specialty Groups

the greater than and less than symbols). The more members that log on, the more viable this means of communication will be.

2003 ARLINGTON MEETING: First-year Director Marianne Marti is planning a dynamic session on financial planning and retirement. There will also be a working lunch tentatively scheduled for Saturday, June 7, 2003. Speaker Alysso Solomon, who has expertise in accounting and finances and as a self-employed professional in the arts, will speak on retirement and savings plans.

The annual CIPP business meeting is scheduled to take place at an offsite restaurant on Monday evening, June 9, 2003. The business meeting will include a session on business tips. We would like to call for contributions from the CIPP membership. Possible tips might include the retirement plan you have implemented, ideas for saving money and investing, and time management as a means to increased profit. If you have input or suggestions, please contact Marianne at rmcs@sprintmail.com.

Also on the agenda for the 2003 meeting is an important followup to the Miami session on materials testing for the private lab. Second-year Director Susan Barger, has planned a workshop on materials testing. The workshop will be presented by Nancy Odegaard and Scott Carrlee, and will be an introduction to their five-day workshop on spot testing. Susan hopes to offer this workshop before the AIC meeting and then repeat it after the AIC meeting in order to allow the greatest number of people to attend. CIPP members will be offered a discounted rate.

CALL FOR NOMINEES: CIPP will be electing four new board members this year. Open posts are vice-chair (to become chair in 2004), treasurer, nominating committee member, and director in charge of planning the 2004 meeting with assistance from past directors. With both the issue of certification and the fact that the majority of AIC members now work privately for some portion of their professional careers, CIPP will be serving an increasingly important role. Won't you be a part of these exciting times and give back to your group? To volunteer to run or to nominate someone else, please contact the chair of the nominating committee, Nancy Heugh, at heughed@attglobal.net. Remember that CIPP board members are reimbursed for the early-bird registration fee to the AIC Annual Meeting.

PUBLICATIONS: The 2001 *PostPrints on Health and Safety* is now available! Thanks to Chair Emeritus Ingrid Neuman, for her perseverance. Go to the AIC website under "What's New" to find them. The 2002 Miami *PostPrints* should be available soon.

—Anne Zanikos, CIPP Chair, 1023 Shook Ave., San Antonio, Texas 78212; azanikos@yahoo.com



Electronic Media

JOIN EMG IN 2003: Every year since its inception, the relevance of the Electronic Media Group's activities increasingly pervades all reaches of the cultural heritage preservation profession. EMG has a small membership—and a small financial base to match—but we have big plans. We want to work collaboratively with other specialty groups to develop joint programs at future AIC meetings, exploring the role and impact of technologies and new media in the various sectors of conservation practice. To accomplish our goals, EMG needs a show of support from the greater AIC community in the form of new memberships. An increase in membership will increase our coffers, so EMG can attract outside experts to present at annual meetings, experts with knowledge pertinent to EMG's focus and purpose. If you are reading this column, then you have already taken the first step in supporting EMG by demonstrating an interest in the group's activities. If you have ever attended a presentation hosted by EMG, then clearly EMG has something to offer you. We ask you to take the next step and become a member of EMG in 2004. When you renew your AIC membership this month, think of EMG. Join at any time. Dues are only \$15!

JOINT SESSION WITH PMG PLANNED FOR 2003 ANNUAL MEETING: The EMG is pleased to announce a half-day joint session with PMG, June 8. Presentations will include Elena Simonova-Boulat, "Paper Negative Facsimiles," Roy S. Berns, "Color Accurate Image Archives Using Spectral Imaging," Roy S. Berns, E. Rene de la Rie, James Coddington, "A Collaborative Research Project on Spectral Imaging: Panel Discussion," and Henry Wilhelm, "Update on the Permanence and Preservation of Digital Photographic Prints: Another Installment from Wilhelm Imaging Research."

EMG SESSION AT 2003 ANNUAL MEETING: Following the joint session with the PMG, the EMG meeting will continue with a half-day session. Presentations will include Paige Raimie, Bay Area Video Coalition, "Presenting PLAYBACK: A DVD on Video Preservation," Fred Byers, "Optical Media Research at The National Institute of Standards and Technology," Carl Fleischhauer, "The Library of Congress Audio-Visual Prototyping Project: A Particular Activity in a General Digital Library Context," Marlan Green and Jamye Jamison, "Digital Treatment Documentation: A Current Assessment," and Beth Price, "Web-based Exchange of Infrared and Raman Spectra: A New IRUG Initiative." An interesting business meeting will complete the day.

Specialty Groups

WORKSHOP AT THE 2003 ANNUAL MEETING: Sarah Stauderman will be presenting a workshop on "Identification and Care of Videotapes," June 5.

ANNUAL MEETING 2004: Planning has already started for the 2004 EMG meeting in Minneapolis. Tentatively scheduled is a "Summit on the State of the Art of Digital Art Preservation" and a joint session with another specialty group. Please contact Hannah Frost, program chair, with any input.

KUDOS: The EMG extends hearty thanks to member Dan Kushel for writing the November 2002 *AIC News* lead article, "Digital Documentation: We are There, but Enter with Care." The article, which contains much-needed valuable information, is an important contribution to the AIC membership.

—Submitted by Elizabeth Kaiser Schulte, EMG Chair, and Hannah Frost EMG Program Chair



Objects

OSG-LIST: Any OSG member can subscribe to the OSG list and receive messages from other list members on a variety of topics of interest. Recent thought-provoking dis-

ussions have included inpainting methodologies, the ethics of answering public inquiries on how to "fix" things, public outreach, and the pros and cons of certification. All messages are archived and can be accessed via a search engine. Access to the archives is controlled by a password available to all OSG members. The list is a useful networking opportunity and an important research tool. To join the list please contact list owner Jessie Johnson at johnsonjs@nmaicrc.si.edu.

ARCHAEOLOGICAL DISCUSSION GROUP:

Emily Williams has provided the following update of ADC activities: The archaeological discussion group is working on a draft of a brochure about conservation and its role in relation to archaeological fieldwork. We hope to have a draft by the early spring at the latest and it will be submitted to the chair of the Objects Specialty Group for approval prior to printing. We are currently working with the Society for Historical Archaeology (SHA) to see if they would be willing to help pay for the printing of the brochure; we hope to have a positive answer soon. Additionally the discussion group is organizing a conference on the topic of field conservation that will most likely be held in Williamsburg in November 2003. Anyone who would like to make suggestions about the structure or content of the conference or become involved in its planning should contact me at ewilliams@cwf.org.

2003 OSG SESSION: Kudos to Dave Harvey and Tony

Sigel for putting together an impressive program; according to Dave, the 2003 OSG program is set! Thanks to all who submitted papers, tips, and demonstrations: it will prove to be an exciting and informative program. The morning session, "Creativity in Conservation," has excellent papers from DNA to dinosaurs! We will be examining the process of creativity from idea to practice, looking at past case studies of treatment and preservation practices to better benefit the present and future, and we will be considering several cases where we have a direct impact on others and how those conversations and consultations can productively move forward. The afternoon session, Tips and Demonstrations, will be an informal affair. Everyone will have an opportunity to participate! Tony Sigel has organized an exciting session in which we will have an in-depth look and discussion on inpainting. We will also have a series of tips and demonstrations on "Materials that We Love." We are deliberately including many opportunities for questions and discussions in this year's program. You have asked for this and now you have it! So please participate if you'd like this to be a feature that carries forward into future programs.

MARCH 2003 LEAD ARTICLE: The OSG is responsible for producing the lead article for the March 2003 *AIC News*. We need ideas for topics and volunteers to write the article. Two suggested topics appeared in the November 2002 OSG column. Please contact me if you have ideas or would like to participate by writing the article.

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



Paintings

PUBLIC OUTREACH ON

THEWEB: Chief Paintings Conservator of the Seattle Art Museum, Nicholas Dorman, contacted

me recently to bring my attention to the museum's new conservation-related website. It is scheduled to be up for at least four years and may be extended after that. I particularly enjoyed, as only a conservator can, the illustration of the term "raking light" and applaud the team for trying to clarify our particular vision and terminology. Thanks to Nicholas Dorman for letting us all know what has been happening in Seattle and to the new media department at SAM who helped me out with a small technical problem and responded with great speed.

CALL FOR TIPS: We hope to host a tips lunch session at the upcoming AIC meeting in Arlington. The session is currently proposed for Sunday and will be a ticketed event. If you have tips let me know and get ready to share.

