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Annual Meeting

The topic for the 2006 Annual Meeting Issues Session is "Emergency Preparedness."

Membership

AIC is now offering liability insurance as a member benefit. For more information, visit <http://aic.stanford.edu/members/benefits.html>

Art Crimes and Conservation, Obligations and Ethics

Jean D. Portell

Introduction

In the course of our work for institutions and private collectors, we may be asked to examine and possibly treat a cultural object that comes under suspicion for being faked, stolen, or illegally imported. In such situations, what are our responsibilities and our vulnerabilities?

What if an object that we have accepted to examine and possibly treat is already (unbeknownst to us) the subject of a criminal investigation, and suddenly a law enforcement agent asks us to turn over records regarding that object? Are we obliged to do so, despite our professional responsibility to maintain the confidentiality of our client?

If a criminal case is quietly settled out of court, yet we are aware that a major scam might have occurred, are we bound to remain silent? Which is our greatest obligation: to protect the confidentiality of our client, to protect the record of a deceased artist's oeuvre, or to protect the public from further effects of a scam that must remain secret according to the conditions of the settlement?

Questions like these compelled me to attend the June 8, 2005, panel discussion sponsored by the International Foundation for Art Research (IFAR) in New York City, which introduced the recently-formed Federal Bureau of Investigation Art Crime Team (FBI-ACT). I wanted to know how the FBI-ACT operates, and whether the laws that the FBI and other law enforcement agencies use to prosecute art cases might affect how conservators conduct business.

Applicable Laws and Enforcement Agencies

By interviewing representatives of the FBI, the branch of the Department of Homeland Security called Immigration Customs and Enforcement (ICE), and the New York City Police Department (NYPD), I learned that art crimes can be prosecuted under a variety of laws, depending on the nature (and sometimes the market value) of the art object and on the nature of the alleged crime. NYPD detectives investigate most art crimes within the Major Cases Squad (grand larceny, burglary) or Special Fraud Squad (forgeries, communications fraud). The FBI relies largely on a law that prohibits transportation of stolen goods over state lines, laws against wire and mail frauds, and a statute that makes it a federal crime to steal from a museum. ICE relies largely on the 1970 UNESCO *Convention on the Means of Prohibiting and Preventing Illegal Import, Export and Transfer of Ownership of Cultural Property* and on the 1983 *Convention on Cultural Property Implementation Act*. All three agencies are very aware of each other's jurisdictions and strengths, and they cooperate as necessary. In addition, each of them has ties with Interpol which is the world's largest international police organization with 182 member countries. Interpol maintains operational databases of information that can assist all organizations whose mission is to prevent or combat crime.

The FBI's Robert K. Wittman told me, "The art market is one of the largest unregulated industries in the U.S. if you look at the dollars that are spent in the U.S.

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AIC NEWS

AIC News (ISSN 1060-3247) is published bi-monthly by the American Institute for Conservation of Historic & Artistic Works, 1717 K Street, NW, Ste. 200, Washington, D.C. 20036, (202) 452-9545; Fax: (202) 452-9328; info@aic-faic.org; www.aic-faic.org

Periodicals postage paid at Washington, D.C.
Postmaster: Send address changes to:
AIC News
1717 K Street, NW, Suite 200
Washington, D.C. 20036

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 January Editorial Submissions

December 1, 2005.
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, Positions Available, and Classified Ads is: \$1.05 per word for members and \$2.15 per word for nonmembers; the minimum charge is \$75. Print and *AIC News* Online Combination Package: Reach the greatest number of qualified candidates possible in the shortest amount of time with this money saving option. Post your ad right away on *AIC News* Online for 21 days and place your ad in the next issue of *AIC News*. Cost is \$1.50 per word for AIC members and \$3.35 per word for non-members, for both listings, 25% savings. Minimum cost is \$100.

The cost of advertising in Supplier's Corner is \$175 for 100 words. The cost of display ads is: 1/6 page \$215; 1/3 page \$360; 1/2 page \$445; 2/3 page \$570; full page \$695.

Deadlines for advertising copy are: February 10, April 10, June 10, August 10, October 10, and December 10.

All ads should be submitted to Ruth Seyler at rseyler@aic-faic.org.

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From the President

As conservators, we know that assessing damage and recovering cultural property after a disaster is part of the discipline called conservation. Now there are others who know this too. In the aftermath of the hurricanes that recently hit the Gulf Coast, conservators can feel pride in what has been accomplished.

Even before Hurricane Katrina came ashore, conservator and Chair of the AIC Emergency Preparedness, Response & Recovery Committee, David Goist, was working around the clock to gather information and develop an assistance plan. As conservators from throughout the country began calling in to volunteer, AIC quickly created the Emergency Response

Volunteer Database which Beverly Perkins agreed to manage. The AIC also initiated an effort to identify and locate AIC members from within the hurricane region. Board Director for Communications, Paul Messier, and "CoOl" Walter Henry began working on publicity and creating the National Collections Emergency News website. Board Director for Specialty Groups, Mary Striegel, became a local resource and tirelessly promoted conservation and the AIC. Our Executive Director, Eryl Wentworth, participated with me on the Heritage Emergency National Task Force organized by Heritage Preservation with supporting funds from the Institute for Museum and Library Services. The Task Force brought together representatives from numerous preservation organizations to discuss, via conference calls, the impact of Hurricanes Katrina and Rita. As an outcome of these calls, AIC partnered with the American Association of State and Local History and sent volunteer conservators to serve on teams for one-week tours of duty that included assessment, training, and recovery. Chris Stavroudis, a Team 1 volunteer, developed an assessment form/database for cultural collections. AIC also forwarded conservator names to teams sponsored by the National Trust for Historic Preservation. We helped create the forms used by FEMA to assess buildings and archaeological sites, provided language for policy and protocol statements, and participated in discussions about developing guidelines for working with contaminated collections and establishing a repository for records generated during assessment and recovery. All of the conservators who volunteered through the AIC database, and those invited by other organizations, have made truly outstanding contributions to the recovery of art, architecture, archives, archaeology, and library resources in the Gulf region.

After speaking with many volunteers who served in the Gulf region, it is clear that conservators were problem solvers who could think on their feet. Conservators characteristically worked hard, asked for more ways to help, and, after they left the region, continued to think of ways to improve the recovery effort. The AIC Board is discussing how to follow up on what we have learned from this experience. To be as effective as possible, we need to coordinate long-range planning both within our organization and with other responders and cultural organizations. For example, it is critical that more conservators become truly prepared for disaster response and recovery. We encourage members to (a) have current tetanus and hepatitis shots; (b) have an approved fit-tested respirator; and (c) obtain training in disaster and wet material recovery. It is also important that we improve conservation awareness so that organizations and private collectors know about conservation services and understand that conservators are first responders for assessing damage and recovering cultural property.

There are many people to thank for all the work accomplished during the recovery effort, and I look forward to working with our talented members to develop a wide-reaching national emergency preparedness plan for AIC.

—Nancy Odegaard, *AIC President Conservator, Arizona State Museum*
Professor, Anthropology and Materials Science Departments
Co-Director, Heritage Conservation Science Program, University of Arizona
Tucson, AZ 85721
(520) 621-6314
fax: (520) 621-2976

Mailbox Alert

Please keep an eye out this month for an AIC survey regarding professional development. We need your help to make sure we are on the right track. The information collected will help us provide you with the education services, formats, and topics you need to remain up-to-date on developments in the conservation field. This is a follow-up to a similar survey conducted in 2001 and will be very important as AIC evaluates its current professional development programs and establishes goals for the future.

As a further incentive to return the survey, a drawing will be held for a free registration for the AIC 34th Annual Meeting in Providence. Two winners will be announced this spring.

The survey is funded in part by a Preservation and Access Education and Training grant from the National Endowment for the Humanities.

AIC News

AIC's Response to Hurricane Damage: the NCEN

In the immediate aftermath of Hurricane Katrina, the AIC membership began gathering and exchanging information about the hurricane's impact on colleagues and cultural institutions. Messages and inquiries were posted on the various AIC listservs, including listservs established for the AIC Board, the specialty groups, and committees. Walter Henry of the Stanford University Libraries immediately saw the need to tie together disparate strands of information, and he created a single web platform so that news about the disaster recovery would be available to all AIC members, allied organizations, and the public. After approximately one week of intensive set-up work and collaboration, AIC's National Collections Emergency News (NCEN) was established as a web-based, central repository for news and other information. This news service contains useful information for people who are working to preserve cultural material affected by disasters, as well as people with related health and safety concerns. NCEN is accessible through a link on the AIC homepage—the URL is <http://palimpsest.stanford.edu/byform/mailling-lists/ncen/>. The site organizes information both chronologically and by subject matter. Initial posts, which began September 8, 2005, announce the formation of the Heritage Emergency National Task Force, FEMA's requests for assistance, and AAM's efforts to gather information about damage to museums. More recent posts include updates from the initial conservation assessments of sites in Mississippi and Louisiana; a press release describing the work of the AIC/AASLH recovery teams; and important deadlines for FEMA funding. This resource was widely announced on September 15, 2005, through emails sent to AIC members and numerous allied organizations; soon after it was announced on the Conservation Online DistList. Since then, organizations such as the Association of Moving Image Archivists, Heritage Preservation, Louisiana's Cultural Assets Message Exchange, the Texas Association of Museums and many related groups have linked to the site. Information is posted to the site by emails sent from AIC members serving on the Emergency Preparedness, Response and Recovery Committee, the Health and Safety Committee, Specialty Group Chairs, and the Board. Additions to the site are welcome from any source and can be made by contacting individuals serving as chairs of these AIC committees and specialty groups, members of the AIC Board or by sending an email to Paul Messier, AIC Director of Communications,

Information About AIC Members in the Gulf Coast Region

Over the past six weeks, the AIC has been very concerned about members in the Gulf Coast region. We have attempted to contact every member in hurricane-affected areas and the responses we've received are a testament to our members' dedication. Despite damage to their homes and the hardships of temporary relocation, our Gulf Coast members have been actively involved in cultural recovery efforts as they assist local museums and private collectors.

While the situation varies greatly in New Orleans—with nearly block by block disparities in damage and recovery—the following quote shows a glimpse into the daily life of a Gulf Coast member.

“On the positive side we are alive, healthy, there's electricity, water, and spotty cell phone service. The French bakery opened up on Magazine [Street]; clients are calling, business is booming; if there was only a place to work, more employees, and endless energy.”

—AIC member, Shamil Salsh, Hudson & Salah, New Orleans, LA 70115

AIC remains actively involved in the ongoing cultural recovery efforts in the Gulf Coast.

Membership Committee

Demystifying the Professional Associate Application Process

Have you often thought about becoming more involved and committed to your profession? Membership retention is a standing charge to the AIC Membership Committee and AIC staff, and within that charge rests the implicit responsibility to encourage the members of AIC to advance to the highest category of membership for which they are eligible. With this column we will endeavor to demystify the Professional Associate application process—a process that was intended to be straightforward but which appears to confound many in ways heretofore unimagined. This column will tackle the many myths concerning the Professional Associate category and application process.

Myth number one: AIC wants to keep the numbers of Professional Associates low, giving the category more status, making it hard for anybody new to be accepted. First and foremost it is important for all to understand that it is the intent of the Membership Committee to elevate as many applicants for Professional Associate as possible, but to do so without diminishing the significance of the category. The review process is taken very seriously, and it begins by matching the appli-

AIC AWARDS

Reward Your Colleagues

Every year, AIC gives out five different awards to members and other supporting professionals for outstanding and distinguished contributions to the field of conservation. There is also an award for supporting institutions and a joint award presented by AIC and Heritage Preservation that recognizes an organization whose commitment to conservation has been sustained and exemplary.

Please take a minute to let us know about the colleagues and institutions that deserve recognition for making significant contributions to our field. The nomination deadline for all awards is December 15. Let us hear from you c/o the AIC office by writing a letter or sending an e-mail message to info@aic-faic.org. Details can be found at the AIC website, but here is a brief description of each award:

Sheldon and Caroline Keck Award:

Recognizes a sustained record of excellence in the education and training of conservation professionals. Candidate must be an AIC Fellow or PA.

cant with a committee member who is in the same discipline, or as close as possible. This is to ensure that supporting documentation is properly understood, and that nuances which make the difference between an ordinary application and one that is extraordinary are not overlooked. An applicant's work will always be reviewed by a colleague in his or her field and during the review process the committee is looking for reasons to accept an application rather than for reasons to deny.

Myth number two: If you have not been through any of the recognized graduate programs, don't bother to apply because you won't get accepted. What cannot be denied is that the application process, regardless of how straightforward it is, is more difficult for the applicant with training and early experience outside the recognized graduate programs. One of the more difficult steps is for alternatively trained applicants to clearly define when their two years of training ended and their three years of experience began. While the reviewer can usually figure this out, it is the applicant's responsibility to make this distinction clear so that the review process goes more smoothly. To be approved for Professional Associate status, the committee is looking for conservators from graduate training programs, as well as those who have completed apprenticeships, foreign or on-the-job training and who display a natural affinity for the work, excellent problem solving skills, and have demonstrated the ability to assimilate complex information and apply it effectively through sound decision making.

Myth number three: The application process is long and drawn out with a lot of writing. The application essay is short, and has a 250-word limitation. What the committee wants to read is something that clearly demonstrates an understanding of the intent of the *Code of Ethics* and *Guidelines for Practice* through applied conservation treatments, and the extended goals of AIC through public outreach, continuing education, and contributions to the profession.

Surprisingly, treatment documentation that is submitted as supporting material for a Professional Associate (and Fellow, for that matter) application is frequently a weak link, regardless of whether the applicant is graduate program-trained or alternatively trained. Common problems to avoid include inadequate or missing examination/condition reports, treatment proposals or plans that don't necessarily reflect the findings in the condition report, and most frequently, proposals that lack an authorizing signature. Inclusion of this material is not mandatory

for a Professional Associate application, but it can be a powerful component for those who have come into the field through alternative routes. Most importantly, poorly prepared treatment documentation will be the kiss of death for any applicant. All applicants should review the *Guidelines for Practice* that pertain to documentation (numbers 24-28) and their associated Commentaries when preparing their applications.

Myth number four: I don't know three AIC Professional Associates or Fellows so therefore I can't get the sponsors needed.