HAPPY NEW YEAR: I hope this finds you all well in

Specialty Groups

2003 and full of ideas. Contact me if you have any issues you'd like to see aired in this column. There is always room for more of your input!

WHERE TO FIND ME: One final administrative note: the Intermuseum Conservation Laboratory is in the process of moving to Cleveland. The move will be completed by February 1, 2003. From that time on you can contact me at the ICA, 2915 Detroit Ave., Cleveland, Ohio 44113; (216) 658-8700, Fax: (216) 658-8709. My e-mail address is still unknown. Until February 1, please try either location to find me. My e-mail address at home is heathergalloway@earthlink.net which I will check on a more regular basis as we head into the move. I apologize for any inconveniences that this may cause.

—Heather Galloway, PSG Chair, Intermuseum Conservation Association, 83 N. Main St., Oberlin, Ohio 44074; (440) 775-7331; heather.galloway@oberlin.edu



Photographic Materials

HAPPY NEW YEAR! Once again it is time to wish you all a healthy, happy, and prosperous new year. Last year seems to have flown by with barely a moment to catch one's breath. Not only did so many of us have heavy workloads and an inordinate amount of travel, but we also lost valued and treasured colleagues. Let us hope that 2003 allows us just a touch more time to ourselves, and to those each of us holds dear.

PMG WINTER MEETING 2003: San Juan, Puerto Rico, is waiting for us. Numerous of great presentations are waiting in the wings, and many great social activities organized by the Local Arrangements Committee. So, book your rooms, book your flights, and take off your tights. "We'll get there fast, and then we'll take things slow."

Please pay attention to Theresa's mailing and the minutes from Miami, because we left a lot of unfinished business on the table. Stay tuned for further information about the winter meeting. Lee Ann will be posting updates on the Dist List and another mailing will be sent to the membership as we get closer to the meeting dates. Lee Ann can be contacted for additional information at (212) 708-9559, or her e-mail address listed below.

AIC ANNUAL MEETING 2003: We will have a joint session with EMG this year, so please contact Lee Ann Daffner or Hannah Frost if you feel that you have an appropriate paper to present. They can be reached at leeann_daffner@moma.org, or, at hannah@gslis.utexas.edu.

TOPICS 10: PMG will be publishing volume 10 of *Topics* this year, and Brenda Bernier is anxiously awaiting submissions. Those who have presented papers in the last few years should be sure to get them to Brenda as soon as pos-

sible. The membership should keep in mind that submissions are not restricted to presented papers and that new material is always welcome. Although *Topics* is a nonjuried publication, it is still a valuable part of the "body of knowledge," one of the focal points of the certification issue. Somewhere in all of that verbiage lies the truth, either we have, ought to have, don't have, should have, must have, a "body of knowledge" to substantiate our claim to being a real profession. With quality submissions for publication, either juried or not, we will have that much-needed body of knowledge for ourselves and those who will come after us.

I take this opportunity to thank all of those who have worked with me the past two years to keep PMG the vital specialty group that it is. I welcome any input from the membership, and encourage all to contribute at the highest level they can. I look forward to seeing you in San Juan!

—Thomas M. Edmondson, PMG Chair, Hugh-Edmondson Conservation, P.O. Box 10408, Kansas City, Mo. 64171-0408; tedmond1849@earthlink.net; (816) 2830660.



Textiles

TSG RULES OF ORDER—PROPOSED CHANGE: As many of you know, for the past few years we have been discussing the duties of the TSG chair and vice chair, and the possibility of making some changes in their respective roles. At the 2002 business meeting in Miami, a proposal was presented to change the TSG Rules of Order regarding officers' duties. This proposed change would formally expand the duties of the vice chair to include serving as the program chair for the TSG annual meeting. In fact, this year Deborah Bede, vice chair, is serving as the program chair for the meeting in Arlington, Virginia. This proposal will be drafted as an amendment to the TSG Rules and will be sent to TSG members with the spring mailing. It will be voted on at the 2003 Annual Meeting. Please contact me if you have questions or want to discuss this.

CALL FOR NOMINATIONS: The TSG nominating committee is in the process of compiling a slate of candidates for the 2003-2004 year. We are looking for people who would like to be considered for leadership roles in the Textile Specialty Group. This is a great way to make a contribution to our professional organization and to meet more of your colleagues. There are two positions open for this year's TSG ballot: vice/program chair and secretary. Both positions are two-year terms. The secretary may run for a second two-year term. The TSG vice/program chair succeeds the chair in the following term to become chair. The vice-chair/program chair arranges and coordinates the TSG annual meeting program. If you would like to know more

Specialty Groups

about the officer's duties you can contact the TSG Nominating Committee (T. Rose Holdcraft, tholdcr@fas.harvard.edu or Virginia Whelan, vjwhelan@aol.com) or any of the TSG officers.

2003 ANNUAL MEETING: Vice Chair/Program Chair Deborah Bede reports an excellent response to the call for papers for the Textiles Specialty Group session at the 2003 Annual Meeting in Arlington, Virginia. The meeting promises to be a fine one; watch for further details in a future issue of the newsletter.

Please contact any of the officers with TSG questions or concerns: Kathy Francis, chair; Deborah Bede, vice-chair/program chair; Beth McLaughlin, secretary; Susan Adler, treasurer.

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

EDITOR'S NOTE: THE RATS AND WAG COLUMNS WERE NOT SUBMITTED FOR THIS ISSUE OF AIC NEWS.

JAIC Editor

The JAIC editor-in-chief position is open and the AIC office is soliciting applications. Please send a letter of interest, a résumé, and at least two examples of writing/editing of scholarly publications by January 31 to: Penny Jones, AIC/FAIC Executive Director, 1717 K St. NW, Suite 200, Washington, D.C. 20006. An honorarium is available to the selected candidate.

The Editor-in-Chief is appointed by the AIC Executive Director. She/he is responsible for setting policy regarding form, style, and content of the journal; and for meditating differences of opinion regarding these issues among members of the editorial board, authors and potential authors, and other AIC members.

The Editor-in-Chief is assisted by an Editorial Board consisting of a Senior Editor and Associate Editors representing the various conservation specialties. She/he selects these editorial board members as the need arises, in consultation with member of the appropriate specialty group.

The Editor-in-Chief holds the ultimate responsibility to the Board for the content of the Journal. She/he will aggressively pursue the submission of appropriate articles by conservation professionals through solicitation of manuscripts at the AIC annual meeting and elsewhere.

The Editor-in-Chief serves as the final arbiter in cases of differing opinions between authors, reviewers, and/or Associate Editors on the appropriateness of a manuscript for acceptance. Letters of acceptance, rejection, or suggested change are mailed to the authors by the office on behalf of the Editor-in-Chief.

In consultation with the Publications Manager/Pro-

duction Editor at the AIC office, the Editor-in-Chief sets a closing deadline for each issue, determines the final content, and sets the order and organization in which the various accepted articles will appear.

The Editor-in-Chief may review the complete contents of an issue as returned by the contracted copy editor, and has the final authority in approving changes proposed by this specialist. The Editor should respect the latter's professional expertise and only reverses changes where they affect the intended meaning of the text or can lead to misunderstandings on the part of the reader. Similarly, she/he reviews the final layout at the same time it is sent to the copy editors, and serves as the ultimate arbiter in disagreements between production staff and authors on changes made by the authors in the proofs.

The Editor-in-Chief contributes a column to the AIC newsletter on an occasional basis, as needed; participates in the AIC Internal Advisory Group; and serves on the AIC Publications Committee as an ex-officio member. She/he is also responsible for convening a meeting of the full editorial board during each AIC annual meeting. She/he will develop an agenda, which will be distributed to the editorial board by the Production Editor along with the meeting notice. The Editor-in-Chief chairs the meeting, while the Production Editor takes minutes. After review by the editor, the minutes are distributed to the full editorial board.

The Editor-in-Chief also serves as a liaison with specialty groups and others who solicit submissions for special issues of the Journal (which are handled through the regular review procedures); responds to letters to the editor; and tracks number of submissions and statistics on acceptance rates.

Courses, Conferences, and Seminars

CALL FOR PAPERS

April 3–4. Research on Inks, Substrates and Processes Used in Digital Printing and Photographs.

London, England—Contact: Robert Thompson, School of Printing and Publishing, London College of Printing, Elephant and Castle, London SE1 6SB, England; +44 202 514 6701; Fax: +44 207 514 6756; r.thompson@icp.linst.ac.uk

June 1. National Association of Corrosion Engineers Northern Area Eastern Conference (NACE), to be held September 14–17.

Ottawa, Ontario, Canada—Contact: Lyndsie Selwyn, Canadian Conservation Institute, 1030 Innes Rd., Ottawa, Ontario, Canada K1A 0M5; (613) 998-3721; Fax: (613) 998-4721; lyndsie_selwyn@pch.gc.ca; Abstracts due March 1, 2003; Completed papers due June 1.

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

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

Ottawa, Ontario, Canada—Contact: Christine Bradley, CCI, 1030 Innes Rd., Ottawa, ON K1A 0M5, Canada; (613) 998-3721; Fax: (613) 998-4721; cci-icc_publications@pch.gc.ca

GENERAL

February 2–5. 2003 National Conference on Cultural Property Protection.

Arlington, VA—Contact: Smithsonian Institution, Department 0561, Washington, DC 20073-0561; (202) 357-3375 or (202) 633-9446; Fax:

(202) 357-4132; conf@ops.si.edu; natconf.si.edu

February 10–14. History and Use of Pigments and Inks Workshop.

The National Conservation Training Center in Shepherdstown, WV—Contact: Theresa Shockey, National Park Service, Dept. of Conservation, P.O. Box 50, Harpers Ferry, WV 25425; (304) 535-2914; Fax: (304) 535-6055; theresa_shockey@nps.gov; discount for AIC members; funded in part by FAIC

April. Indoor Air Quality in Museum and Historic Properties Fifth International Conference.

Norwich, Norfolk, United Kingdom—Contact: iaq2003@uea.ac.uk; www.uea.ac.uk/~e620/IAQ2003.html

April. Solving Fungal Problems in Heritage Collections.

Sydney, Australia—Contact: Sue Gatenby, sueg@phm.gov.au

April 1–5. “Wet Sites Connections—Linking Indigenous Histories, Archaeology, and the Public,” the International Wetland Archaeology Research Project Conference.

Olympia, WA—Contact: Dr. Dale R. Croes, WARP Conference Coordinator, Anthropology, South Puget Sound Community College, 2011 Mottman Rd. SW, Olympia, WA 98512-3872; (360) 754-7711 ext. 5336; Fax: (360) 664-0780; dcroes@spscc.ctc.edu.

April 2–5. “Mastering Impainting,” in partnership with the UCLA Fowler Museum of Cultural History.

Los Angeles, CA—Contact: Eric Pourchot, Program Officer for

Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org; Registration forms available at <http://aic.stanford.edu/profdev>

April 14–18. “Protecting Our Diverse Heritage: The Role of Parks, Protected Areas, and Cultural Sites.”

San Diego, CA—Contact: The George Wright Society, (906) 487-9722; info@georgewright.org

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

Newberry Library in Chicago, IL—Contact: Giselle Simon, Acting Director, Conservation Services, 60 W. Walton, Chicago, IL 60610; (312) 255-3549; simong@newberry.org; Cost: \$300 for AIC members, \$360 for non-AIC members; Morning lectures only: \$10 per lecture or \$50 for five-day morning sessions; funded in part by FAIC

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

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

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

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

June 4–7. “Art Forgeries,” International Institute for Conservation Nordic Group Conference.

Reykjavik, Iceland—Contact: Nathalie Jacqueminet, Chairman of the Organization Committee,

Courses, Conferences, and Seminars

National Museum of Iceland, Lyngas 7, 210 Gardabaer, Iceland; +354 530 22 80; Fax: +354 530 22 81; nathalie@natmus.is

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

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

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

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



July 6–11. Analytical Techniques for Conservation.

Williamstown, MA—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. 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/profdev>

July 30–August 1. “Preparing for the Worst, Planning for the Best: Protecting Our Cultural Heritage from Disaster,” Disaster Management Pre-Conference to the 69th International Federation of Library Associations and Institutions.

Berlin, Germany—Contact: Johanna Wellheiser, Information Coordinator, IFLA Preservation & Conservation Section; jwellheiser@tpl.toronto.on.ca; www.ifla.org/VII/s19/sconsv.htm; www.ifla.org

September 18–20. “Pictorial Arts of Asia—The Impact of Research Using Scientific Methods on Art History, Curatorship and Conservation,” The Second Forbes Symposium on Scientific Research in the Field of Asian Art.

Washington, DC—Contact: Forbes Symposium 2003/DCSR, Freer Gallery of Art/Arthur M. Sackler Gallery, Smithsonian Institution, MRC 707, P.O. Box 37012, Washington, DC 20013-7012; Fax: (202) 633-9474; dcsr@asia.si.edu

September 24–October 4. Surface Cleaning—Materials and Methods.

Dusseldorf, Germany—Contact: VDR-Office, Dr. Sabina Fleitmann, Haus der Kultur, Weberstrasse 61, D-53113 Bonn; +49 228 2437366; Fax: +49 228 2619669; dirt@restauratroen.de

November. Conservation and Preservation of Cultural Heritage.

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

ARCHITECTURE

April 4–5. “20th Century Exterior Architectural Metals: Design, Preservation, and Care.”

Cambridge, MA—Contact: Technology and Conservation, 76 Highland Ave., Somerville, MA 02143; (617) 623-4488; Fax: (617) 623-2253; Cost: \$345 per person until February 15; \$405 per person after February 15.

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

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

ELECTRONIC MEDIA

March 19–22. Museums and the Web 2003.

Charlotte, NC—Contact: David Bearman, Archives & Museum Informatics, 158 Lee Ave., Toronto, ON, M4E 2P3 Canada; (416) 691-2516; Fax: (416) 352-6025; mw2003@archimuse.com; www.archimuse.com/mw2003

March 24–25. Preservation and Conservation Issues Related to Digital Printing and Photography.

Edinburgh, Scotland—Contact: Institute of Physics, 76 Portland Place, London W1B 1NT, United Kingdom; +44 20 7470 4800; Fax: +44 20 7470 4900; congress@iop.org; physics.iop.org/IOP/Congress/2003/

March 27. 18th Annual Preservation Conference, “Preservation Reformatting: Digital Technology vs. Analog Technology.”

National Archives at College Park, MD—Contact: http://www.archives.gov/preservation/conferences/preservation_conference2003.html

Courses, Conferences, and Seminars

September 15–18. Canadian Conservation Institute's Symposium 2003, "Preservation of Electronic Records: New Knowledge and Decisionmaking."

OBJECTS

May 21–22. "Conservation of Fossil, Mineral and Rock Collections."

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

June 21–26. The Fifth World Archaeological Congress (WAC-5).

Washington, DC—Contact: wac5@american.edu; for AIC involvement, see box on page 13

COURSE OFFERINGS

Through Fall 2003. 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; scils.rutgers.edu/pds/pmi.jsp

The Centre for Photographic Conservation Courses.

London, England—Contact: Angela Moor, (020) 8690 3678; Fax: (020) 8314 1940; xfa59@dial.pipex.com.

AASLH Workshop Series, including Collections Management & Practices

Nationwide—Contact: Tara White, (615) 320–3203; white@aslh.org; www.aaslh.org

The American Academy of Bookbinding Courses

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

Campbell Center for Historic Preservation Studies

Mt. Carroll, IL—Contact: Campbell Center, (815) 244–1173; Fax: (815) 244–1619; campbellcenter@internetni.com; www.campbellcenter.org

Centre for Photographic Conservation Courses

United Kingdom—Contact: Angela Moor, +44 (0) 181 690 3678; Fax: +44 (0) 181 314 1940; xfa59@dial.pipex.com; www.cpc.moor.dial.pipex.com

Centro del Bel Libro

Photography: Historical Techniques, Conservation, First Aid (July 22–26); Photography: Mounting, Framing and Presentation (July 29–August 31). Ascona, Switzerland—Contact: Centro del Bel Libro, Segretariato, Viale Portone 4, Casella Postale 2600, CH-6501 Bellinzona; +41 91 825 1162; Fax: +41 91 825 8586; info@cbl-ascona.ch

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

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

EVTEK Institute of Art and Design

Contact: Christian Degriigny, Head of Conservation Studies. Christian.degrigny@iad.evtek.fi; www.evtek.fi/design/applying/water Diploma courses in Waterlogged Archaeological Conservation and Marine Archaeological Conservation (Through March 2004).