Each Professional Associate applicant must have three letters of recommendation from AIC Professional Associates and/or Fellows, only one of which may be from their current workplace. The question about how to get sponsors has arisen several times in the past year or so, especially from those conservators who work in isolated locations or studios, on very specialized materials, objects or projects, or who come to the field with alternative and/or foreign training. It is the applicant's responsibility to seek out sponsors who can objectively and fairly evaluate the application materials and professional credentials. The requirement for a sponsor to be familiar with an applicant's work, philosophy, etc., is not intended to restrict the pool to only those with whom the applicant has an established relationship. A conservator seeking election to Professional Associate who does not have an extended network of colleagues who are personally familiar with the applicant's body of work can use the AIC Directory to find qualified colleagues and make them familiar with his or her practice, documentation, and general approach to the conservation of cultural material. This can be accomplished by telephone conversations and correspondence to the degree that the solicited sponsor feels comfortable supporting an application.

Myth number five: Sponsors have it easy. It is the sponsor's responsibility to review the applicant's application. Sponsors should request examples of typical documentation of conservation treatments. If a sponsor is not fully satisfied with an applicant's material it is appropriate to request explanations for the choices of materials or techniques. If a response remains unsatisfactory it is appropriate for a sponsor to act as a mentor, offering suggestions to help the applicant improve the documentation or learn of a better technique or material. It is the sponsor's obligation to recognize and respect simple differences of opinion in the preference for techniques and materials. However, if an application is truly flawed by the evidence of poor choice of

AIC AWARDS

Rutherford John Gettens Merit Award:

Recognizes outstanding service to AIC.

University Products Award:

Recognizes distinguished achievement in the conservation of cultural property.

Honorary Membership:

Recognizes a member for outstanding contributions to the field of conservation.

Forbes Medal:

Awarded for distinguished contribution to the field of conservation by a non-conservator or institution.

Joint AIC/Heritage Preservation Award for Outstanding Commitment to the Preservation and Care of Collections:

Honors museums and other collecting institutions that have been exemplary in the importance and priority they have given to conservation concerns and in the commitment they have shown to the preservation and care of its cultural property.

Take a step back, think about who has made a difference to our field, and send us your nominations.

—Molly Lambert,
Arthur Beale, and Peggy Ellis

materials or techniques, a sponsor should strive to find a constructive way of pointing this out, and work to help the applicant recognize and correct the problems. If a conservator who has been asked to serve as a sponsor feels that he or she cannot do so objectively and fairly, he or she should respectfully decline in a timely manner so as not to interfere with the applicant's desire to meet a particular cycle deadline. Sponsorship is an excellent opportunity to serve as a mentor to our colleagues, yet too many letters of sponsorship are brief to the point of being meaningless, if not damaging, to an application. It is the sponsor's responsibility to demonstrate a genuine interest in the applicant's advancement and professional development.

Myth number six: It is expensive and inconvenient to apply for Professional Associate status. The cost to apply for Professional Associate status is only \$15. Applications are accepted four times during the year: January 1, May 1, July 10, and October 1.

Myth number seven: I am in private practice, so being a Professional Associate has no tangible benefit for me. Only Professional Associates and Fellows are listed in AIC's online Guide to Conservation Services. The general public can access the online guide via AIC's website and plug in their location and type of article needing conservation and receive a list of Professional Associates and Fellows in their area. In 2004 the online guide received over 8,000 hits.

Any conservator who is qualified to upgrade his or her membership category to Professional Associate is strongly encouraged to do so. Membership advancement is not done just for the betterment of one's self or AIC; rather it also is done to strengthen the conservation profession. Please feel free to contact the Membership Committee Chair or the Membership Manager for answers to your questions.

—Thomas M. Edmondson, Chair, AIC
Membership Committee
Heugh-Edmondson Conservation Services,

Fax: [REDACTED]

New Fellow Profile: Janet Hughes

Janet Hughes joined the National Gallery of Australia (NGA) in 1996 as manager of conservation, and was promoted to her current position of head of conservation in 2000. In addition to managing a conservation and administrative staff of about 20, Janet's responsibilities include developing collection

services policies and procedures; gallery updating and enhancement, including various health, safety, and environmental considerations; and the development of conservation practice guidelines, procedures, staff development, and research for Australian art galleries.

Janet has had a noteworthy role in several major NGA projects including the preparation of a disaster management plan; conservation regimens for *The Book of Kells*, *Monet in Japan*, and *Three Centuries of Australian Art*; a Hennessy report on the NGA air conditioning system; and, as principal investigator, an Australian Research Council grant to treat Australian aboriginal bark paintings.

After receiving a degree in Industrial Chemistry from the University of New South Wales in Sydney, Janet received an associate diploma in Materials Conservation from Canberra College of Advanced Education. As a student at Canberra, Janet focused on metals conservation; however, she also maintained a minor course of study in textiles, objects, and photographs. In order to broaden her knowledge and remain up-to-date on current conservation developments in management and treatment, Janet attended several important lectures and workshops in the years subsequent to completion of her training. At the time of this writing, Janet has completed, or nearly completed, her thesis, "Deterioration and Conservation of Historic Sites in Antarctica," and expects to earn a Ph.D. from the University of Canberra.

Janet has made and continues to make important contributions to the conservation field through her mentoring, lecturing, consulting, and publishing in peer-reviewed journals. Her membership in professional organizations includes AIC, International Institute for Conservation, International Committee on Museums (ICOM), and the Australian Institute for the Conservation of Cultural Material (AICCM). Janet actively participates in conferences and meetings sponsored by ICOM and AICCM and assists the AICCM editorial staff in reviewing articles for the AICCM Bulletin. Recently, Janet was accepted as a member of the Charter Institution of Building Services Engineers in Britain.

As one of only a few Australian members of AIC, Janet recognizes that her membership is part of a developing international network of professional conservators. Moreover, Janet's interest in applying for Fellow membership status honors the goals and mission of AIC and its significant role, along with other professional organizations worldwide, in advancing the principles of conservation.

We are pleased to welcome Janet as an AIC Fellow.

Annual Meeting News

Call for Posters

AIC welcomes poster abstracts for presentation at the 34th annual meeting in Providence, Rhode Island, June 16–19, 2006. The poster session will provide an open forum for sharing information among colleagues. We encourage presentations from students, new members, and professionals from allied fields. This is an ideal opportunity to present preliminary findings, tips, and any projects that could not be included in the specialty group sessions.

A one-page preliminary abstract should be submitted by January 23, 2006, via e-mail, fax, or post (e-mail is preferred). Acceptance will be confirmed by February 3 and final abstracts are due by February 17. The conference language is English, but assistance is available for presenters for whom English is a second language. If you require translation assistance, please contact the poster session co-chairs prior to January 23. The co-chairs can be contacted at:

Valinda Carroll
Harvey Library
Hampton University
Hampton, Va. 23668
(757) 727-5553
Fax: (757) 727-5952

Cary Beattie Maguire
[REDACTED]
AICposter@craquelure.net

FAIC News

Joyce Hill Stoner reports that at the 14th Triennial Meeting of ICOM-CC at The Hague, September 12–16, 2005, for the Working Group on Theory and History of Conservation, she presented a paper, “The Legacy of William Suhr: from Berlin to New York” based on Suhr’s file in the FAIC oral history archive. Stoner was also asked to report on the 30 years of the FAIC archive, the 150-plus interviews, and 81 international interviewers, and the initial launch of the file in 1975 after consultation with similar oral history projects at Columbia University, AASLH, and the Archives of American Art. Several other international projects are now using the FAIC project as a model, and nine ICOM-CC meeting attendees asked for packets and suggested important international pio-

neers to be interviewed. Rebecca Rushfield, Coordinator of the Working Group for the last three years, was praised for her leadership and for the many oral history interviews which she has transcribed herself.

Grant Deadlines

Deadlines for FAIC Grant and Scholarship Applications are February 1 and 15.

Applications are due in February for requests for funding in seven categories that support projects by AIC members. Guidelines and application forms are available at <http://aic.stanford.edu/faic> or from the AIC office. To be considered for a grant or scholarship, all materials must be received by the published deadline.

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

February 1: The Carolyn Horton fund supports continuing education and training for AIC members who are professional book and paper conservators. Awards typically range from \$500 to \$1000.

February 15: George Stout Memorial awards help support attendance at professional meetings by AIC student members. Awards typically range from \$300 to \$1000.

February 15: Individual Professional Development Grants offer support of up to \$1000 to help defray professional development costs for AIC members.

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

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

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

Projects should begin no earlier than April 1 for full consideration. Hard copies (no faxes, please) of application forms, supporting documents, and any required letters of support must be delivered to the AIC office by the published deadline. Applications can also be submitted electronically if prepared according to the guidelines published with each grant category. All letters of support should be sent by mail, not by fax or e-mail.

Annual Meeting Marketing Opportunities

Exhibition Hall: AIC’s 34th Annual Meeting will be held June 16–19, 2006, in Providence, Rhode Island, at the Westin Providence. More than 800 AIC members who are leaders in the conservation field attend the Annual Meeting, giving exhibitors rare access to the decision-makers in the conservation marketplace. Reserve your exhibition booth by December 10 and receive \$100 off the rental fee.

Advertisements: Make 2006 a banner year for your company—advertise with AIC. In addition to Annual Meeting exhibition booths, advertising opportunities are available in Annual Meeting publications: the registration brochure, final program book, and abstract book. You can also reach your target market with a 2006 advertising package in *AIC News* and the *Journal of the American Institute for Conservation*.

To discuss advertising with AIC, please contact:

Ruth Seyler, Membership Manager
AIC
1717 K Street, NW, Suite 200
Washington, DC 20036
(202) 452-9545, ext. 18
rseyler@aic-faic.org

Correction: Susanne Sack’s name and address were listed incorrectly on page 11 of the November AIC newsletter (vol.30, no.5) The correct information is:

Susanne Sack
[REDACTED]
Brooklyn, NY 11201-1628

through the auction houses, art galleries, and antique markets. ... The art market has no regulatory board. Often million dollar sales are based on nothing more than a handshake and a promise. This creates a scenario which can be rife with fraud. That's why the collector, conservator, or museum specialist has to do due diligence before acquiring a work of art." Although conservators are not in the business of buying art, Wittman's comment is still pertinent—it appears that conservators, too, should do due diligence before agreeing to examine and treat a work of art that raises suspicion.

New York City Police Department (NYPD)

Police departments in large cities are among the law enforcement agencies, other than the FBI, that sometimes investigate and prosecute art crimes. According to Detective Mark Fishstein, of the NYPD Major Case Squad, art is involved in only a small portion of crimes investigated in New York City, however "the Major Case Squad has always had an art cop." All complaints of art crimes are made to the precincts, he said, and precinct detectives are free to investigate these cases up to a point. The larger cases, such as those that involve burglaries from museums and art gal-

leries, are forwarded to him. One action that Fishstein takes is to list photographs of the stolen property with Interpol and the Art Loss Register.

Immigration and Customs Enforcement (ICE)

From its start, the U.S. Customs Service took an interest in the cultural artifacts that come across our borders. When the Department of Homeland Security (DHS) was formed in 2003, it absorbed the Customs Service, and ICE became its investigative branch. Its primary art crime investigator is Senior Special Agent James McAndrew. According to McAndrew, ICE works closely with Interpol and other organizations to control the traffic of cultural property over our borders. In addition, ICE attachés and field agents work out of 62 U.S. embassies.

In a global environment, the jurisdictions of law enforcement agencies must complement each other. The specific jurisdiction of ICE is to protect the country's borders and control the traffic that crosses them. The FBI, which is the investigative arm of the Department of Justice, protects and defends the U.S. from crime and terrorism. However, major crimes that affect the U.S. are often planned and carried out internationally. Thus, both ICE and the FBI maintain contacts with Interpol and other foreign-based agencies.

FBI Art Crime Team

Until last year, there was no special FBI squad for art crimes. According to Robert Wittman, the FBI's old Art Theft Program was basically the National Stolen Art File, a database for law enforcement use only. Wittman said that the FBI formed the Art Crime Team to investigate art crimes in the U.S. and to help other countries whenever they need the Team's assistance. He added that the Team's responsibilities include investigating art related crimes, educating the public to keep them from becoming the victim of art related crimes, and combating the movement of illicit property.

When the FBI-ACT was formed in November 2004, Wittman was appointed senior investigator. He works out of Philadelphia where he oversees investigations based in both the Philadelphia region and in the regions

of six other cities: New York, Los Angeles, San Francisco, Indianapolis, St. Louis, and Salt Lake City. Each city has a regional coordinator who is responsible for coordinating the investigations in multiple offices. The coordinators gather intelligence and assist, when necessary, with the investigations. Two assistant U.S. attorneys and several FBI analysts support the team.

One way the new FBI team prepared for their assignment was by touring the Philadelphia Museum of Art's Paintings Conservation Lab. According to head paintings conservator Mark Tucker, who led the presentation, members of the FBI Art Crime Team and several other FBI representatives spent over two hours with PMA conservators, who demonstrated and discussed approaches to the examination of paintings. Participants noted the similarities to police forensic work, with both pursuits frequently depending on gathering, interpreting, and applying evidence in a disciplined manner.

Conservators and Due Diligence

The FBI and ICE senior investigators that I interviewed each independently urged conservators to do due diligence before agreeing to work on an object that might have been illegally acquired (e.g., stolen, looted, or illegally imported). This might entail, for example, looking up an object on the Art Loss Register to see if it was reported missing. These investigators made me realize that the liability issue for conservators hinges on what we know—or are presumed to know—about the origin of an object that is being investigated. Wittman advised us to take great care in how we describe objects in our conservation reports. McAndrew explained that when an ICE agent who is investigating a case reads a description of an object in a conservator's report, the agent might assume that the conservator has additional information about the object's provenance (for example, that it was illegally imported) and may draw the conservator into the criminal investigation.

AIC's *Guidelines for Practice* and the supplemental Commentaries oblige us to be attentive to certain legal responsibilities (Guideline 3—Laws and Regulations, and Guideline 7—

National Law Enforcement Agencies:

Federal Bureau of Investigation Art Crime Team

<http://www.fbi.gov>

<http://www.fbi.gov/page2/march05/act030205.htm>

(Headline Archives, "Meet Our New Art Crime Team")

CONTACT: Senior Investigator

Robert K. Wittman

Telephone: [REDACTED]

Department of Homeland Security, Immigration and Customs Enforcement (ICE)

<http://www.ice.gov>

CONTACT: Senior Special Agent James McAndrew

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E-mail: [REDACTED]

Confidentiality, with particular mention of Section D, “Special Practices”). But individual situations are often complicated by some of the questions posed at the beginning of this article. The experiences of a few colleagues will illustrate some complications.