ICCROM Training Information

Ottawa, Ontario, Canada—Contact: Training and Fellowship Office, training@iccrom.org; www.iccrom.org; Preventive Conservation: From Current Issues to Common Strategies (June 2–20)

Institute for Paper Conservation Courses

UK—Contact: IPC, +44 (0) 188 683 2323; Fax: +44 (0) 188 683 3688; information@ipc.org.uk; <http://palimpsest.stanford.edu/ipc>

International Academic Projects—Short Courses

Contact: Jim Black, 6 Fitzroy Square, London W1T 5HJ; +44 (0) 207 380 0800; Fax: +44 (0) 207 380 0500; jb@academicprojects.co.uk; www.academicprojects.co.uk

The Laboratory Safety Institute Seminars and Workshops

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

Multimodal Hazardous Materials Transportation Training Seminar

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

Smithsonian Center for Materials Research and Education

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

Seminars in Historic Preservation and Cultural Resource Management

Alexandria, VA—Contact: National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (703) 765–0100; info@npi.org; www.npi.org

Courses, Conferences, and Seminars

SOLINET Courses

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

West Dean College Courses

UK—Contact: Patricia Jackson, c/o West Dean College, West Dean, Chichester, West Sussex, PO18 0QZ; pat.jackson@westdean.org.uk; www.westdean.org.uk; Conservation Plans, CoBRA and Recording for Repair (January 21–24, 2003); Conservation of Masonry Ruins (February 4–7); Conservation of Archaeological Ceramics (February 9–14)

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.

Position Wanted

English furniture conservator/restorer, West Dean graduate, green card holder, seeks employment. Currently in DC area. Call (301) 754-6321 or e-mail to whiteaac@aol.com.

GRADUATE SCHOOL OF FINE ARTS



Penn
UNIVERSITY of PENNSYLVANIA

ASSOCIATE OR PROFESSOR OF ARCHITECTURE GRADUATE PROGRAM IN HISTORIC PRESERVATION

The Graduate Program in Historic Preservation in the Graduate School of Fine Arts of the University of Pennsylvania has reopened the search for applicants for a tenure track position at the rank of Assistant or Associate Professor beginning in the fall of 2003. The position requires the ability to teach required and elective courses in historic preservation in at least two of the following areas of specialization: history and theory of historic preservation, documentation and recording methods, building investigation, and preservation design or planning. The candidate should possess first-hand knowledge of the preservation field gained through experience in private and/or public sector work as well as through teaching. In addition, applicants must demonstrate a commitment to scholarship through publication and applied research. Professional experience at the international level is highly desirable.

Applicants should respond with a letter of interest, curriculum vitae, examples of research and scholarship (published and unpublished), and the names of and contact information for three professional and academic references. The review of applications will begin on December 1, 2002 and will continue until the position is filled.

Applications, nominations, and inquiries should be sent to:

Professor Frank Matero
Chair, Search Committee
Graduate Program in Historic Preservation
Graduate School of Fine Arts, University of Pennsylvania
115 Meyerson Hall, Philadelphia, Pennsylvania 19104-6311

The University of Pennsylvania is an Equal Opportunity/Affirmative Action Employer and is strongly and actively committed to diversity within its community. Women and minority candidates are encouraged to apply.

Positions, Internships, and Fellowships

BALBOA ART CONSERVATION CENTER ASSISTANT PAINTINGS CONSERVATOR

The Balboa Art Conservation Center, an active regional center serving 18 museums and private clients, seeks an Assistant Paintings Conservator. Responsibilities include examination and treatment of a wide range of paintings, as well as some travel to on-site museum projects, and surveys.

The position is full-time and requires a degree from a recognized conservation training program or equivalent experience. Preference will be given to applicants with one or more years of post-graduate experience. Good benefits and salary commensurate with qualifications. Interested applicants should apply in writing with résumé, three professional references, and examples of treatments. Please submit applications by April 30, 2003 to:

Betsy Court
Chief Conservator of Paintings
P.O. Box 3755
San Diego, CA 92163
Fax: (619) 236-0141
E-mail: BetsyBACC@cs.com

BALBOA ART CONSERVATION CENTER MELLON ADVANCED INTERNSHIPS IN PAINTING AND PAPER CONSERVATION

The Balboa Art Conservation Center (BACC), an active regional conservation center, is offering two one-year, post graduate internships in the conservation of paintings and works on paper. Interns will work with a wide variety of collection types performing conservation services in examination, treatment, analysis, and on-site surveys of collections.

The applicants should be recent graduates of recognized conservation training programs or have equivalent experience. The stipend is based upon a salary of \$23,000 plus benefits, four weeks of research leave, and a \$1,500 travel allowance. The internships are scheduled

to begin in September 2003.

Interested applicants should apply in writing with a résumé, three professional references, and examples of treatment experience. Please submit applications by April 30, 2003 to:

Janet Ruggles
Director
P.O. Box 3755
San Diego, CA 92163
Fax: (619) 236-0141
E-mail: JanetBACC@cs.com

CLEVELAND MUSEUM OF ART CONSERVATOR OF OBJECTS

The Cleveland Museum of Art ranks among this nation's most distinguished comprehensive art museums. The museum seeks a public-spirited candidate to fill the objects conservation position to care for its excellent collection. In addition to treatment, job-related activities include the examination of objects for treatment, acquisitions, loans, research, special and traveling exhibitions. The incumbent will also be responsible for monitoring and evaluating environmental, storage, exhibition, and transit standards for the collections.

Applicants at all levels will be considered. Candidates for this position should have a bachelor's degree and have graduated from a recognized conservation training program. Candidates with at least five years museum experience are preferred. In addition to excellent conservation skills, the position requires excellent written, verbal, and interpersonal skills along with creative thinking and problem solving ability.

Competitive compensation and benefits accompany this position. Title and salary commensurate with experience. Please send a letter of interest and résumé to Human Resources (Cons), The Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106. No phone calls please. EOE/M/F/D/V.

COLONIAL WILLIAMSBURG FOUNDATION ASSOCIATE CONSERVATOR OF PAINTINGS

The Colonial Williamsburg Foundation invites applicants for the position of Associate Conservator of Paintings. Duties include examining and analyzing paintings, preparing proposals, carrying out conservation treatments and writing treatment reports; assisting with instruction and supervision of subordinates; and researching and developing new conservation treatments. The Foundation's important paintings collection consists of British and American works dating from 1750 to 1830, European paintings from as early as the sixteenth century and American folk paintings.

Minimum qualifications include a graduate conservation degree, or equivalent training, plus three years of professional experience; detailed knowledge of traditional fine and folk art materials and technologies; and experience in applying state-of-the-art conservation methodologies. The position requires highly developed painting skills; scientific knowledge sufficient for undertaking in-depth examination and analysis of paintings and performing treatments; demonstrable history of proposed, completed and documented treatments; and excellent communication skills, both oral and written. Supervisory experience is a plus. The incumbent will report to the Director of Conservation. Colonial Williamsburg offers a highly competitive compensation and benefits package.

Apply online at www.colonialwilliamsburg.org/jobs. Please include cover letter, résumé, and list of references. Successful candidate must have U.S.A work visa. Colonial Williamsburg is an AA/EEO employer.

CONSERVATION CENTER FOR ART AND HISTORIC ARTIFACTS INTERNSHIP IN PAPER CONSERVATION

The Conservation Center for Art and Historic Artifacts, the regional paper con-

Positions, Internships, and Fellowships

ervation laboratory located in Philadelphia, PA, is pleased to offer a twelve-month advanced internship in the conservation of works on paper beginning September 1, 2003. The candidate will have the opportunity to work on a wide range of paper-based materials, in a modern, well-equipped conservation laboratory. The candidate may also have the opportunity to participate in on-site collection surveys and/or treatment projects.

The applicant should be a graduate of a recognized conservation training program or have equivalent experience. Stipend is based on a salary of \$23,500/year plus benefits, two weeks vacation, two weeks research leave, and an \$1,500 travel allowance. Interested applicants should send résumé, three professional references, and three sample treatment reports to Glen Ruzicka, Director of Conservation, CCAHA, 264 South 23rd Street, Philadelphia, PA 19103. Deadline for applications is February 28, 2003.

THE FINE ARTS CONSERVANCY SENIOR PAINTINGS CONSERVATOR/ASSISTANT DIRECTOR OF CONSERVATION

FAC seeks a highly skilled senior conservator. Duties include examination, technical analysis, written and photo-

graphic documentation and treatment of traditional and contemporary works. Will perform highly skilled tasks requiring manual dexterity (emphasis on color matching, fills and in-painting), intense concentration, and aesthetic sensitivity. The position also involves developing and maintaining client relationships, and supervising support personnel. Incumbent will work under the direction of the Director of Conservation, and interface with senior administrative personnel.

With 5,000 square feet of modern, well-equipped laboratories, FAC is a highly regarded facility providing conservation services to collectors, museums, historical societies and insurers throughout the south-east with some national and international clientele. There is a staff of 5 augmented with contract conservators, art handlers and installers, packers and shippers.

Minimum qualifications: graduate degree from a recognized program with 5 year's (conservator) to 8+ year's (senior conservator) experience in traditional and contemporary paintings; U.S. citizenship or working permission; fluent in spoken and written English; strong interpersonal skills. Must have physical strength to lift large and heavy art works, crates, etc..

Ideal candidate: also skilled and knowledgeable in digital photography and graphics software (lab has dual screen Apple G4's with Photoshop and

Thumbs), an established understanding of three-dimensional objects; fluent in both Spanish and English. Knowledgeable in modern and composite materials a definite advantage.

Salary: \$40 - 55,000; salary will be determined based upon qualifications and experience. This one-year appointment does not include benefits. Multiple extensions may be possible; permanent position with benefits possible post-appointment; equity position (with equity investment) possible in future but not required. Continued education opportunities, nationally and internationally, with extension or permanent position.

Letters of intent, résumé, supporting materials and references, please. Current employment will be kept confidential and not be contacted prior to mutual agreement. Selected candidates will be invited to interview and asked to submit a portfolio of projects.

Visit our website for more information about us: www.art-conservation.org.

Submit résumés to:

G. Erazo
Director of Conservation
The Fine Arts Conservancy
5840 Corporate Way
West Palm Beach, FL 33407

CONSERVATOR-IN-CHARGE

THE METROPOLITAN MUSEUM OF ART

The Conservator-in-Charge of the Sherman Fairchild Center for Objects Conservation, one of four principal conservation departments (Objects Conservation, Paintings Conservation, Paper Conservation, and Textile Conservation), is responsible for the preservation and technological examination of objects from Africa, Oceania, and the Americas; American Art; Ancient Near East; Asian Art; Egyptian Art; European Sculpture and Decorative Arts; Greek and Roman Art; The Robert Lehman Collection; Islamic Art; Medieval Art and The Cloisters; and Modern Art. The Center also houses several of the Museum's scientists.

RESPONSIBILITIES/DUTIES

The Conservator-in-Charge is expected to undertake the treatment of works of art as well as to guide the work of twenty conservators, and supervise four installers, three administrators, and no less than twenty capital-budget and part-time staff members, fellows and interns, and volunteers. He or she is expected to work with members of the curatorial and conservation departments, and of the Science Group, to establish priorities for treatment, preservation, and technological study of the works of art. He or she will be involved in the establishment and review of policies relating to re-installations, new construction projects, exhibitions, storage, and loans. He or she will be responsible for the management of the department, including staffing, project allocation, professional development, and the operating and capital budgets.

REQUIREMENTS/QUALIFICATIONS

Masters degree in art history, archaeology, or other related field and formal, graduate education in conservation with an emphasis on the examination and treatment of objects. Several years of museum-based experience, with a demonstrated capacity for conservation treatment, and for independent research and publication relating to the preservation and technology of works of art. The successful candidate will have a broad understanding of modern conservation practice and its integration with the historical study of art objects. Proficiency in laboratory methods and familiarity with analytical instrumentation. A demonstrated ability to establish conservation standards, manage projects, allocate staff time and resources, prepare and control budgets, and communicate with professionals within and outside the field.

Application Deadline: February 1, 2003

Please direct all inquiries and resumes to:

Peggy Saldok
Manager of Employment Strategies
The Metropolitan Museum of Art
1000 Fifth Avenue, New York, New York 10028
Phone: (212) 570-3839/Fax: (212) 650-2968
E-mail: peggy.saldok@metmuseum.org
Equal Opportunity Employer



The Metropolitan
Museum of Art

Positions, Internships, and Fellowships

FREER GALLERY OF ART/ARTHUR M. SACKLER GALLERY SMITHSONIAN INSTITUTION CONSERVATION SPECIALIST— CHINESE PAINTING CONSERVATION

Announcement Number: 02CS-1424
IS-1001-7/9 (Salary range: IS-07:
\$32,370 to \$42,083; IS-09: \$39,597 to
\$51,476)

This is a Trust position for a term of
one year and renewable up to three
years.

This is not a Federal Position

Duties: The incumbent of this posi-
tion works under the direction of the
senior restoration specialist of Chinese
paintings in the Department of Conser-
vation and Scientific Research. As such,
the incumbent applies general knowledge
of conservation methods, materials, and
techniques, mounting styles, and paper
repair to assist with treatments of rare
and valuable works of art. He/she assists
the senior restoration specialist in select-
ing the most appropriate materials, pro-
cedures and methods to treat scrolls,
removes backing paper from silk and
paper paintings, makes paper and silk
patches, prepares pastes, glues, and other
materials, prepares papers and silks for
linings and mountings by preparing pig-
ments and dyeing silk and paper to give
the appearance of aging and compliment
the painting under treatment, trimming
and pasting paper sheets together, joining
sheets, and cutting silk for mounting,
applies new backings, compensates for
damage or loss to paintings, and performs
other conservation treatments such as
cleaning. The incumbent also documents
and compiles data, assists with record-
keeping and photo-documentation, main-
tains tools and equipment and organizes
materials and supplies.

Selective Factors (Applicants must
meet all of these mandatory requirements
in order to be considered qualified to
compete for a position):

1. Knowledge of the principles, con-
cepts, and techniques of East Asian
paintings conservation or paper con-
servation.

Quality Ranking Factors (These fac-

tors are not mandatory to be considered
for a position, but will be used to deter-
mine who are the highest qualified can-
didates among those who meet the selec-
tive factors.):

1. Knowledge of the principles, con-
cepts, and techniques of East Asian
painting conservation.
2. Knowledge of the principles, con-
cepts, and techniques of paper con-
servation.
3. Knowledge of the properties of pig-
ments, papers, dyes and other materi-
als used in East Asian paintings.
4. Skill in using specialized tools and in
applying established conservation
techniques.

How to Apply: The Smithsonian Insti-
tution does not require a standard appli-
cation form, but we need certain infor-
mation to evaluate your qualifications.
You may apply using a résumé, the
Optional Application for Federal Employ-
ment, or any other application form you
choose, including an SF-171, Application
for Federal Employment.

Clearly describe in your résumé or
application your work experience, educa-
tion and/or training as it relates to this
vacancy. It is very important that you
fully address how your work experience
and education/training meet both the
specialized experience requirement and
the selective factors. This information will
be used to determine whether or not you
are qualified for this vacancy. Selective
factors establish qualifications to be eli-
gible to compete for the position. Quality
Ranking Factors are not mandatory but
are used to determine the highest quali-
fied candidates among those eligible to
compete for the position. Therefore, it is
to your benefit to provide a full descrip-
tion of your experience and
education/training relative to the job
requirements of this vacancy.

Applications must be received by the
closing date of MARCH 4, 2003, and
may be submitted in the following ways:

Mail: Smithsonian Institution, Office
of Human Resources, P. O. Box 50638,
Washington, DC 20091.

Fax: (202) 275-1114

Hand deliver, FedEx or other
overnight delivery: 750 9th Street, NW

Suite 6100, Washington, DC 20560.

For more information, to request a
vacancy announcement, or to hear about
other Smithsonian vacancies, call (202)
275-1102 (voice), (202) 275-1110
(TTY), the automated Jobline at (202)
287-3102 (accessible 24 hours, 7 days a
week) or check job opportunities at the
Smithsonian Institution website:
www.si.edu/ohr.

FREER GALLERY OF ART/ARTHUR M. SACKLER GALLERY SMITHSONIAN INSTITUTION ORIENTAL ART RESTORATION SPECIALIST (EAST ASIAN PAINTING)

Announcement Number: 02CS-1425
GS-1001-11/12
Salary Range:
GS-11: \$46,469-\$60,405
GS-12: \$55,694-\$72,400

Nature of Appointment: This position
is in the Excepted Service and requires
knowledge of and experience in oriental
art restoration. Service in this position is
fully creditable towards Civil Service
Retirement. Any selected applicant who
is in the Competitive Service will be
taken out of the Competitive Service
when he/she occupies this position and
will compete only with other Excepted
Service employees in the event of a
reduction in force. He/she may remain
eligible for reinstatement in the Competi-
tive Service.