Case Number 1: A few years ago, when ICE was investigating the origin of some imported silver antiquities, Tom Chase’s records were requested because he had performed metallurgical analyses for the dealer. Chase was concerned about breaching client confidentiality, so he turned to Kathleen Garland, who then chaired the AIC Ethics and Standards Committee. Garland told me recently that members of that committee are obliged to destroy all their committee notes when they step down but she recalled that she advised Chase to be guided by the Commentaries to AIC’s Guideline 7—Confidentiality. The Commentaries state (in part): “In certain circumstances (e.g., ... legal proceedings), the expectation of confidentiality is superseded by legal obligations of the conservation professional. The owner, custodian or authorized agent should be informed of impending breach of confidentiality, unless there is a legal reason not to do so.” With Chase’s records in hand, the ICE agent arrested the dealer, who later pled guilty to falsifying documentation on the Iranian origins of the objects.

Case Number 2: The Commentary for AIC Guideline 7 makes it clear that we must not withhold records normally considered confidential when law enforcement authorities ask us to cooperate. What is not stated clearly anywhere in the *Guidelines* and their Commentaries is how we should react when we believe we have special awareness about a possible scam. Early in 1999 one of Paul Messier’s clients, a photograph collector named Michael Mattis, asked Messier to find an objective, materials-based way to distinguish lifetime Lewis Hine prints from those made after 1940, the year the photographer died. Within months Messier came up with three objective ways to evaluate the age of twentieth century photograph papers. He tested this three-part system on his client’s collection of Lewis Hine photographs, some of which turned out to be printed on papers that were

not available during Hine’s life. The source of the posthumous prints sold as lifetime prints turned out to be Walter Rosenblum, a former student and close friend of Hine who had become the primary authority on Hine’s work.

In the fall of 1999, after Messier completed his materials research for Mattis, the collector sought a settlement against Rosenblum. A group of dealers who learned (not from Messier) about the conservator’s research also demanded retribution for the prints of dubious authenticity that they had purchased from Rosenblum. Both disputes were settled out of court, but only the parties of the latter dispute were bound by a non-disclosure agreement. Some time later, Mattis released Messier from his obligation to respect client confidentiality.

Messier was troubled by the implications for scholars and collectors, who might never find out that some of the Hine prints they study in order to understand Hine’s printing preferences were in fact made after the photographer’s death. Details about the Hine scam have now been published, however other scams may remain secret unless more attention is paid to the effects of lawyers’ restraints on publicizing settled cases. Messier describes the conservator’s dilemma in such a situation as: “There is a definite conflict if a conservator knows of fraudulent material being traded on the marketplace if this knowledge comes from work done for a client who requires confidentiality. Interpreting the present [AIC] code, the conservator in this situation must maintain confidentiality despite knowledge of potential criminal activity.”

Case Number 3: Catherine Sease, in her 1997 *Journal of the American Institute for Conservation* article “Conservation and the Antiquities Trade,” described her experiences as an expert witness in a suit involving the looted fragments of a mosaic from a Byzantine church in Cyprus. In 1989, the fragments turned up in the hands of a dealer in Indianapolis. Sease explained that when antiquities and archaeological objects are torn from their historic contexts, the loss to historians is incalculable. She also warned readers that “By treating a looted artifact, the conservator could legally be considered an accessory and, therefore, be prosecutable.”

Informative Websites:

U.S. State Department, Bureau of Educational and Cultural Affairs, International Cultural Property Protection

<http://exchanges.state.gov/culprop/overview.html>

This site provides essential information for American citizens about international legislation to protect cultural property.

Art Loss Register

<http://www.artloss.com>

The mission of this commercial site is to “recover stolen and missing art and antiques and to provide a central clearinghouse for acquirers of art to determine good title thereby deterring theft and the trade in stolen art.”

International Foundation for Art Research

www.ifar.org

IFAR, a not-for-profit organization, was awarded grants in 2004 to partially fund the transformation of its website into an information resource that will contain a body of art and cultural property case law and legislation, and databases of catalogues raisonné.

Illicit Antiquities Research Centre

www.mcdonald.cam.ac.uk/IARC/iarc/info.htm

This British Website advocates against the illicit excavation of archaeological sites, and for the widespread adoption of the 1970 UNESCO Convention.

Los Angeles Police Department

www.lapdonline.org/get_involved/stolen_art/prevention/prevention.htm

The LAPD’s webpage with art theft “Crime Prevention Tips” is directed to individuals and museums and libraries.

In a recent email message, Sease pointed out that a conservator's choice of treatment methods could play a part in the legal determination of how damages are assessed. She observed that the lawyers who prosecuted the dealer were also working out a strategy to sue the person who restored the fragments. (The suit to return the mosaics to Cyprus was won; subsequently the case against the restorer was dropped.) Sease said that the lawyers' "approach was to establish what is considered to be standard practice and then show how the restorer involved did not follow accepted practice. In this way, they would prove that through ignorance he was responsible for much of the damage sustained by the mosaics. So they wanted to know about professional organizations. Did he belong to AIC? Is it standard practice to document treatment, and if so, how is this done? What are the acceptable materials and methods of treatment for mosaics? Why did he use unacceptable materials and methods of treatment? And so forth."

Ethics Discussion

While preparing this article, I also talked with Joanne Hackett, the chair of AIC's Ethics and Standards Committee. Hackett circulated my questions among the three other members of her committee: Jan Paris, Helen Mar Parkin, and Bettina Raphael. In Hackett's subsequent email to me she stated that "It is clear that we have both a responsibility to hand over client files when asked to by appropriate law enforcement authorities and to report suspected illegal activities to the

Further Resources:

Sease, Catherine, "Conservation and the Antiquities Trade," JAIC Vol. 36 (1997) pp 49-58

Trillin, Calvin, "Frenchie and the Persians," The New Yorker, Vol. 63 (June 29, 1987) pp. 44-67

Woodward, Richard B., "Too Much of A Good Thing: Photography, Forgery, and the Lewis Hine Scandal," The Atlantic Monthly, Vol. 291 (June 2003) pp. 67-76

same authorities." However in instances where a case is dropped or settled out of court and the conservator is aware of someone's past and possibly continuing illegal behavior, Hackett said, "This is a much more gray area."

When AIC's *Code of Ethics and Guidelines for Practice* leave questions unanswered, the logical next place to seek guidance is within the Ethics and Standards Committee. Open discussion among members at an Annual Meeting might be another way to address these complex questions.

—Jean D. Portell

Acknowledgements: Preparing this article required the cooperation of many people. I wish to thank the contributors named in the text and acknowledge the following people: Denise Ballew, Kevin Czartoryski, Eugene Whyte, Sharon Flescher, Lynn Grant, Barbara Hall, Mark Harpainter, Sam Harris, John Hirx, Stephanie Hornbeck, Jeffrey Kimball, Jane Levine, Herb Lottier, Pieter Meyers, Mark Thorn, John Twilley.

Fact Witnesses and Experts in Legal Proceedings

James Martin

Jean Portell's article describes the work of government law enforcement agencies to investigate stolen and fraudulent cultural property, and confidentiality issues that may arise when conservators who examine or treat such property are compelled to produce relevant documents and records or to maintain confidentiality concerning alleged fraud.

Indeed, conservators who examine or treat cultural property, or give statements or render opinions that have bearing on damage, age, or authenticity of cultural property may become involved in criminal proceedings or, more likely, civil proceedings as witnesses. Such cases are rarely publicized because participants are often bound by confidentiality agreements or because the vast majority of all criminal and civil cases are plea-bargained or settled, respectively, before trial—more than 90 percent by some estimates.

The adversary legal system used in the United States relies on the attorney

"to present his or her side's position in the very best possible light and to challenge the other side's position as vigorously as possible" (Feeley 1987, 753). As part of this work, a skilled attorney will endeavor to find facts and opinions that support his or her position, and will expose weaknesses and cast doubts on the strengths of an adversary's case.

Witnesses who possess relevant information about facts at issue in a legal proceeding may be compelled to disclose that information through a formal pre-trial exchange of facts, opinions, and other information. This process is called discovery. The primary objectives of discovery are to encourage settlement or plea-bargaining of cases before trial, to eliminate surprises at trial, and to minimize miscarriages of justice (Brazil and Weber 1987). Courts are obliged to curtail discovery if it is used to "fish" for information or is used as a weapon to "annoy, embarrass, oppress, or injure the parties or witnesses who will be subject to it" (West Group 1998, vol. 4, 102-103).

Discovery rules vary from federal to state courts and criminal to civil courts, but two of the most commonly used discovery tools are most likely to target witnesses. The first tool is the *subpoena duces tecum*, which commands the witness to produce documents, photographs, and other tangible evidence for inspection. The second tool is the oral deposition, which records oral testimony to questions asked out of court. Both tools can help identify leads to other information, but depositions also are used to find out and preserve what people will say at trial, and to evaluate the demeanor of the possible witness under cross-examination (Brazil and Weber 1987). Witnesses who are discovered to possess useful evidence may be compelled to testify in court as fact witnesses.

Attorneys are also permitted to retain experts in fields relevant to a case to help sort out and explain scientific or technical issues. Experts might also collect and test evidence, prepare and evaluate discovery, prepare questions for direct and cross-examination at trial, evaluate responses, etc. A consulting expert generally works anonymously behind the scenes, while a testifying expert (or expert witness) is retained with the expectation that

he or she will testify at trial about facts, and opinions based on those facts—provided the court finds the expert is qualified and the testimony is admissible.

A qualified testifying expert is an individual who, because of education, profession, experience, or some combination of these, is believed to have some special competency and knowledge in a field relevant to a case, sufficient that a judge and jury may benefit from the expert's opinion when deciding a case (Garner 2002). Admissible testimony includes facts and opinions that are relevant and material to a case, are based on valid scientific, technical, or other specialized knowledge, and which will not "confuse, mislead, or prejudice the jury" (Schultz 2002, 165). Judges determine whether an expert is qualified and testimony is admissible. Whereas attorneys advocate on behalf of their clients, testifying experts have duties to the court and their own professional ethics and standards of practice to investigate and testify openly and impartially to the truth, "not a portion of the truth, not shades of the truth, just the simple truth" (Safir 2002, 8).

Discovery rules pertaining to experts generally depend on whether

the expert is a consulting expert or testifying expert. While a consulting expert's "identity, theories, mental impressions, litigation plans, and opinions" are exempt from discovery by the work-product doctrine, work product privilege does not extend to testifying experts (Safir 2002, 4; Garner 2002). In general, a party must disclose the testifying expert's identity, qualifications, and opinions, including "all information that the witness considered in forming the opinion" (Garner 2002, 619). Depending on the jurisdiction, disclosure might also include other documents—such as notes, written and electronic correspondence, contractual agreements, diaries, billing records—and oral deposition.

Discovery and other phases of legal proceedings are strange, if not intimidating, territories for most conservators. However, conservators who become involved as fact witnesses or experts in legal proceedings can act, guided by their professional experience, like experts from other professions. Dedication to personal integrity and competence, careful examination of facts, and action based on sound evidence and methods are hallmarks of a professional conservator—and an effective expert and witness.

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JAIC News

Staff changes

Regretfully, two valuable members of the *JAIC* editorial staff have resigned this year: Catherine Sease and Judy Bischoff. As book review editor for eight years, Cap Sease provided high quality reviews that many people have commented were the first thing they read in each issue. Judy Bischoff brought her irreplaceable experience from the fields of industry, education, and conservation to her work as an associate editor for eight years. Luckily for *JAIC*, Harriett Stratis, Chicago Art Institute, has competently and cheerfully stepped up to the task as the new book review editor.

JAIC Standards and Submissions

For papers submitted to any professional journal, such as *JAIC*, the

forefront examination level is peer review. Peer reviewers primarily examine the papers for topic, content, clarity, completeness, and organization. A second level of review occurs when the *Journal* editors examine the paper to weed out minor problems and ensure it meets "*Journal* standards." As the term "standards" can mean different things to different people, this newsletter article will discuss some of the most frequent problems encountered in *Journal* submissions and present a short list of standards. In most cases, a good article will not be rejected for having a couple of these problems. In a few cases, however, some problems may distract reviewers and editors from recognizing an article's merit.

1. **Improper use of case.** Believe it or not, more than half of the articles submitted to *JAIC* use first person at least once. First person (I, me, mine,

we, us, ours) indicates the writer is presenting a personal experience. These personal sentences are appropriate in essays, prose, presentations, letters, and emails, but never in a professional publication. The purpose of a professional publication is for the writer to step back and objectively present the topic. This objectivity can only be shown by writing the article in third person case.

- *All professional articles must be written in third person.*

2. **Insufficient or incorrect references.** As a general rule, all ideas or facts presented in the article that are not produced by the authors need to have an associated citation. In professional journals, there are two styles for references. The first is the author-date system, which is used by *JAIC*. In this format, sources are cited in the text in parentheses using the author's last name and the date of publication. Full

citations are presented alphabetically at the end of the paper. The second style is the notes-bibliography format, which allows the use of footnotes or endnotes. This style often produces choppy articles that are difficult to read. According to the *Chicago Manual of Style*, these two styles should not be mixed, and for JAIC, only the author-date system is acceptable.

- *Ensure citations are included as needed using the correct format.*

3. Incomprehensible tables and figures. Tables and figures are an excellent means of presenting and/or comparing materials and results. It is critical, however, that the tables and figures include sufficient information for the reader to understand their content without having to refer to the text. Multiple sentences can be used if needed in the titles and captions. Units must be supplied for all numbers. Explanatory notes can be added below a table/figure to explain abbreviations or give sources for the data. In a figure, axes must be labeled and all symbols should be identified in a key. Dimensions must be provided for photographs and micrographs.

- *All tables and figures must contain sufficient explanatory information.*

4. Missing substantive information. Every paper published in a professional journal must contain enough information for the work within it to be reproduced by others in the field. For example, a sentence like ‘a replacement part was made and installed’ should be followed with explanatory steps such as material selection, method of construction, shaping, adhesion, and visual reconciliation. Optimally, a photograph should also be included. Likewise, a statement like ‘FTIR was used to determine the sample contained protein’ needs an accompanying paragraph stating sample selection and preparation, analysis technique, instrument type, and all selectable parameters. A second paragraph discussing the analysis results and degree of certainty in the identification should also be included. In many cases this requires a figure showing the spectra for the sample compared to a known reference material.

- *Details must be provided for all work mentioned in the article.*

5. Significant figure errors. Every number obtained by a measurement, as opposed to counting, should be written to reflect the error in the measurement where the right most digit contains the uncertainty. More sensitive equipment will produce numbers with greater accuracy. For example, a pH taken with indicator paper may be written as 6 (1 significant figure) while the pH of the same solution obtained with an electrode may be accurately written as 6.37 (3 significant figures). All calculations must reflect the error of the least accurate measurement. For further explanation see the following website:

<http://chemed.chem.purdue.edu/genchem/topicreview/bp/ch1/sigfigs.html#add>

- *All numbers should accurately represent any measurement errors.*

6. Failure to follow JAIC format. Over the years, the JAIC editorial team (editors, publications managers, and copy editors) has carefully put together two very specific documents containing the format and structure required for all JAIC submissions. The “Guidelines for Authors” is found at the back of every single issue of the *Journal*. The more extensive JAIC Style Guide is found on the AIC website at <http://aic.stanford.edu/library/online/index.html>. All submitted articles are checked against these guidelines and authors are asked to correct deviations.

- *All submissions must follow the JAIC Guidelines and Style Guide*

Writing journal articles is never easy. But as professionals, we are under an obligation to write articles that document the methods and discoveries made in our work. Because these articles are passed down to future generations as an archive of our current technology, it is critical that we write every article as clearly and as completely as possible.

—Michele Derrick, JAIC Editor-in-Chief

Grants, Awards, and Fellowships

IMLS to Expedite Grant Review Process and Release Awards Early to Museums for Projects that Meet Needs Caused by Hurricane Katrina Agency Also Extends Grant Application Deadlines for Museums in Declared Disaster Areas

The Institute of Museum and Library Services (IMLS) will expedite the grant review process and release awards early to successful museum applicants throughout the country whose project proposals meet the needs caused by Hurricane Katrina. The two federal grant programs affected are Conservation Project Support (http://www.imls.gov/grants/museum/mus_cps.asp), and Museums for America (http://www.imls.gov/grants/museum/mus_mfa.htm). In addition, the grant deadlines for these two grant programs have been extended for museums in declared disaster areas (<http://www.imls.gov/whatsnew/current/091505a.htm>).

Funds from Museums for America grants will be released in mid-March, four months early, to museums across America with winning grant proposals that meet the needs caused by Hurricane Katrina. Other awards will be announced in mid-July. In addition, the application deadline for museums in declared disaster areas has been extended for one month, to December 15. For all other applicants, the grant deadline remains November 15. For more information contact Program Officer Christine Henry, at [REDACTED]

Funds from Conservation Project Support grants will be released in mid-February, two months early, to successful museum applicants across the country whose applications address conservation needs created by Hurricane Katrina. All other grant awards will be released as previously scheduled, in mid-April. For more information, contact Program Officer Steve Shwartzman, [REDACTED]

The agency also announced today that it is extending the grant period of its current museum recipients in the

Grant and Fellowship Deadlines

American Association of Museums (AAM) at www.aam-us.org

- Museum Assessment Program: February 15

American Association for State and Local History (AASLH) and the History Channel
info@saveourhistory.com

- Save Our History Grant Program: October 21, 2005; 2006 deadline not yet announced.
- Alderson Internship Grant Applications deadline: December 15

FAIC

- Carolyn Horton Fund: February 1, 2006
- Christa Gaehde Fund: February 1, 2006
- FAIC Samuel H. Kress Conservation Publication Fellowships: November 1, 2005
- George Stout Memorial Award: February 15, 2006
- Individual Professional Development Grant: February 15, 2006
- Lecture Grants: February 15, 2006

Getty Grant Program at www.getty.edu/grants

- Architectural Conservation Grants, Planning Grants: no deadline
- Architectural Conservation Grants, Implementation Grants: no deadline
- Campus Heritage grants: no deadline
- Education and Training Grants, Conservation Training Program Grants: no deadline
- Education and Training Grants, Professional Development Grants: no deadline
- Getty Research Grants for Institutions: no deadline
- Getty Conservation Guest Scholar Grants: November 1, 2005; 2006 deadline not yet announced.
- Museum Conservation Grants, Survey Grants: no deadline
- Museum Conservation Grants, Treatment Grants: no deadline

Heritage Preservation at : www.heritagepreservation.org

- 2006 Conservation Assessment Program (CAP) application deadline: December 1

Institute for Museum and Library Services (IMLS) at www.imls.gov

- Conservation Project Support: October 1, 2005; deadline for museums in declared disaster areas extended to November 1, 2005
- Conservation Assessment Program: December 1, 2005
- Grants to State Library Agencies: Revisions of five-year plans due April 1, 2006
- Librarians for the 21st Century: December 15, 2005
- Museum Assessment Program: February 15, 2006
- Museums for America: November 15, 2005; deadline for museums in declared disaster areas extended to December 15, 2005
- National Leadership Grants for Libraries: February 1, 2006
- National Leadership Grants for Museums: February 1, 2006

- Native American Library Services, Basic Grants with Educational/Assessment Option: March 1, 2006
- Native American/Native Hawaiian Museum Services Program: April 1, 2006
- Partnership for a Nation of Learners Community Collaboration Grants: March 1, 2006

National Endowment for the Arts (NEA) at www.nea.gov

- Arts Indemnity Program: Multiple deadlines

National Endowment for the Humanities (NEH) at www.neh.gov

- Challenge Grants: November 1, 2005 deadline for individuals and institutions in declared disaster areas extended to November 29, 2005; May 2, 2006
- Collaborative Research Grants: November 1, 2005 deadline for individuals and institutions in declared disaster areas extended to December 1, 2005.
- Consultation Grants for Museums, Libraries, or Special Projects: September 16, 2006
- Grant to Preserve and Create Access to Humanities Collections: July 17, 2006
- Grants for Teaching and Learning Resources and Curriculum Development: October 14, 2005; deadline for individuals and institutions in declared disaster areas extended to November 14, 2005.
- Implementation Grants for Humanities Projects in Libraries and Archives: February 6, 2006
- Implementation Grants for Museums and Historical Organizations: February 6, 2006
- Implementation Grants for Special Projects: February 6, 2006
- Planning Grants for Museums, Libraries, and Special Projects: September 11, 2006
- Preservation and Access Education and Training Grants: July 3, 2006
- Preservation and Access Research and Development Projects Grants: July 3, 2006; Precip due May 16
- Preservation Assistance Grants for Smaller Institutions: May 15, 2006
- Recovering Iraq's Past: Request for Proposals to Preserve and Document Iraq's Cultural Heritage: October 1, 2005 (Preliminary proposals due September 9, 2005)
- Reference Materials Grants: July 17, 2006
- Stabilization of Humanities Collections Grants: October 3, 2006
- United States Newspaper Programs: July 3, 2006

The National Center for Preservation Technology and Training (NCPTT)

- PTT Grants Call for Proposals application available online at <http://www.ncptt.nps.gov> by September 15, 2005. Proposals due December 1, 2005

National Gallery of Art Fellowships

- Grant proposals, two deadlines per year: June 1 and October 1
- Paired Fellowship for Research in Conservation and the History of Art 2006-2007 application deadline: March 21, 2006

declared disaster areas and is allowing them to change the scope of their grant activities to meet the unexpected needs caused by the hurricane.

Conservation Assessment Program (CAP) Announces 2005 Grant Recipients; Extends Deadline for Disaster Areas

The Conservation Assessment Program (CAP) announces that 113 grants were made in 2005 to museums in 41 states and the U.S. Virgin Islands. To view the list of 2005 CAP grant recipients, go to www.heritagepreservation.org.

The FY2006 CAP applications were mailed on Friday, October 7, 2005, to museums on the CAP mailing list and will also be available on Heritage Preservation's website at www.heritagepreservation.org. The postmark deadline for applications is December 1, 2005. Eligible participants will be accepted into the program on a first-come, first-served basis.

In an effort to assist museums affected by Hurricane Katrina, Heritage Preservation is extending the CAP application deadline until January 2, 2006, for museums in counties declared a federal disaster area in Alabama, Mississippi, Louisiana, and Florida. Applications from these areas will receive expedited review, and eligible applicants will be notified of their acceptance within 10 business days of receipt of their completed application.

People

Susan Sayre Batton closed her Los Angeles-based private practice providing conservation and management consulting services to become the deputy director of the Honolulu Academy of Art. She can be reached at [REDACTED]

Brenda Bernier has been appointed as senior photograph conservator at the new, Weissman Preservation Center (WPC), Harvard University Library, which will launch a University-wide photograph preservation program. Brenda Bernier comes to Harvard from the National Archives and Records Administration (NARA), where she joined the staff as senior photograph conservator in 2001.

Dr. Judy Bischoff has accepted a position as Branch Chief of the Analytical Control Facility in the Division of Environmental Quality with the U.S. Fish and Wildlife Service (USFWS). This facility carries out analytical support and contract analysis for wildlife refuges. Analytical results are used to assess environmental impacts of contaminants on fish, wildlife, and plants in support of the USFWS mission. The Analytical Control Facility is located at the National Conservation Training Center in Shepherdstown, West Virginia.

Alexander M. Carlisle has left the Williamstown Art Conservation Center to enter private practice. He will continue to provide clients with complete conservation services including examination, treatment, and documentation of furniture, picture frames, and wooden artifacts in a secure, cli-

mate-controlled conservation facility. He can be reached at A.M. Carlisle Art Conservation, 526 Water Street, Williamstown, Massachusetts 01267; (413) 884-4503; maclisle@adelphia.net.

Sally Key is joining Ethington Conservation Services (ECS). Sally will bring many years of hands-on experience and her accumulated knowledge of bookbinding structures and ESC is pleased to welcome her as part of its staff. Her new contact information is: [REDACTED], Greensboro, NC 27409; skey@ethingtoncs.com; (336) 665-1317.

Dorothy Krotzer has recently joined the Cultural Resource Consulting Group as a Senior Architectural Conservator. She can now be contacted at [REDACTED], Philadelphia, PA 19102, Tel: (215) 985-0995, FAX: (215) 985-0998, Email: [REDACTED] or www.crcg.net

James Martin has been appointed as a primary FTIR instructor at the FBI Counter-terrorism and Forensic Science Research Unit, following work there since 2002 as an instructor on forensic analysis of paints and tapes. Martin is principal of the materials analysis firm, Orion Analytical, and works as a consulting and testifying expert in criminal and civil proceedings.

Beginning September 1, 2005, **Dr. Joyce Hill Stoner** was appointed the Director of the new Preservation Studies Doctoral Program at the University of Delaware. The first application deadline will be February 1, 2006. Please write [REDACTED] for additional information.

- Senior Fellowship Program application deadline for academic year 2006-2007: October 1, 2005
- Visiting Senior Fellow Program 2006-2007 application deadlines:

For March 1 – August 31, 2006 award period: September 21, 2005

For September 1, 2006 – February 28, 2007 award period: March 21, 2006

For March 1 – August 31, 2007 award period: September 21, 2006

Preserve America at www.preserveamerica.gov

- Preserve America Communities, four application and designation cycles per year: September 1; December 1; March 1; June 1

National Historical Publications and Records Commission (NHPRC) at <http://www.archives.gov/nhprc/>

- Two deadlines per year: June 1 and October 1

New York State Archives at www.archives.nysed.gov

- The Document Heritage Program, Deadline for grant funding of projects from July 2006-June 2007: December 1

Save America's Treasures at www.cr.nps.gov/hps/treasures/index.htm

- Grant Applications: 2006 deadline not yet announced.

Winterthur Museum and Country Estate

- Research Fellowships Application Deadline: January 16, 2006

The nonprofit, regional laboratory, Upper Midwest Conservation Association (UMCA) in Minneapolis, Minnesota, has recently changed its name to the Midwest Art Conservation Center (MACC). In August, the facility completed a move into larger, custom designed laboratories located in the newest addition of the Minneapolis Institute of Arts.

Allied Organizations

IMLS News

Grant Extensions

The devastation in New Orleans and other Gulf Coast communities is beyond belief. Our hearts go out to the people and families who have lost so much in this catastrophe.

Assessing damage to property, and library and museum collections, will take some time. IMLS is working in coordination with federal and state agencies as well as with partner service organizations, libraries, and museums to best determine the agency's steps to assist with the disaster recovery.

The following is a preliminary list of links to first reports on museum and library related damage, recovery information, and more:

American Association of Museums, hurricane recovery information:
<http://www.aam-us.org/aamlatest/news/hurricane.cfm>

American Library Association, Hurricane Katrina-affected libraries:
http://www.ala.org/al_onlineTemplate.cfm?Section=alonline&template=/ContentManagement/ContentDisplay.cfm&ContentID=103278

American Institute of Architects, Hurricane Katrina response:
<http://www.aia.org>

Corporation for Public Broadcasting, emergency grants for public broadcast stations:
<http://www.cpb.org/pressroom/release.php?prn=483>

Federal Emergency Management Agency, list of organizations accepting donations and volunteers:
<http://www.fema.gov/press/2005/katrinadonations.shtm>

Heritage Preservation Heritage Emergency National Task Force: Hurricane Katrina updates:
<http://www.heritagepreservation.org/PROGRAMS/Katrina.HTM>

The National Trust for Historic Preservation:
<http://www.nationaltrust.org>

Northeast Document Conservation Center, hurricane recovery:
<http://www.nedcc.org/news/hurricane.htm>

Regional Alliance for Preservation, hurricane recovery:
<http://www.rap-arcc.org/whatsnew/hurricane.htm>

SOLINET, recovery information and services for hurricane victims:
http://www.solinet.net/whatsnew/whatsnew.cfm?doc_id=3756

—Mary Chute, IMLS Acting Director

Heritage Preservation News

Heritage Health Index Press Conference Set for December

The results of the Heritage Health Index will be announced in a press conference in New York City on Wednesday, December 7, 2005. The Heritage Preservation website will provide additional details on time and location as they are confirmed.

The press conference will coincide with the publication of a full-color, illustrated report summarizing the key survey findings, recommendations, and case studies. This report will be sent to all survey participants, influential individuals at all levels of government and philanthropy, as well as the press. It will complement the full Heritage Health Index report that will be available at no charge at www.heritagehealthindex.org.