Duties: The incumbent serves as an
Oriental Art Restoration Specialist in the
Department of Conservation and Scien-
tific Research and conserves East Asian
paintings and other works on paper, silk
and other painting supports. The incum-
bent examines works of art; analyzes the
condition of the works; determines the
use or presence of previous restoration
methods and materials; and selects the
most appropriate treatment for their con-
servation. Treatments are typically based
on traditional methods, which include
delicate manipulative procedures and the
use of a wide variety of East Asian con-
servation materials, but may entail the
use of innovative techniques or Western
conservation methods when necessary.

Positions, Internships, and Fellowships

Treatments may include consolidating and cleaning paintings, removing old linings from works of art, infilling, remounting, and toning of paintings on silk, paper, or wood, and entails the documentation of treatments by written and photographic means. Examines and prepares works of art for exhibition. Works with other members of the department on the Hirayama Program to advance the care and conservation of Japanese paintings in American and European collections by assisting in giving demonstrations on conservation methods, storage and exhibition methods, and the proper care and handling of paintings and by assisting with the training of interns and others in Japanese painting conservation methods.

Selective Factors (Applicants must meet all of these mandatory requirements in order to be considered qualified to compete for a position):

1. Knowledge of the principles, concepts and techniques of East Asian painting conservation and experience in their application.

Quality Ranking Factors (These factors are not mandatory to be considered for a position, but will be used to determine who are the highest qualified candidates among those who meet the selective factors.):

1. Knowledge of the principles, concepts and techniques of East Asian painting conservation.
2. Skill and experience in applying a variety of techniques to the conservation and treatment of East Asian paintings.
3. Ability to read, write, and speak Japanese.
4. Knowledge of the history and properties of pigments, papers, silks and materials used in East Asian works of art; knowledge of mounting styles that are historically used for East Asian paintings.

How to Apply: The Smithsonian Institution does not require a standard application form, but we need certain information to evaluate your qualifications. You may apply using a résumé, the Optional Application for Federal Employment, or any other application form you

choose, including an SF-171, Application for Federal Employment.

Clearly describe in your résumé or application your work experience, education and/or training as it relates to this vacancy. It is very important that you fully address how your work experience and education/training meet both the specialized experience requirement and the selective factors. This information will be used to determine whether or not you are qualified for this vacancy. Selective factors establish qualifications to be eligible to compete for the position. Quality Ranking Factors are not mandatory but are used to determine the highest qualified candidates among those eligible to compete for the position. Therefore, it is to your benefit to provide a full description of your experience and education/training relative to the job requirements of this vacancy.

Applications must be received by the closing date of March 4, 2003, and may be submitted in the following ways:

Mail: Smithsonian Institution, Office of Human Resources, P. O. Box 50638, Washington, DC 20091.

Fax: (202) 275-1114

Hand deliver, FedEx or other overnight delivery: 750 9th Street, N. W. Suite 6100, Washington, DC 20560.

For more information, to request a vacancy announcement, or to hear about other Smithsonian vacancies, call (202) 275-1102 (voice), (202) 275-1110 (TTY), the automated Jobline at (202) 287-3102 (accessible 24 hours, 7 days a week) or check job opportunities at the Smithsonian Institution website: www.si.edu/ohr.

INSTITUTE OF AMERICAN INDIAN ARTS MUSEUM CONSERVATOR

The Institute of American Indian Arts (IAIA) is an undergraduate institution located in SE, NM, whose Museum holds pre-eminent collections of contemporary Native American art, including paintings, works on paper, textiles, ceramics and sculpture as well as some traditional ethnographic artifacts. IAIA seeks to hire a qualified, experienced Conservator.

Duties: Overseeing the preventive care program; assisting staff with monitoring environmental conditions, protecting objects in storage, exhibition and travel; carrying out conservation examination and treatment of works from the collection; developing the conservation laboratory that already has basic equipment and supplies. Teaching one course per semester in Museum Studies. Overseeing interns.

Qualifications: Candidates must be graduates of a conservation training program (or have equivalent experience). Minimum 3 years experience working with museum collections. Some teaching experience desirable. For full job description, visit www.iaiancad.org. Just Visiting, then Jobs.

Application: Send cover letter; résumé to IAIA, HR, 83 Avan Nu Po, SE, NM 87508, fax to: (505) 424-0505; e-mail: hr@iaiancad.org. Include CIB if claiming Indian preference. Competitive salaries/outstanding benefits.

THE MENIL COLLECTION, HOUSTON ANDREW MELLON FELLOWSHIP IN PAINTING CONSERVATION

The Menil Collection is pleased to offer a fellowship in painting conservation, supported by the Andrew W. Mellon Foundation. The term of the fellowship is one year with the possibility of renewal. The fellowship will provide an opportunity for the conservator to participate in all departmental activities associated with a diverse and distinguished collection that includes significant holdings of 20th century and contemporary art. As an integral part of the department, the candidate must have an interest in the variety of issues associated with the study, documentation, and care of such a collection.

The fellowship will commence in the fall of 2003. The stipend is \$27,000 with benefits; generous travel funds are available. Candidates should be recent graduates of a recognized training program or have equivalent experience. Applications should include a curriculum vitae, a letter of intent, and two letters of recommendation and should be sent to Eliza-

Positions, Internships, and Fellowships

beth Lunning, Chief Conservator, The Menil Collection, 1511 Branard St., Houston, Texas 77006 USA.

THE MUSEUM OF MODERN ART ASSISTANT CONSERVATOR

The Museum of Modern Art is seeking applicants for a newly created position in the Paper Conservation Section of the Conservation Department. The Assistant Conservator will work with the senior and associate conservator of paper in all aspects of the care and conservation of the museum's works of art on paper. The paper conservation section works closely with three curatorial departments: Prints and Illustrated Books, Drawings and Architecture and Design as well as with all other sections of the conservation department. The candidate will work on a wide range of modern and contemporary works and participate in all departmental activities including analysis, research and treatment of collection materials, preparation of works of art for exhibition and loans and courier responsibilities. Currently the conservation department is in the new art center "MoMA QNS" in Long Island City, NY while MoMA expands and renovates. The candidate will be actively involved in the return to the expanded museum and conservation studios in mid-town Manhattan scheduled for early 2005.

The applicant should be a graduate of a recognized conservation-training program with additional postgraduate work and/or several years employment in the field. A demonstrated interest and experience in the conservation of modern and contemporary works of art is very strongly encouraged.

We offer a salary in the low 40s with excellent benefits including four weeks vacation.

Applicants should send letter of interest, résumé and list of references to Jim Coddington, Agnes Gund Chief Conservator, The Museum of Modern Art, 11 West 53rd Street, New York, N.Y. 10019. Applications will be accepted through March 15th 2003. To learn more about the Museum and its programs please visit <http://www.moma.org>.

The Museum of Modern Art is an equal opportunity employer.

THE MUSEUM OF MODERN ART QNS ANDREW W. MELLON FELLOWSHIP IN PHOTOGRAPHY CONSERVATION

The Museum of Modern Art is offering a one-year renewable advanced fellowship in the conservation of photographic materials beginning in September 2003. The applicant should be a graduate of a recognized conservation training program. The candidate will be exposed to a wide range of photographs, as well as modern and contemporary materials from the curatorial departments of Photography, Painting and Sculpture, and Architecture and Design. The candidate will participate in all departmental activities including analysis, conservation treatment, exhibition and loan preparation, and courier responsibilities. The Fellowship is an integral part of MoMA, working with conservation, curatorial and administrative personnel as needed. Research and technical analysis in modern and contemporary art will be encouraged, and the fellow will be expected to produce a publishable paper before the end of the appointment based on research completed during the fellowship. The Conservation Department is temporarily housed at MoMA QNS, a new art center, while MoMA expands and renovates its 53rd Street location.

Salary range from the low to mid 30s plus generous benefits, including four weeks vacation. Applicants should send a letter of interest, résumé and a list of references to: Lee Ann Daffner, Conservator, The Museum of Modern Art, 11 W. 53rd St., New York, N.Y. 10019. Equal Opportunity Employer m/f. The closing date for applications is April 15, 2003.

THE NATIONAL GALLERY OF ART INTERNSHIP IN PAINTING CONSERVATION

The National Gallery of Art offers an unpaid one-year internship in Painting Conservation beginning in September. The internship is intended to augment

the applicant's graduate school or comparable apprentice work with the experience of working with the painting conservation staff in a large institution. The successful candidate will participate in all aspects of the department's activities, including research, collection maintenance, travel, and major and minor treatments. Applicants should send a letter of interest, two letters of recommendation, and transcripts of academic studies, both undergraduate and graduate, to Michael Skalka, Conservation Administrator, 4th St. and Constitution Avenue, NW, Washington, DC 20565. Interviews may be conducted by telephone if necessary. Deadline for applications is February 2. The successful candidate will be notified by March 15.