The Heritage Health Index reports will include data on the condition of collections of all media, environmental conditions, preservation activities, preservation staffing, preservation budgets and funding. Results will be reported by institutional type, size, and geographic region and displayed in data tables and graphs. The Heritage Health Index had a 24% response rate with 3,370 surveys

returned, including a 90% response rate from the nation's largest and most significant collections. The data has been projected to a survey universe of about 31,000 collecting institutions and will accurately represent the condition and preservation needs of all U.S. collections held in the public trust.

If you would like Heritage Preservation to send the Heritage Health Index summary report to specific local or state government officials or funders, please send their contact information to

After the Heritage Health Index reports are published, staff will be submitting articles for professional publications and planning presentations at professional meetings. If you are involved in such groups, Heritage Preservation would appreciate knowing about opportunities to disseminate the Heritage Health Index findings.

Heritage Emergency National Task Force Responds to Hurricanes

After Hurricanes Katrina and Rita hit the Gulf Coast, the Heritage Emergency National Task Force played the lead role in coordinating organizations concerned about damage to cultural heritage institutions and sites. The AIC is one of the 39 national organizations and federal agencies that are members of the Task Force.

Weekly conference calls convened by the Task Force provided a forum for communication among national organizations, government agencies at the federal, state, and local levels, and cultural institutions in Alabama, Louisiana, Mississippi, and Texas.

As the primary link between the Federal Emergency Management Agency (FEMA) and the cultural community, the Task Force ensured a regular flow of information and has focused resources where they are most needed.

The Task Force's Hurricanes 2005 web pages are the most comprehensive location for news about relief efforts and damage to all kinds of collecting institutions. The resource page contains valuable information for both staff at collecting institutions and the public.

The Task Force, with help from Heritage Preservation staff, serves as an information clearinghouse about efforts to protect cultural heritage and

ensures that this support is timely and effective. For example, it distributed to other Task Force members, key state officials, and FEMA staff information on the Rapid Building and Site Condition Assessment Form developed by the National Center for Preservation Technology and Training.

Over 1,000 copies of a special edition of the *Emergency Response and Salvage Wheel* were distributed without charge, and *Before and After Disasters: Federal Funding for Cultural Institutions*, a new publication on federal programs for preparedness and recovery, was widely disseminated on-line.

Heritage Preservation provided information to the public about how to salvage family treasures through the media and FEMA Joint Field Offices.

Heritage Preservation's Save Outdoor Sculpture! (SOS!) program prepared lists of outdoor sculpture in affected areas and gave the lists, with a special assessment form, to key local officials and cultural organizations. Staff will follow up to ensure that damage to the region's outdoor sculpture is documented.

Worth Noting

Grant Will Enhance Virtual Medieval Manuscript Collection

A pioneering effort to digitize versions of one of the most popular romances of the Middle Ages—*Roman de la Rose*—and to share digitized copies with students and scholars around the world, has won a \$717,000 grant from the Andrew W. Mellon Foundation to enhance and expand the project.

Begun in 1998 as a close collaboration between the Johns Hopkins University's Sheridan Libraries' Digital Knowledge Center and the Department of Romance Languages, the *Roman de la Rose* project enables new approaches to medieval studies through the creation of digital surrogates, transcriptions, and text and image searching. Rather than travel thousands of miles to compare these texts, scholars can easily compare and study them online. To date, *Rose* manuscripts from the Walters Art Museum in Baltimore, the Pierpont Morgan Library in New York, the J. Paul Getty Museum in Los Angeles, and the Bodleian Library at

Oxford University have been digitized, providing scholars an online environment for comparative analysis of works produced centuries apart, ranging in quality from commonplace to sumptuous presentation manuscripts.

The Mellon Foundation funding will help create a board of advisors, underwrite a technical conference, and support digitization of more versions of *Roman de la Rose*. Grants from the Samuel H. Kress and Gladys Krieble Delmas Foundations and the Getty Trust funded the earlier phase of Project Rose development. To visit the Rose site, go to <http://rose.mse.jhu.edu/>.

A New Focus at SCMRE

Last year Dr. Robert J. Koestler was appointed the new director of the Smithsonian Center for Materials Research and Education (SCMRE). When asked recently about where SCMRE is headed, Bob replied that "SCMRE is refocusing its research on technical studies and conservation of the Smithsonian's 146 million objects currently located in 18 separate institutions. We hope to be offering a position for a conservation scientist to lead our technical studies effort. We also have a number of projects on-going or in development that will provide unique opportunities for graduate, post-graduate, and post-doctoral research." Individuals interested in research opportunities may contact Carol Grissom (██████████) for more information.

Health and Safety

Contact Lenses and Chemical Use: Updated NIOSH Recommendations

The National Institute for Occupational Safety and Health (NIOSH) recently reviewed the restrictions and guidelines set in 1978 on the use of contact lenses while in a chemical environment. Past recommendations restricted workers from wearing contact lenses while working with chemicals that can cause eye irritation or injury (1978 Standards Completion Program). Current NIOSH recommendations permit workers to wear contact lenses when handling hazardous chemicals provided that certain safety guidelines are fol-

lowed and that contact lenses are not banned by regulation or contraindicated by medical or industrial recommendations.

The new guidelines result from a NIOSH review of relaxed restrictions put forth by some (but not all) of the chemical manufacturing firms; sparse injury data indicating restricted use of contact lenses while working with hazardous chemicals; and a few experimental studies that focused on the ability of contact lenses to absorb and adsorb acids, bases, and other solvents. The studies examined the resistance of contact lenses to chemical exposure and not actual chemical exposures in workers, with or without appropriate eye protection equipment. The results suggested that chemical exposure of contact lenses and subsequent transfer to eye tissue was not likely to be a significant issue. One study did indicate, however, that isopropyl and ethyl alcohol may pose risks to workers wearing contact lenses. According to NIOSH, the actual risk of injury to contact wearers versus non-wearers working with chemicals is unknown (NIOSH 2004). OSHA still maintains restrictions for use of contact lenses with exposure to acrylonitrile, methylene chloride, 1,2 dibromo-3-chloropropane, ethylene oxide, and methylene dianiline.

The recommendation says that the use of contact lenses in a chemical environment allows for greater choice of eye and face protection and for better visual acuity in certain circumstances, eliminating the need for prescription inserts in goggles or full face respirators. However, it must be understood that contact lenses are not eye protective devices. Along with following work-place regulations, caution and good judgment must be exercised by workers wearing contact lenses.

Contact lenses are not eye protective devices. Eye and face protection equipment are still required when working with hazardous chemicals.

For more detailed information about the new recommendations and accompanying guidelines, the basis for change, and links for choosing protective eyewear, go to

<http://www.cdc.gov/niosh/docs/2005-139/> for NIOSH publication No. 2005-139, *Current Intelligence Bulletin 59, Current Lens Use in a Chemical Environment*; and

<http://www.labsafety.com/refinfo/ezfacts/ezf251.htm> for Lab Safety EZ Facts, Document No. 251, ANSI Z87.1 *Eye and Face Protection Standard Changes*.

—Cheryl Podsioki, *Objects Conservator*
The Field Museum, Chicago

Safety Alert: Nederman® Local Exhaust Hoods

Two recent fire incidents within a conservation lab that involved Nederman® brand local exhaust capture “snorkel trunks” were reported several months ago. One incident narrowly averted personnel injury and resulted in melted plastic components falling onto a collection object being conserved. In each incident it seemed that inappropriately rated replacement bulbs had been installed within the

integrated light unit of the extractor arms. The use of higher wattage bulbs resulted in overheating and melting of the plastic light assembly insert in the Nederman® hood.

The light package for the extractor arms uses either a 12- or 24-volt halogen bulb rated for up to 20 watts. No light bulb rated greater than 20 watts should be used with these systems. Additionally, when replacing the bulbs it is imperative that the clip holding the bulb in place be secured properly, to ensure the bulb does not slide out.

Non-Nederman®-brand capture hoods may be susceptible to the same problem if improper bulbs are installed. The proper bulb type and rating should be verified with the respective manufacturer for any capture hood, prior to change out.

The light source interferes slightly with exhaust flow. Conservators should be aware that the light assembly is an optional item and if the capture hood in their lab has one, but the light source isn't needed, then a qualified

electrician should remove it.

Nederman® has responded to news of these incidents. The company has begun to place warning labels (example below) on all extractor arm hoods that can accommodate a light package.

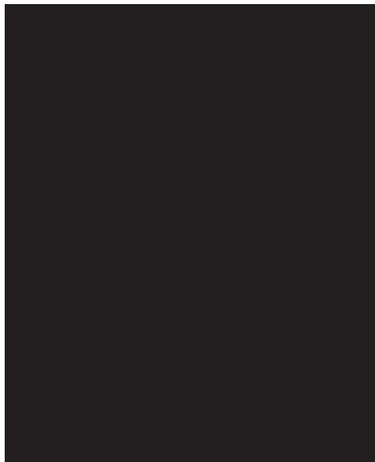


Nederman® places tremendous value on its reputation in the conservation community and appreciates the opportunity to provide equipment to the community to improve the health and safety of conservation workers.

To find a Nederman representative, please go to: <http://www.nedermanusa.com/html/contact.html>

Reprinted in part from ACTS FACTS, vol. 19, no. 7, and modified by members of the AIC Health and Safety Committee.

There are only two ways to protect your collection from photochemical damage!



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or you can use NoUVIR!

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NoUVIR® Fiber optic lighting gives you absolute control over aim, focus and intensity; perfect color, huge energy savings, great service and free design help. What else could you ask for?

If you don't want to be in the dark about light and lighting, call us for a free 130-page catalog and design manual.

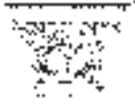
NoUVIR Research (302) 628-9933

We invented museum lighting!

It is easy to retrofit existing casework for beautiful presentation, awesome preservation and energy conservation with NoUVIR.



SPECIALTY GROUPS



ARCHITECTURE

AIC News Lead Article: The ASG is responsible for producing the lead article in the March 2006 issue of *AIC News*. The intent of the lead article of the *AIC News* is to present timely and critical issues in a way that engages the membership of our profession. Possible topics to be examined include, but are not limited to: 1) the aesthetic and material science reasons for cleaning buildings; 2) philosophical issues relating to substitute materials and compensation loss for architectural materials; and 3) conservator input in developing bid specifications. All interested members of ASG are encouraged to submit an abstract to Dorothy Krotzer, ASG Chair, by November 15 (see contact information at end of article). Abstracts should be 250 to 300 words. The ASG officers will review the abstracts and select the abstract that best represents our group by November 30. The final draft of the article will be submitted to the ASG by January 1, 2006.

2006 Annual Meeting: Calls for abstracts for both the ASG session and the general session of the 2006 Annual Meeting have been announced. The theme of the ASG session will mirror the theme of the general session: "Using Artifacts: Is Conservation Compromised?" Late submissions for abstracts of papers exploring various aspects related to compromise in material conservation and the appropriate use of original artifacts and substitute materials are still being accepted. Please send abstracts to Tobin Tracey, Program Chair, at [REDACTED].

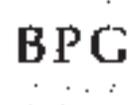
Professional Partnerships: The ASG was well represented at the recent Association for Preservation

Technology (APTI) conference in Halifax, Nova Scotia. Although not based on a scientific poll, approximately 20 individual members of the ASG (1/10th of our membership) attended the conference and three of these members presented papers during the two days of talks. In addition, the ASG displayed AIC publications and membership information at a table in the exhibit hall of the conference, graciously provided at no cost by APTI. The ASG also participated in a roundtable discussion with representatives from other professional organizations involved with the preservation of the built environment, both in the United States and Canada. Participants in the roundtable presented the structure, goals, and issues of current concern for their respective groups and then discussed ways to form partnerships between organizations. One idea that was enthusiastically discussed by many of the participants is to directly involve other professional organizations in the Angels projects, such as those carried out in connection with the Annual Meeting or organized by the ASG in cities throughout the country.

New Contact Information: Dorothy Krotzer, ASG Chair, has taken a new position as senior architectural conservator at Cultural Resource Consulting Group. Her new work address is Cultural Resource Consulting Group, 1500 Walnut Street, Suite 702, Philadelphia, PA 19102 and (215) 985-0995, phone; and (215) 985-0998, fax. She can be reached by e-mail at [REDACTED] or [REDACTED].

If you have information relating to the ASG that you would like to have included in the next issue of *AIC News*, or questions about the information included in this article, please contact me at the telephone number or e-mail address below.

—Evan Kopelson, Secretary/Treasurer
[REDACTED]



BOOK AND PAPER

2006 Annual Meeting: We are still looking for submissions for the 2006 AIC Annual Meeting in Providence, Rhode Island. As you know, we celebrate the 25th anniversary of BPG in 2006 and we are especially interested in papers that reflect and expand on presentations given at previous AIC meetings. Please take some time to think about whether you—or someone you know—could give a presentation that would fit this theme. I think most of us agree that it would be appropriate to celebrate this milestone with some fitting presentations but we need your active participation to make it successful! Of course, papers on other topics including the meeting's overall theme, "Using Artifacts: Is Conservation Compromised?" are also welcome. Please contact Betsy Haude, BPG Program Chair, with ideas and questions at [REDACTED]. Abstracts can be sent to Betsy at [REDACTED].

Certification Task Force: As we reported in the last BPG Business Meeting, the AIC Certification Committee has asked the specialty groups to take an active part in the certification process. Six individuals will serve on the BPG Certification Task Force. All efforts have been made to create a group that represents a variety of subject matters, expertise, working environments, and professional experience. The following people have graciously agreed to serve on the Task Force: Linda Blaser, Cyntia Karnes, Glen Ruzicka, Janice Ellis-Stagnitto, and Karen Zukor. The BPG Chair will be a member of the Task Force on a rotating basis.

All members are signing up for a multiple-year commitment and their



BPG



willingness to serve on the Task Force is commendable! In addition, we hope to create a BPG Certification Review Committee whose members will review the recommendations of the Task Force. Please let me know if you are interested in serving on this committee. One of the first assignments of the Task Force is to review the AIC document, "Defining the Conservator: Essential Competencies" and to explore whether more competencies should be defined and how BPG would rank them. You can review this document for yourself at: <http://aic.stanford.edu/about/core-docs/definingcon.pdf>. Over the next three years, this group will provide input for defining the general knowledge needed by all conservators and the knowledge needed within each specialty group. The last phase of the Task Force's activities will center on the development of case studies and examination questions. Please be assured that the Task Force will actively seek feedback and input from Specialty Group members as they define these knowledge areas and competencies and they will report back to the group on a regular basis.

Publications Committee: Nancy Purinton will step down as Publication Committee Chair. Nancy took on the task of chairing the Publications Committee in 2001 and during her tenure she oversaw the creation and approval of the Committee Mission and Policy Statement. She guided activities surrounding the creation of a Book Conservation Catalog and the posting of the Paper Conservation Catalog online (the PCC is not yet live but getting close). She recruited several new members to the Publications Committee and developed a mechanism to expand the volunteer base for BPG publications work. I am sure I speak for the entire BPG when I convey our gratitude for the many years of hard work and dedicated service Nancy has put into directing BPG publications! Shannon Zachary will take over Nancy's duties as Acting Chair of the Publications Committee.

Future Meetings and Conferences—Call for Papers:

Papers are sought for the conference "Printed on Paper: The techniques, history and conservation of printed media" to be held September 5–7, 2007, at Northumbria University, Newcastle-upon-Tyne, U.K. To submit papers and for further details, contact Nancy Purinton at [REDACTED]

—Elmer Eusman, Chair
Library of Congress
[REDACTED]
eeus@loc.gov



CIPP

Resignation of MJ Davis: Our vice chair, M.J. Davis, has resigned her post because of both unforeseen and previous commitments. She is serving on the AIC Emergency Preparedness Response and Recovery Committee and we know that she will do a good job in that capacity. I hope that she will consider rejoining the board at a later date. The board is currently working to find someone to replace M.J.

Recent Hurricane Response: The CIPP board has been working hard to find a way to assist people outside of institutions with the preservation of their family heirlooms and papers in the wake of Hurricanes Katrina and Rita. The hurricane season is still not over and the need for assistance is great and, at this writing, not clearly defined. I would like to encourage all CIPP members who wish to be involved in the recovery effort in any way to respond to AIC's online survey at www.surveymonkey.com. You can access this survey only through AIC's homepage at <http://aic.stanford.edu>. Click on the hot-link in the paragraph that begins: "AIC is compiling a list of its mem-

bers..." Beverly Perkins is collating the AIC responders list and making assignments. This is not just a link for people who want to work in the affected areas, but also a link for people who want to let Beverly know that they can offer phone assistance, public outreach, or other types of off-site assistance. For example, Christine Smith made a fine suggestion of offering a certain number of *pro bono* treatments for those who can't afford to pay for conservation treatments. I hope that all CIPP members will consider ways to get involved in the hurricane response whether as a contributed or tax deductible donation or as a paid responder. We will learn a great deal from these events and we have the opportunity to make great contributions and to raise the public's awareness of the field of conservation.

Insurance Issues: The AIC has recently announced that liability insurance is now being offered as a member benefit. I know that this is a contentious issue and I hope that the listing of this insurance is not the end of the discussion. Although I have already heard from members of CIPP both for and against this offering, I hope that you will not only talk to me, but that you also let the full AIC board know your thoughts on this issue. This issue is complex; for example, I am aware that certain RFPs and contracts are now requiring that conservators carry some sort of liability insurance. CIPP is continuing to work with Eric Pourchot on a workshop for insurance issues for conservators in private practice.

Certification: Kory Berrett is interested in hearing from CIPP members about their thoughts on certification and what should be the requirements for certification. Kory and his sub-committee are investigating the effects of certification elsewhere. He can be contacted by e-mail at [REDACTED] or by phone at [REDACTED]

Please feel free to contact me with your ideas and/or concerns for the future of CIPP. We hope that this group will grow as the number of pri-



vate conservators is also growing and that we will have more of a leadership role within the AIC.

—M. Susan Barger, CIPP Chair
Museum Development Associates



OBJECTS

2006 Annual Meeting: For the June 2006 OSG session, our Program Chair, Katherine Holbrow, has proposed a group of papers relating to mounts, armatures, and structural repairs. The presentations could relay solutions to the problem of providing physical support to fragile artifacts, ranging from a non-invasive external mount to complete consolidation. What are the options when an object is collapsing from within, cannot support its own weight, or simply comes to you in pieces? Present your creative solutions to structural problems, showcase new materials, and explain difficult compromises or favorite methods. Papers that also address the General Session topic “Using Artifacts,” e.g., repairs to functioning objects or appropriate mounts for historic houses, are especially encouraged. Those interested in presenting papers should e-mail an abstract of no more than 300 words as soon as possible to Katie, [redacted]

Certification: The OSG Certification Working Group Manager, Claire Dean, has put together a group of volunteers to represent wide-ranging specialties and work environments in order to give the OSG members a broad voice throughout the certification development process. They are currently reviewing and refining AIC’s “Defining the Conservator: Essential Competencies” found on the AIC website at <http://aic.stanford.edu/>

about/coredocs/definingcon.pdf. Comments will then be distributed to Fred Wallace along with the other specialty groups’ comments for collation and presentation to the AIC Core Committee. We will continue to give updates as this develops.

Publications: All submissions for the *Postprints* of the OSG session during the 2005 Annual Meeting should be in the hands of Ginny Greene, and we look forward to her hard work on an electronic production. If there are any questions about the *Postprints*, please contact Ginny at [redacted]

Disaster Relief: OSG members that are concerned and wish to volunteer in any capacity for the hurricane relief efforts, should fill out the online survey on AIC’s homepage at <http://aic.stanford.edu/>.

—Julie Wolfe, OSG Chair



PAINTINGS

2006 Annual Meeting: An exciting group of presentations has been organized for the PSG session of the AIC Annual Meeting in Providence, Rhode Island. Special thanks go to all of those who submitted proposals. Final abstracts are due from all presenters no later than February 1, 2006.

In addition, we are still in the process of selecting a keynote speaker for the PSG session and we welcome your suggestions.

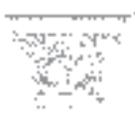
This year’s Paintings luncheon will include a three-minute “Show and Tell.” This is an opportunity for you to share material related to research and treatments as well as new tips, ideas, or products, which you might not have been able to expand into a full talk or publication. Here is a chance to share

the information that often just gets stored in a file or jotted down in a notebook but is nonetheless important to disseminate. Your presentation should be no more than three minutes long and may include slide projection. For information and submissions, please contact our Program Chair, Bonnie Rimer, at [redacted] or [redacted]

2005 Postprints: There was such a positive response to the inclusion of paintings-related AIC General Session presentations in the PSG *Postprints*, that we will be publishing at least one presentation from the 2005 Minneapolis conference. I hope that all presenters from the 2005 PSG session have made their submission to Helen Mar Parkin who has been working hard on the *Postprints*.

Lead Newsletter Article: PSG is responsible for providing the lead article for the November 2006 AIC newsletter. Although a year seems like a far-off deadline, I’m well aware of the commitment and time involved in writing for the newsletter and want to give members sufficient advance notice. This is a great opportunity to contribute an article about recent developments, research, and current issues related to PSG members as well as to the wider conservation community. I will provide more details in the future, but wanted to put the word out so you can start thinking about potential topics. Please contact me if you have ideas or suggestions or if you are interested in authoring an article.

Internal Advisory Group Meeting: I will be representing all of you at the IAG meeting this month, and if you have any special questions, concerns, or comments that you think should be voiced, please feel free to contact me. At the meeting, one topic of discussion will include the format of the Annual Meeting as well as that of the Specialty Group Session. If anyone has any thoughts or ideas for improvement I welcome your comments. I have so far received very helpful and constructive



BPC



suggestions. I rely on your input to know if PSG is working for you.

—Nica Gutman, PSG Group Chair

Fax: [redacted]
nmg5@nyu.edu



PHOTOGRAPHIC MATERIALS

2006 Annual Meeting: PMG will hold a session at the 2006 AIC Annual Meeting in Providence, Rhode Island, June 16–19. Papers on all topics relevant to photograph conservation will be considered. Please submit abstracts to Laura D. Staneff, [redacted] Nederland, CO 80466; [redacted]

Winter Meeting 2007: The next Winter Meeting will be held in Rochester, New York, on February 23–24, 2007. The proposed theme is “Care and Conservation of Photographic Negatives and Film,” with the possibility of a sub-topic of “Cold Storage Projects: Past, Present and Future.” A call for papers for this conference will go out in 2006. Papers on topics other than the proposed theme will be considered, depending on available time. Any individual interested in proposing a site for the 2009 Winter Meeting, or any institution interested in hosting it, should start thinking about making a proposal during the 2007 Business Meeting in Rochester.

Certification Task Force: The AIC Certification Development Committee (CDC) has asked each Specialty Group to create a task force to consider what core body of knowledge a practicing conservator should have. At this point, we are looking at knowledge needed by any conservator, not knowledge needed for a specialization. To this end, a task force has been formed that includes Laura D. Staneff as Chair,

Jiuan-Jiuan Chen, Lyzanne Gann, John McElhone, and Sarah Wagner. A document summarizing the task force’s discussion and opinion must be submitted to the CDC in early 2006. Any member of PMG interested in joining the task force, or anyone with questions or suggestions for the discussion, should address Laura Staneff at the contact info above. Discussion of this topic on the listserv is also encouraged.

**Mellon Workshop—
Photographs and Preventive
Conservation: Theory, Practice,
and Implementation:** A three-day collaborative workshop in photograph conservation funded by the Andrew W. Mellon Foundation entitled “Photographs and Preventive Conservation: Theory, Practice, and Implementation” will be held February 27–28, and March 1, 2006, at the Library of Congress, Washington, D.C. The workshop will address key activities surrounding the care of photographic materials including environmental assessment and control, cool and cold storage principles, planning for construction of facilities to maintain these environments, as well as enclosure materials and housings for these environments. Emphasis will be on the successful implementation of these activities in collaboration with a wide range of professionals. During this intensive workshop, conservators, engineers, and scientists will deliver a balance of theory, practice, and open discussion.

This workshop is open to professionals responsible for the care of large photograph holdings, whether as consultants, contractors, or staff members. Enrollment will be on a first-come, first-served basis. Applicants should submit a letter of interest and a curriculum vitae. The letter should describe why participation in this workshop is important to the applicant’s educational and professional goals. Prior experience with the topic or lack thereof should be noted as well as opportunities for dissemination of information gained. Very limited financial aid will be awarded on the basis of need if requested, and may include some contri-

bution to defray basic travel expenses. For more information, including where to apply, contact Elaine Johnson at [redacted] or [redacted]. Applications are due November 30, 2005.

—Marc Harnly, PMG Chair
The J. Paul Getty Museum
[redacted]
mharnly@getty.edu



RESEARCH AND TECHNICAL STUDIES

2006 Annual Meeting: From RATS Program Chair Paul Benson: The topic for the 2006 RATS session will be “Technology Transfer in Conservation.” The last time we visited this topic was in 1997, and this session is being planned in order to give us all a chance to report on progress in technology and its application since then. We expect the program to include some elements of technology that either could be used or that have been used on a limited basis in conservation science, but that have not been brought to the attention of conservators or scientists. By presenting this topic to a broad audience we hope to bring to users and researchers an increased awareness of the latest technologies, equipment/tools, processes, materials, applications, theories, etc., so that we can find additional applications for this shared technology in conservation. The program will present or update technologies that have been borrowed from such diverse fields as aerospace, life sciences, or nuclear industries.

The program should be of interest to anyone who wants to be on the cutting edge of our profession. For more information, contact Paul at [redacted].

Certification Working Group: RATS members Richard Newman, Hanna Szczepanowska, and Mitchell



Bishop have agreed to serve on the RATS Certification Working Group, which, along with other specialty group working groups, will, at the request of the AIC Certification Development Committee, help identify a body of knowledge that will serve as the basis of a certification assessment. The group will begin work in late November. Other RATS members interested in certification should contact me as soon as possible.

2005 Annual Meeting Session and RATS Website: Plans to post presentations from the RATS Session and the joint OSG-RATS Tips Session at 2005 Annual Meeting on the RATS website have been delayed because we have no volunteers to update the website. If you have experience creating a webpage using software or HTML and an interest in disseminating scientific and technical information, then please contact me at your earliest convenience.

—James Martin, RATS Chair



TEXTILES

TSG ASTM Representative: We are looking for a member to volunteer as ASTM Representative for TSG. We maintain an ASTM membership in order to be aware of any standards developments that might impact textile conservation. All work is done via the ASTM website. The term for the position is two years. Costs for the ASTM annual dues are paid by TSG. Questions regarding the position can be directed to our current representative, Claudia Iannuccilli, at [redacted] or [redacted]. If you would like to volunteer to be the new ASTM representative please contact Nancy Pollak.

TSG Take 3 Surveys: In

October, we kicked off a new effort to increase member dialogue throughout the year. Each month, the TSG board will pose three open-ended questions around a specific theme. The purpose of these mini-surveys is to help us all think about what the TSG means to us, and to help guide future TSG growth and activities. Responses will be kept confidential, and results and comments will be posted anonymously. The monthly survey will be launched through TSG-announce. If you do not receive TSG-announce e-mails, please check to make sure you are registered and that the e-mail address you provided is correct. Address corrections should be sent to Rebecca Rushfield at [redacted].

Study Trip: At the June business meeting, TSG members agreed to move forward on plans for a textile study trip to France. A tentative itinerary includes historic collections and manufacturing sites as well as locations where textile arts, both traditional and modern, are being practiced. We are now ready to begin the process of formally planning the trip. The first tasks will include formalizing our mission statement and itinerary for the trip, organizing the planning committee and budget (separate from TSG operating expenses), and exploring and contacting funding sources for the trip itself. This is a very large undertaking which requires a great amount of effort to be successful. Considering the work that lies ahead, a tentative date for the trip will not be before the latter half of 2007. If you have experience with such planning, or other comments as we move forward, please contact Nancy Pollak.

Catalogue: Those of you who have already signed up to be catalogue reviewers should have the first draft of a new section on mounts and supports to review. In our effort to keep the catalogue moving forward, shorter review periods have been established. Please make every effort to review drafts and respond within the deadlines. Your input is what makes this project a collaborative effort that represents the entire TSG. All comments are

valued and considered when revising drafts. If anyone is interested in becoming a reviewer, please contact Kathy Francis at [redacted].