NATIONAL GALLERY OF CANADA RESEARCH FELLOWSHIPS 2003-2004

The Research Fellowship Program of the National Gallery of Canada encourages and supports advanced research. Open to international competition, all fellowships emphasize the use and investigation of the collections and resources of the National Gallery of Canada, including those of the Library and Archives.

Juries will consider proposals in the fields of Canadian Art, European Art, Modern Art, History of Photography (The Lisette Model/Joseph G. Blum Fellowship), and Art Conservation (The Claudia De Hueck Fellowship).

Deadline: 30 April 2003. For details, consult the National Gallery of Canada website: <http://national.gallery.ca> or contact Murray Waddington, Chief, Library, Archives, and Research Fellowship Program, T 613.990.0586, F 613.990.6190, fellowship@gallery.ca, National Gallery of Canada, 380 Sussex Drive, P.O. Box 427, Station A, Ottawa, Ontario, K1N 9N4.

PAGE CONSERVATION, INC. ASSOCIATE PAINTINGS CONSERVATOR

Page Conservation, an active studio in

Positions, Internships, and Fellowships

downtown Washington, DC, seeks applicants for the position of Associate Paintings Conservator. The basic functions of the conservator will be to examine, document and treat both easel paintings and murals. The associate will be treating a diversity of paintings from both private and institution collections and may be involved with on-site treatment and collection surveys.

Qualifications: Advanced degree in art conservation, specializing in the conservation of paintings; minimum of 3 years post-graduate experience; ability to work both independently and within a team; strong organizational and writing skills. The ability to travel would be helpful.

Salary will be commensurate with experience. The position includes a generous benefits package. Please send letter and résumé to Deborah Page, Administrator, Page Conservation, Inc.: 1300 7th Street, NW; Washington DC 20001, (page3@earthlink.net).

QUEEN'S UNIVERSITY, DEPARTMENT OF ART PAPER CONSERVATOR ART CONSERVATION PROGRAM

The Department of Art (Art Conservation Program) at Queen's University seeks applications from qualified individuals for a tenure-track faculty position in the conservation of paper, subject to budgetary approval. This appointment will be made at the rank of assistant professor, to commence 1 July 2003. Salary will be commensurate with qualifications and experience. This position involves the supervision of graduate students in practical conservation and research, and lecturing in the history, technology, and conservation of paper, books, and paper-based artifacts. Research and publications are also expected. The successful candidate will hold at least a master's degree (or equivalent) in art conservation with a specialization in the conservation of paper, and will have significant experience in conservation practice and a record of demonstrated excellence in teaching and research. Administrative experience will also be an asset. The Art

Conservation program offers a Master of Art Conservation degree (MAC) and interacts with fine arts (BFA) and art history (BA, MA, PhD) programs, all within the Department of Art. Letters of application should include a CV, copies of major publications, and the names of three individuals who have been asked to submit letters of reference. The deadline for receipt of applications and reference letters is Friday 14 February 2003, and these should be sent to: Dr John Osborne, Head, Dept. of Art, Queen's University, Kingston, ON, K7L 3N6. Queen's University is committed to employment equity and welcomes applications from all qualified women and men, including visible minorities, aboriginal people, persons with disabilities, gay men and lesbians. All qualified candidates are encouraged to apply; however, Canadian citizens and permanent residents of Canada will be given priority. Academic staff at Queens University are governed by a collective agreement, the details of which are posted at <http://www.queensu.ca/qufa>.

RMS TITANIC, INC. OBJECTS CONSERVATOR/ TECHNICIAN

Atlanta based RMS Titanic, Inc., responsible for the care and exhibition of over 5,000 objects salvaged from the RMS Titanic site over the past 15 years, seeks objects conservator/technician with a general background in objects conservation and specific inclination towards metals conservation. Candidate will report jointly to an on-site Collections Manager and a supervising Consultant Conservator specializing in the conservation of marine artifacts. Duties: preventive care of artifacts in storage; assisting staff with monitoring environmental conditions, carrying out conservation examination and treatment of works from the collection, readying artifacts for traveling exhibitions and stabilizing objects in storage; monitoring electrolytic desalination baths; and developing the conservation laboratory in conjunction with project supervisor. Minimum qualifications: Masters degree in objects conservation or

equivalent, and AIC membership. Post graduate degree or familiarity with marine artifact conservation preferred. Includes health benefits. Please send Resume and salary requirements to: Conservation Position, RMS Titanic, Inc. 3340 Peachtree Road NE, Suite 1225, Atlanta, GA 30326 or e-mail ssavatsky@rmstitanic.net. Deadline: open until filled.

THE ROYAL CABINET OF PAINTINGS MAURITSHUIS THE SAMUEL H. KRESS CONSERVATION FELLOW

The Samuel H. Kress Foundation and the Royal Cabinet of Paintings Mauritshuis would like to offer a one-year fellowship in the research and treatment of paintings from the Dutch Golden Age starting September 2003.

The Royal Cabinet of Paintings Mauritshuis has a long tradition in the conservation, restoration and technical research of paintings. The Paintings Conservation department at the Mauritshuis has a commitment to providing advanced training opportunities. Together with the Kress Foundation the Mauritshuis is now able to offer recent American graduates in Conservation the opportunity to further develop their experience at the Mauritshuis. With its core collection of important paintings from the Dutch Golden Age, the Mauritshuis is valued as one of the most highly regarded collections of old master paintings.

The purpose of the Kress Conservation Fellowship is to provide advanced training and research opportunities in paintings conservation. The recipient will work in the conservation studio of the museum in close collaboration with the conservation staff.

During the fellowship period we anticipate that research will not only include paintings from the Mauritshuis collection but that the successful applicant would use travel money to examine pictures that relate to the area of research in other Dutch and/or European institutions.

Besides working with conservators at the Mauritshuis the applicant will have

Positions, Internships, and Fellowships

the possibility to work with the scientists at the Dutch Institute for Cultural Heritage (ICN) as well as the Institute for Physics and Molecular Chemistry (FOM/AMOLF). We feel that the opportunity to work with these scientists would be an integral part of the fellowship experience.

The fellowship award is US\$25,000. The stipend is US\$18,000. US\$2,000 for travels for the Fellow; and US\$5,000 toward administrative costs, benefits for the Fellow, and other direct costs of the Fellowship.

Application is open to American recent graduates of a conservation training programs. The Samuel H. Kress Conservation Fellowship will be awarded for a period of one year.

The application must include a cover letter stating the candidate's interests and intentions in applying for the Samuel H. Kress Conservation Fellowship at the Mauritshuis, curriculum vitae and two letters of support from professionals in the field.

Applications must be received by March 1, 2003. Applications should be sent to:

Kress Conservation Fellowship
The Royal Cabinet of Paintings Mauritshuis
P.O. Box 536
2501 CM The Hague
The Netherlands
T: +31 70 302 3421
F: +31 70 365 3819
E: secretariat@mauritshuis.nl
www.Mauritshuis.nl

SMITHSONIAN INSTITUTION— NATIONAL MUSEUM OF THE AMERICAN INDIAN ANDREW W. MELLON ADVANCED TRAINING FELLOWSHIPS IN ETHNOGRAPHIC OBJECT AND TEXTILE CONSERVATION

The National Museum of the American Indian (NMAI) is offering four fellowships in ethnographic object and textile conservation, funded by the Andrew W. Mellon Foundation. These one-year fellowships commence in the fall of 2003 and include a stipend in the low \$30Ks

with \$3,000 for travel and research plus medical insurance and benefits. Fellows will work on the Conservation Department's major projects and research related to the projects and collections. The current projects include the preparation of artifacts for exhibit in the new NMAI museum, scheduled to open on the National Mall in Washington, DC in late 2004, and the on-going move of over 800,000 artifacts from the old storage facility in the Bronx, NY to the new Cultural Resources Center in Suitland, MD. The fellowships are located in Suitland, MD (outside of Washington, DC).

The fellowships are intended to cultivate practical skills as well as to foster a solid understanding of the contexts of material culture, the philosophies of conservation at NMAI, and the ethics of the conservation profession. Museum programming involves collaboration with Native Peoples in the development of appropriate methods of care for, and interpretation of their cultural materials.

Applicant Qualifications

The applicant should be a recent graduate of a recognized conservation training program or have equivalent training and experience. The candidates with the best qualifications will be those who are motivated for a career in the conservation of material culture, especially that of Indigenous peoples of North, Central and South America. The applicant should have a proven record of research, writing ability, and English language skills (written and spoken). Fellowships are awarded without regard to age, sex, race, or nationality of the applicant.

Application Procedure

Interested candidates must submit the following materials in English:

- Transcripts of both undergraduate and graduate courses of academic study with an explanation of the evaluation system if it is not equivalent to that of the US;
- A curriculum vitae including basic biographical information, current and permanent addresses, phone numbers, and e-mail addresses;
- At least two examples of pertinent publications, lectures, or other writ-

ten material;

- A cover letter explaining candidate's interests and intent in applying for the fellowship;
- Two letters of recommendation from conservation professionals familiar with the candidate's work and one letter of personal reference.

The material must be received by March 15, 2003 and sent to:
Marian A. Kaminitz, Head of Conservation

National Museum of the American Indian/Smithsonian Institution
Cultural Resources Center, MRC 541
4220 Silver Hill Road
Suitland, MD 20746

E-mail address for inquiries only:
kaminitzm@nmaicrc.si.edu

Finalists will be invited for an interview and asked to submit a portfolio of completed projects.

All applicants will be notified by May 25, 2003 of the selection committee's decision.

THE WALTERS ART MUSEUM CONSERVATION SCIENTIST

The Walters Art Museum, with collections from antiquity to early 20th century, seeks applicants for a new conservation scientist position. The successful candidate will join the staff of the Walters Division of Conservation and Technical Research and will be responsible for planning and developing a strong conservation science program within the Division. He/she will carry out research/analysis relating to the technical study of works of art, facilitating their examination, preservation, and treatment, and may also initiate research in areas of special interest. The conservation scientist will collaborate with conservators and curators in studies and publications, which may involve projects with other institutions. The conservation scientist will select and maintain research/analytical equipment. Facilities and equipment also will be available at nearby Johns Hopkins University. The conservation scientist reports to the Director of Conservation and Technical Research.

Qualifications: The successful can-

Positions, Internships, and Fellowships

didate must have a graduate degree in chemistry/physical sciences (PhD preferred) with significant experience in analytical chemistry and materials identification relating to art and artifacts. The candidate must demonstrate strong analytical and problem-solving skills, must have knowledge of a broad range of analytical techniques and equipment, be able to demonstrate good scientific method and manual dexterity, and have a record of peer-reviewed publications. Knowledge of art and art history desirable. Must have ability to communicate science to a non-technical audience. The candidate must have a strong interest in collaborative research.

Salary commensurate with experience. Excellent benefits package and travel stipend provided. Please send application with résumé and salary history by March 31 to:

The Walters Art Museum
600 N. Charles Street
Baltimore, MD 21201

Attn: Human Resources Department-CS

The Walters Art Museum is an EEO/AA Employer. An alcohol and drug free environment.

THE WALTERS ART MUSEUM TRAVELING EXHIBITIONS/OBJECTS CONSERVATOR

The Walters Art Museum, a comprehensive museum with ancient through early 20th c. collections, seeks an objects conservator whose duties also will include addressing the conservation needs of an active traveling exhibitions program. Reporting to the Director of Conservation & Technical Research, the conservator will work in an active, fully equipped conservation laboratory with other conservation staff and also will act as liaison between the Exhibitions Division and the Division of Conservation and Technical Research; participate in budget preparation for traveling exhibitions, facilitate the planning and design of traveling exhibitions; organize and carry out steps to prepare the environment for works of art for traveling exhibitions; coordinate conservation steps

needed to prepare and install works of art for traveling exhibitions and perform other duties as assigned.

The successful candidate should be a graduate of a conservation training program (specializing in objects) or have equivalent experience. In addition to excellent hands-on conservation skills, the candidate should have experience with exhibitions, environmental and packing issues, and as a courier for works of art. He/she must be able to work independently and be able to travel when required. As a member of an exhibitions team, the candidate must have good interpersonal skills and be able to communicate conservation concerns clearly.

Full-time, regular position with full benefits. Salary commensurate with experience.

By March 15 please submit a letter of interest and current résumé with references to:

Terry Drayman-Weisser
Director of Conservation and Technical Research

The Walters Art Museum
600 N. Charles Street
Baltimore, MD 21201

The Walters Art Museum is an EEO/AA Employer. An alcohol and drug-free environment.

WILLIAMSTOWN ART CONSERVATION CENTER ADVANCED AND THIRD YEAR INTERNSHIPS

The Williamstown Art Conservation Center offers internships for the year beginning September 2003. The third-year or advanced internships will be divided between four departments: Paintings, Works on Paper/Photographs, Objects/Sculpture, and Furniture/Wooden Objects/Frames, depending on the specialization of the applicants and the needs of each department. Advanced internships carry a stipend of \$22,000, individual health insurance, a \$1,500 research/travel allowance, and 20 days of research time. A competitive stipend and research/travel allowance will also be provided for third-year interns.

The Center serves many of the region's most prominent museums and historic sites, representing some of the most important collections in the country. WACC offers interns the opportunity to work productively on a wide range of high quality objects under the supervision of experienced conservators. Research projects, preferably related to the collections of WACC's members, are an important component of the internship.

Please send a letter of intent, résumé, and three letters of recommendation to Thomas J. Branchick, Director, WACC, 225 South Street, Williamstown, MA 01267. Application deadline is March 1, 2003.

WINTERTHUR MUSEUM, GARDEN AND LIBRARY ASSISTANT SCIENTIST

Winterthur Museum, Garden and Library invites applications for Assistant Scientist in the Scientific Research and Analysis Laboratory of the Conservation Department. This position provides analytical support to conservation and curatorial staff; serves as adjunct faculty in the Masters degree-granting Winterthur/University of Delaware Program in Art Conservation; conducts, publishes and presents collection and conservation-related research. Minimum BA/BS in Chemistry or other Physical or Materials Science with 3-5 years lab experience. MS or PhD in Chemistry or other Physical or Materials Science with 1-3 years lab experience preferred. Significant hands-on experience in the use of FTIR and chromatographic techniques for the characterization of organic materials, particularly as applied to artistic and historic materials is desired. Experience in ED-XRF, SEM-EDS, XRD also helpful. Teaching experience desired; strong computer skills necessary. Send résumé and cover letter to Human Resources, Winterthur Museum, Winterthur, DE 19735. EOE.

Botti Studio of Architectural Arts, Inc.

Phone: 847/869-5933

919 Grove Street, Evanston, IL 60201

Fax: 847/869-5996

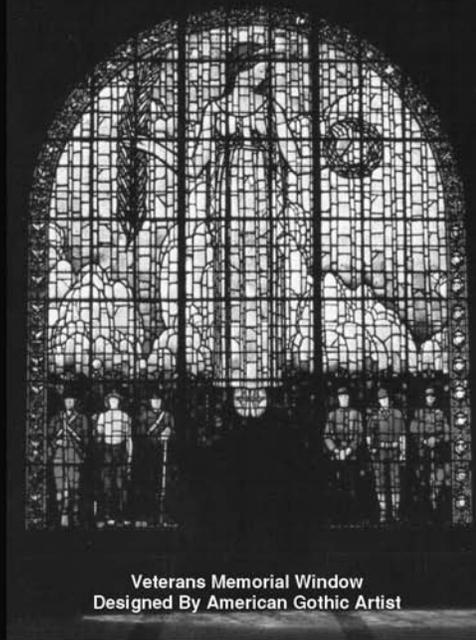
E-Mail: botti@bottistudio.com

1-800/524-7211

www.bottistudio.com



Indianapolis Federal Courthouse
Stained Glass Conservation



Veterans Memorial Window
Designed By American Gothic Artist



Lady Liberty, Chicago Worlds Fair 1893
Conserved for the
Smith Museum of Stained Glass

Established 1864 in the United States

Botti Studio offers restoration/conservation of stained and faceted glass, murals, marble, mosaic, Statuary, painting & decoration as well as expert consultation services and new commissions in all mediums

Chicago, IL

Sarasota, FL

San Diego, CA

THE AMERICAN INSTITUTE
FOR CONSERVATION OF
HISTORIC & ARTISTIC WORKS

1717 K STREET, NW
SUITE 200
WASHINGTON, D.C. 20006

PERIODICAL