Hurricane Response: Following the recent hurricane disasters, there have been many calls for aid. We would like to know how TSG members have responded to these events. Please take a minute to tell us what you did in response to the hurricanes—whether you volunteered time, services, or materials. If you traveled to disaster sites, what were your experiences? If you were personally affected by the hurricanes, please let us know how you are doing. Anne Murray will be compiling your information and will periodically report on members' responses. Send your information via e-mail to [redacted], using "TSG Hurricane Response" in the subject line.

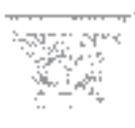
Keep in Touch: Please keep in touch with questions, comments, and new ideas. Contact Nancy Pollak, Chair; Ann Frisina, Program Chair/Vice Chair, [redacted]; Sarah Stevens, Treasurer, [redacted]; and Anne Murray, Secretary, ([redacted])

—Nancy Pollak, TSG Chair



WOODEN ARTIFACTS

2006 Annual Meeting: All interested in presenting, please contact WAG Program Chair Peter Muldoon ASAP at [redacted] with your name, the title of your presentation, and your professional association. Contact the Program Chair for guidelines on the correct submission of abstracts. Authors are expected to sub-



BPC



mit their papers for publication in the 2006 WAG Postprints.

WAG also wishes to host a "Tips" or "Best Practices" session on the first day of presentations. Tips must be submitted ASAP to ensure enough content for presentation. With sufficient response, the Program Chair will present this content in one 25-minute segment at the start of the WAG session.

French American

Partnership: As most of you already know, David Bayne, Stéphanie Rabourdin-Auffret, and Mark Anderson have been working hard to find funding for WAG members to invite French colleagues to the United States. Thanks to the Florence Gould Foundation they are happy to report that money is available and that application forms have been sent to all WAG members. If you have not received yours please contact the AIC

office or any of the organizers. The application process is challenging and will be competitive. It is important to get started as soon as possible because the application deadline is December 5, 2005. While our colleagues are in the United States a seminar will be held at Winterthur, on April 30, 2006. At the seminar the French visitors will present a description of their backgrounds and their studios. There will be discussions of the roles of professional organizations and state versus private support of conservation in France. After the seminar, four French restorers or craftsmen will demonstrate specialized techniques. A DVD of the demonstrations will be made in a professional studio at the University of Delaware. The DVD as well as the seminar papers will be available to all of the AIC. This is an exciting and ambitious program. It is the first time

that WAG has ever attempted anything like this and it will be highly rewarding if you become involved.

Postprints: I am sorry to report the delay in publishing the *Postprints*. I and others have been working hard to rectify this problem. I can not stress strongly enough how important it is for the authors to submit their papers for publication by the set deadlines. Authors missing the deadlines only delay the publication of the *Postprints*. The *Postprints* are a valuable way of sharing our work and a necessary tool for distributing the information to members not attending the conference. I ask for everyone's cooperation.

—Randy S. Wilkinson
WAG Chair



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COURSES, CONFERENCES, AND SEMINARS

CALL FOR PAPERS

December 1. Call for proposals for the 10th Biennial Symposium of the Textile Society of America in Toronto, Canada on October 11–14, 2006. Contact: (410) 275-2329; www.textilesociety.org

December 31. Paper proposal deadline for the workshop, "Risk Management for Cultural Institutions and Collections."

Contact: Elisabeth Joy, [REDACTED]

January 2, 2006. Deadline for abstracts submissions for the 34th Annual Meeting and Conference of Computer Applications and Quantitative Methods in Archaeology, April 18–21, 2006. Contact: info@www.caa2006.org; <http://www.caa2006.org/abstracts/call-for-papers.php>

January 16, 2006. Deadline for the submittal of abstracts for the 32nd Annual Canadian Association for Conservation of Cultural Property (CAC) Conference, Toronto, Canada, May 17–19, 2006.

Contact: Marianne Webb, [REDACTED]

January 23–27, 2006. "Metals in Paper." Second international iron-gall ink meeting, organized by Northumbria University, Newcastle-upon-Tyne, UK—Contact: info@miponline.org; john.havermans@tno.nl; [REDACTED]; abstracts of 500 words maximum

GENERAL

November 14–December 22; January 16–27, 2006. "Conservation of Archaeological Sites." ATHAR Programme. Tripoli, Lebanon—Contact: http://www.iccrom.org/eng/training/events/2004_2005/200512AtharTripoli_en.htm

November 16–18. "Risky Business: Museums in an Ever Changing World." The New England Museum Association. Burlington, MA—Contact: (781) 641-0013; www.nemanet.org

November 23–25. 4th International Seminar on Urban Conservation. Organized by the Center for Advanced Studies on Integrated Conservation and the Federal University of Pernambuco. Recife, Brazil—Contact: www.cecibr.org/4seminar.htm

November 29–December 3. "Lessons Learned: Reflecting on the Theory and Practice of Mosaic Conservation." The International Committee for the Conservation of Mosaics (ICM)-9th Triennial Conference. Co-organized by the Getty Conservation Institute and Tunisia's Institut National du Patrimoine, with the support of ICCROM and the University of Cyprus. Hammamet, Tunisia—Contact: Demetrios Michaelides, ICCM, iccmo5@yahoo.com; Kathleen Louw, The Getty Conservation Institute, klouw@getty.edu;

December 5–8. "Recovery of Wet Materials Following a Disaster." Skaneateles, NY—Contact West Lake Conservators Ltd. (315) 685-8534; us@westlakeconservators.com; register at <http://www.westlakeconservators.com/%20recoveryofwetmaterialsworkshop>;

December 1–12. "Conservation and Presentation of Archaeological Heritage in an Urban Context." Asian Academy for Heritage Management 2005 Field School. Hanoi, Vietnam—Contact: http://www.iccrom.org/eng/training/events/2004_2005/200512Hanoi_en.htm



January 25, 2006.

"Establishing a Conservation Practice." Four-week, online course—Contact: Eric Pourchot, AIC (202) 452-9545, ext. 12; Fax: (202) 452-9328; [REDACTED] registration forms at www.aic-faic.org.

February 15–18, 2006. "International Trade Fair for Museums, Restoration, and Cultural Heritage." Munich, Germany—Contact: Koelmesse GmbH, Messeplatz 1, 50679 Koln, Germany; +49 221 821-0; Fax: +49 221 821-2574; www.exponatec.de



February 22, 2006.

"Marketing for Conservation." Four-week, online course—Contact: Eric Pourchot, AIC (202) 452-9545, ext. 12; Fax: (202) 452-9328; [REDACTED]; registration forms at www.aic-faic.org.

February 26–March 1, 2006. "Protecting Our Legacy." The National Conference on Cultural Property Protection. Crystal Gateway Marriott, Arlington, Virginia—Contact: Donna Taylor or JJ McLaughlin, [REDACTED]

March 16, 2006. "Beyond the Numbers: Specifying and Achieving an Efficient Preservation Environment." National Archives and Records Administration 20th Annual Preservation Conference. National Archives at College Park, Maryland—Contact: Richard Schneider, [REDACTED]



May 8–12, 2006. "Mastering Inpainting" in partnership with the National Park Service. Shepherdstown, WV—Contact: Eric Pourchot, AIC (202) 452-9545, ext. 12; Fax: (202) 452-9328; [REDACTED]; registration forms at www.aic-faic.org

COURSES, CONFERENCES, AND SEMINARS

 September 11–15, 2006. “Adhesives for Conservation.” Los Angeles, CA—Contact: Eric Pourchot, AIC (202) 452-9545, ext. 12; Fax: (202) 452-9328; [redacted]; registration forms at www.aic-faic.org

ARCHITECTURE

May 13–June 9, 2006. “Suburban Developments of the Recent Past: Visions - Realities - Futures.” Conservation of Modern Architecture (MARC 2006). Helsinki, Finland—Contact: http://www.iccrom.org/eng/training/events/2006-2007/200605marc_en.htm

BOOK AND PAPER

November 7–9. “East Asian Paper Fiber Identification,” Lecture and Workshop. Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution. Washington, D.C.—Contact: Andrew Hare, [redacted]; dcsr@asia.si.edu

January 23–27, 2006. “Metals in Paper - the Second International Iron Gall Ink Meeting.” The MIP (European Thematic Network Metals in Paper). Newcastle upon Tyne, UK—Contact: www.miponline.org

July 27–29, 2006. 5th IPC International Conference. Edinburgh, UK—Contact: Barbara Venerables, c/o the Ipc Office, Bridge House, Waterside, Upton-upon-Severn, WR8 0HG, UK; +44 (0)1684 59110; Fax: +44 (0)1684 592380; information @ipc.org.uk

 July/August, 2006. “Water and Paper.” Buffalo, NY and San Francisco, CA—Contact: Eric Pourchot, AIC (202) 452-9545, ext. 12; Fax: (202) 452-9328; [redacted]; registration forms at www.aic-faic.org.

September 5–7, 2007. “Printed on Paper: the techniques, history, and conservation of printed media.” Northumbria University. Newcastle-upon-Tyne, UK—Contact: Nancy Purinton, [redacted]; [redacted]

ELECTRONIC MEDIA

November 14–15. “A Race Against Time: Preserving Our Audiovisual Media.” Workshop presented by the Conservation Center for Art and Historic Artifacts (CCAHA), Philadelphia, PA—Contact: (215) 545-0613; http://www.ccaha.org/workshop_cal.php

November 14–19. “Raumkunst: Video Installations, Electronic Artworks.” 2005 Conference of the VDR Restorers. Berlin, Germany—Contact: Ulrich Lang, Museum for Modern Kunst, Domstr, 10, D-60311 Frankfurt-am-Main, Germany; +49 69 212 33 719; Fax: +49 69 212 37 882; el_media@conserve-art.de

OBJECTS

November 13–17. “The Conservation of Archaeological Materials: Current Trends and Future Directions.” Colonial Williamsburg Foundation Conference. Williamsburg, VA—Contact: Emily Williams, Department of Conservation-BHW, The Colonial Williamsburg Foundation; (757) 220-7079; Fax: (757) 565-8752; ewilliams@cwf.org; www.colonialwilliamsburg.org/conted

PAINTINGS

November 12. “Mural Conservation Symposium.” Mansfield Traquair Centre. Edinburgh, Scotland—Contact: Kate Love, [redacted] Place, Edinburgh EH7 4BS; [redacted]

January 24–26 and January 28, 2006. “Colloquium and Symposium on

Mural Paintings of the Silk Road: Cultural Exchanges Between East and West.” 29th International Symposium on the Conservation and Restoration of Cultural Property, The Japan Center for the International Cooperation in Conservation (JCICC). Tokyo, Japan—Contact: Kazuya Yamauchi or Shigeo Aoki, [redacted]; colloquium@tobunken.go.jp; symposium@tobunken.go.jp; <http://www.tobunken.go.jp/~kokusen>

 May 11–13, 2006. “Tear Repair of Paintings,” in partnership with Yale University Art Gallery. New Haven, CT—Contact: Eric Pourchot, AIC (202) 452-9545, ext. 12; Fax: (202) 452-9328; [redacted]; registration forms at www.aic-faic.org.

May 16–19, 2006. “Modern Paint Uncovered.” Symposium co-organized by the Getty Conservation Institute, the National Gallery of Art, and the Tate. London, UK—Contact: MPU@tate.org.uk; www.getty.edu/conservation/science/modpaints/mpu.html

PHOTOGRAPHIC MATERIALS

February 27–March 1, 2006. “Photographs and Preventive Conservation: Theory, Practice and Implementation.” Washington, DC—Contact: Elaine Johnson, [redacted]; [redacted]; application deadline is November 30, 2005.

April 24–25, 2006. Third International Conference on: “Preservation and Conservation Issues Related to Digital Printing and Digital Photography.” The Institute of Physics and The University of the Arts London. Portland Place, London—Contact: Ms. Dawn Stewart, [redacted]; <http://conferences.iop.org/PPP/>

COURSES, CONFERENCES, AND SEMINARS

COURSE OFFERINGS

The American Academy of Bookbinding Courses

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

Balaam Art Courses

Barcelona, Spain—Contact: Balaam, Mireia Xarrii, C. Escoles Pies 76, Pral 1, Barcelona 08017, Spain; +34 93 4171347; Fax: +34 93 2123715; info@balaam-art.com; www.balaam-art.com

Campbell Center for Historic Preservation Studies, 2006 Course Schedule Not Yet Available

Mt. Carroll, IL—Contact: Campbell Center, campbellcenter@internetni.com; www.campbellcenter.org

Centre for Photographic Conservation Courses

Preservation and Conservation of Photographic Materials (April 26–28, 2006); Preservation of Colour Photographic Materials (April 24–25, 2006); Identification of Photographic Processes (January 16–18, 2006); The Digitization of Photographs (April 10–11, 2006); Preservation of Photographic Negatives: Glass and Nitrate, Acetate and Polyester Sheet and Roll Film Systems (January 19–20, 2006); The Preservation and Conservation of Photographic Negatives: Paper, Glass, and Plastic; Including Nitrate, Acetate, and Polyester (January 9–February 24, 2006); Suppressed Storage Environments, Systems, and Materials for Photographic Albums, Prints, Glass, and Plastic Negatives and Positives (April 19–21, 2006).

In-House Training Course and Lecture Programs, UK—Contact: Angela Moor, [REDACTED]; Fax: [REDACTED]

xf59@dial.pipex.com; www.cpc.moor.dial.pipex.com; cphotoconservation@cpc-moor.com

Conservation Center for Art and Historic Artifacts (CCAHA), Philadelphia, PA.

A Race Against Time: Preserving Our Audiovisual Media (November 14–15); What's Eating our Collections? An IPM Approach to fabric Pests (November 16); Out of the Ordinary: Preserving Ephemera and Oversize Materials (December 8). Contact: (215) 545-0613; <http://www.ccaha.org>

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

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

Conservation Technologies (NMGM), Conservation Center, Liverpool, England.

Laser Cleaning in Conservation (November 21–22)

Contact: Dr. Martin Cooper,

[REDACTED]; [REDACTED]

Galway–Mayo Institute of Technology Course

Letterfrack, Ireland—Contact: Henning Schulze; [REDACTED]; or Angelika Rauch; [REDACTED]; Galway–Mayo Institute of Technology, Letterfrack Campus, Letterfrack, County Galway, Ireland; +353 95 41 660; Fax: +353 95 41 112; www.gmit.ie

The Gemmological Association of Great Britain, Courses

UK—Contact: claire@gem-a.info

Illinois Digitization Institute at the University of Illinois Library at Urbana-Champaign, Online Courses

Contact: Amy Maroso, Project Coordinator, 452 Granier Engineering Library Information Center, 1301 W. Springfield Ave., Urbana, IL 61801; maroso@uiuc.edu; <http://images.library.uiuc.edu/projects/idi>

International Academic Projects, Courses

Introduction to Laser Cleaning in Conservation (March 13–14, 2006); Conservation of Glass (April 3–7, 2006); Practical Insect Pest Management (May 9–10, 2006); Mounting Museum Objects for Exhibition (June 22–24, 2006); Identification of Wood in Furniture (July 12–16, 2006) Contact: Alice Thompson, Assistant Coordinator, International Academic Projects, 6 Fitzroy Square, London W1T 5HJ, United Kingdom; +44 207 380 0800; Fax: +44 207 380 0500; info@academicprojects.co.uk; www.academicprojects.co.uk

International Institute for the Study of the Preservation and Restoration of Cultural Property Courses

Athar: Core Regional Course on Conservation of Archaeological Sites (November 14–December 22); Asian Academy for Heritage Management 2005 Field School: Conservation and Preservation of Archaeological Heritage in an Urban Context (December 1–12). Rome, Italy—Contact: ARIS05—Architecture and Archaeological Sites Unit, ICCROM, Via di San Michele 13, I-00153 Roma, Italy; +39 06 58 553 1; Fax: +39 06 58 553 349; www.iccrom.org/eng/training/forms.htm

The Laboratory Safety Institute Seminars and Workshops

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

Lascaris Conservation of Works of Art

Halkida, Evia Island, Greece—Contact: Mihail Larentzakis-Lascaris, Iatridou and Avanton 27, P.O. Box 19172, 34100 Chalkida, Greece; Tel/Fax: +30/22210/21981; [REDACTED]; www.laskarismml.gr

COURSES, CONFERENCES, AND SEMINARS

Midwest Art Conservation Center
(formerly the Upper Midwest
Conservation Association)
Conservation Concerns for New
Building Projects and Renovations
(September 22–23, Minneapolis, MN)
Contact: Melinda Markell, Field
Services Coordinator, [REDACTED]
[REDACTED], Minneapolis, MN
55408; [REDACTED];
UMCA@aol.com

Multimodal Hazardous Materials
Transportation Training Seminar
Various locations and dates—Contact:
Suezett Edwards, U.S. Department of
Transportation, (202) 366–4863

National Preservation Institute
Preservation Maintenance:
Understanding and Preserving Historic
Buildings (March 8–9 and April 19–20,
2006); Field Conservation for
Archaeologists (April 3–5, 2006);
Cemetery Preservation (May 2–3,
2006); Cemetery Landscapes: A
Practical Guide to Care and
Maintenance (May 4, 2006)
Various locations and dates—Contact:
Jere Gibber, Executive Director;
National Preservation Institute, P.O.
Box 1702, Alexandria, VA 22313; (703)
765–0100; Fax: (703) 768–9350;
info@npi.org; www.npi.org

Northern States Conservation Center
Online Courses
Contact: Helen Alten,
[REDACTED] register at
MuseumClasses.org

Pacific Northwest Preservation
Management Institute Course Series
Seattle, WA—Contact: Gary Menges,
[REDACTED]; Steven
Dalton, [REDACTED]; or Lori
Foley, [REDACTED]; www.nedcc.org

Rutgers University School of
Communication, Information and
Library Studies' Biennial Preservation
Management Institute
Contact: Karen Novick, Rutgers

University, 4 Huntington St., New
Brunswick, NJ 08901-1071; (732)
932-7169; Fax: (732) 932-9314;
http://scils.rutgers.edu/pds/pmi.jsp

SOLINET Courses

Preservation Management (November
9); Grant Writing for Digitization and
Preservation Projects (December 1);
Basic Exhibit Preparation (December 2);
Caring for Scrapbooks (December 13).
Varied locations—Contact: SOLINET,
1438 West Peachtree St., Suite 200,
Atlanta, GA 30309; (404) 892-0943;
Fax: (404) 892-7879; Vanessa
Richardson, (800) 999-8558,
[REDACTED]
www.solinet.net

West Dean College Courses

Conservation and Repair of Stone
Masonry Part II (November 14–17);
Conservation and Repair of Timber
(November 28–December 1);
Conservation of Archaeological
Ceramics (January 22–27, 2006);
Conservation and Repair of Brick,
Terracotta and Flint (February 6–9,
2006); Introduction to Conservation
for Air and Land Transport Collections
(February 19–24, 2006); Conservation
and Repair of Architectural Metalwork
(February 27–March 2, 2006);
Specifying Conservation Works (March
13–16, 2006); Art and Object Handling
(March 27–31, 2006).
Chichester, UK—Contact: Liz
Campbell, Administrator, c/o West
Dean College, West Dean, Chichester,
West Sussex, PO18 0QZ; Tel: +44
1243 818219;
liz.campbell@westdean.org.uk;
www.westdean.org.uk

Weymouth College Foundation
Degree in Applied Architectural
Stonework and Conservation
Weymouth, United Kingdom—
www.weymouth.ac.uk

Worcester Polytechnic Institute &
Higgins Armory
Worcester, MA—Contact: Cristina
Bauer, Internal Project Coordinator,
Higgins Armory Museum, 100 Barber
Avenue, Worcester, MA 01606-2444;
(508) 853-6105 ext. 23; Fax: (508)
852-7697 [REDACTED]
www.wpi.edu/+mcsi

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registration materials, or call (202)
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POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

HARVARD UNIVERSITY ART MUSEUMS

Conservation Scientist

Duties and Responsibilities:

Reports to Director, Straus Center for Conservation. Supervise analytical components of student and staff projects; manage client relations, contracts and projects. Collaborate with conservators and curators in technical study. Instruct in conservation materials analysis. Consult with art historians, conservators in treatment and preservation of collection. Oversee and perform testing and analysis, including environmental conditions and materials used in art storage, display, and shipment. Present and publish materials, techniques and findings. Perform educational outreach. Responsible for use and storage of lab equipment, tools and supplies including hazardous substances. Develop grant or project proposals and act as liaison with foundations, donors. Keep resources updated and stay informed of trends and developments in conservation science field.

Required Skills, Education &

Experience: Ph.D., chemistry/physical science; 8+ years leadership experience in conservation science; experimental

research experience with emphasis on artists' materials & techniques; ability to teach and direct research; substantial publication record; outstanding communication skills; administrative, supervisory and project management skills; knowledge of foreign language(s) preferred.

Experience in the analysis of inorganic materials is essential and experience operating XRF, SEM, electron beam microprobe, polarized light microscopy, Raman and FTIR spectroscopy strongly preferred.

The position will be available from 1st January 2006 and is for an initial three years with the possibility of extension.

To apply, follow the instructions at the bottom of the page on this link: http://jobs.harvard.edu/jobs/summ_req?in_post_id=27243

THE SAINT LOUIS ART MUSEUM

Assistant or Associate Objects Conservator

The Saint Louis Art Museum is seeking a full time assistant or associate level conservator in objects conservation. The candidate will participate in all aspects of conservation and treatment of three-dimensional works in the departments of Antiquities, Ethnographic, Asian, Decorative Arts, and Modern Art. Applicants must have a master's degree from a recognized conservation program, 5+ years of post program/internship experience, and knowledge of various mediums and materials over a wide range of cultures. Candidate must have the ability to work collaboratively with excellent oral and written skills. The museum offers excellent benefits including travel. Position and salary will be based upon the successful candidate's qualifications and experience.

The Saint Louis Art Museum (www.slam.org) is one of the top ten comprehensive art museums in America, based on the scope and quality of its collection. The museum has four modern conservation labs in the areas of paintings, paper, objects and textiles. Applications will be accepted

until the position is filled. Informal inquiries can be directed to: Zoe Perkins, Administrative Head of Conservation, [REDACTED] zap@slam.org.

To apply, please submit a letter of application, a resume, the names and telephone numbers of three professional references, and three conservation treatment examples to:

Saint Louis Art Museum
Attn: Human Resources
Department
One Fine Arts Drive, Forest Park
St. Louis, MO 63110-1380
Ph: (314) 721-0072 (Ext. 206 or 295)
Fax: (314) 721-6172
Email: jhawkins@slam.org
studos@slam.org

The Saint Louis Art Museum is an Equal Opportunity Employer.

WHITNEY MUSEUM OF AMERICAN ART

Associate Conservator of Paintings

The Whitney Museum of American Art seeks an Associate Conservator of Paintings to participate in the development of a department dedicated to the technical research and treatment of American art both here and abroad. Responsible for a significant and growing collection, the Associate Conservator will identify areas of the holdings requiring treatment; will conduct research pertaining to the examination, documentation and treatment of works of art; will work closely with the registrars and curators; and will assume responsibility for the department in the temporary absence of the Director of Conservation. Candidates should have a demonstrated interest in the preservation of modern art; working with contemporary artists; an advanced conservation degree or equivalent experience; and several years of museum experience. Excellent organization and communication skills are also required. Knowledge of a foreign language is desired.

Candidates should send a cover letter, resume, salary requirements and

AIC NEWS ONLINE JOBS

Now you won't miss out on positions that become available between issues of *AIC News*. If you're a job seeker you can now find job openings on the AIC website at <http://aic.stanford.edu/news/onlinejobs.html>.

If you're an employer you have two new options: you can advertise an open position in both *AIC News* and *AIC News Online Jobs* or, if a job opens up between issues of the newsletter, you can post the position on *AIC News Online Jobs*.

There are now two keys to an effective job search in the conservation field: *AIC News* and *AIC News Online Jobs*. Contact Ruth Seyler at (202) 452-9545 x18 or rseyler@aic-faic.org for more information.

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

letters of reference to the Human Resources Director, Whitney Museum of American Art, 945 Madison Avenue, New York, 10021, or to hr@whitney.org. No Phone calls please. The Whitney Museum of American Art is an Equal Opportunity Employer.

MIDWEST ART CONSERVATION CENTER (MACC) (FORMERLY UPPER MIDWEST CONSERVATION ASSOCIATION (UMCA))

Objects Conservator

The Midwest Art Conservation Center (formerly Upper Midwest Conservation Association) is seeking an Objects Conservator to work with the Senior Objects Conservator. This is a full-time, permanent position. The candidate must have an advanced degree in art conservation with a specialization in objects conservation or comparable training and a minimum of two years post graduate experience. Interest in outdoor sculpture and contemporary art is desirable. The successful candidate's title and responsibilities will be commensurate with his/her experience. The position involves occasional travel. MACC provides excellent salaries and benefits.

MACC is a nonprofit regional center providing comprehensive conservation services in Paper, Objects, Paintings, and Textiles along with an active Preservation Services department. The staff is collegial and collaborative and works with the curatorial and collections staff of hundreds of museums, historical societies, libraries and archives.

MACC has just expanded into newly designed laboratories located in the newest addition of the Minneapolis Institute of Arts.

Please mail curriculum vitae and references to:

Colin D. Turner
Executive Director
Midwest Art Conservation Center
[REDACTED]
Minneapolis, MN 55404

MIDWEST ART CONSERVATION CENTER (MACC) (FORMERLY UPPER MIDWEST CONSERVATION ASSOCIATION (UMCA))

Paper Conservator

The Midwest Art Conservation Center (formerly Upper Midwest Conservation Association) is seeking a Paper Conservator to work with the Senior Paper Conservator. This is a full-time, permanent position. The candidate must have an advanced degree in art conservation with a specialization in paper conservation or comparable training and a minimum of two years post graduate experience. Training in the conservation of photographs is desirable but not required. The successful candidate's title and responsibilities will be commensurate with his/her experience. The position involves occasional travel. MACC provides excellent salaries and benefits.

MACC is a nonprofit regional center providing comprehensive conservation services in Paper, Objects, Paintings, and Textiles along with an active Preservation Services department. The staff is collegial and collaborative and works with the curatorial and collections staff of hundreds of museums, historical societies, libraries and archives.

MACC has just expanded into newly designed laboratories located in the newest addition of the Minneapolis Institute of Arts.

Please mail curriculum vitae and references to:

Colin D. Turner
Executive Director
Midwest Art Conservation Center
[REDACTED]
Minneapolis, MN 55404

NATIONAL PARK SERVICE HARPERS FERRY CENTER

Textile and Object Conservators

The National Park Service anticipates the need for Object and Textile conservators at Harpers Ferry Center, a

central conservation resource for the NPS system. The conservators will treat organic and inorganic materials, and provide survey, training, and consultation services to the parks. NPS collections include a broad range of materials that are of historic and artistic significance.

Term and contract positions will be filled beginning December 2005. Applicants should have a graduate degree from a conservation training program, plus 3-5 years professional experience in performing treatments which involve very complex procedures and techniques and require a high level of manual skill. Excellent written and oral skills are required as are strong interpersonal skills.

For exact job descriptions and announcements please contact Julie Johnston, Human Resources, Harpers Ferry Center, P. O. Box 50, Harpers Ferry, WV 25424 tel. [REDACTED].
Email address: [REDACTED]

SOLOMON R. GUGGENHEIM MUSEUM

Paper Conservator

The Solomon R. Guggenheim Museum is seeking an experienced Paper Conservator. The Paper Conservator will examine, evaluate, clean and repair artworks; advise on works for exhibition and loan; and conduct research on techniques and materials. The conservator would publish research findings and results in the appropriate literature and forums. Other responsibilities would include supervision of installation of especially fragile works on paper during exhibition changeovers and maintenance of works on display; recommendations for the packing and safe travel of works on paper in the collection and conducting treatments that will enable their safe travel. The conservator will work closely with the Curatorial and Registrar departments, as well as with preparations staff responsible for mounting, matting and framing works on paper. S/he will also act as a courier to accompany traveling works on paper and be responsible for the training and supervision of interns, fellows and volunteers.

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

A successful candidate must demonstrate excellent hand skills. Proficiency in analyzing scientific data and strong interpersonal skills are also essential. S/he should work well both with a team, as well as being able to communicate with a supervisor while working independently. Demonstrated experience in the treatment of modern and contemporary art is preferable, as the collection's contemporary works can be quite complex. Applicants should be graduates of a recognized conservation training program or equivalent with a minimum of five years working experience.

The position will commence as soon as possible. Applications should include curriculum vitae, two letters of recommendation, and a letter of intent to:

Attn: Paper Conservator
Human Resources
Attn: Paper Conservator
Solomon R. Guggenheim
Museum
1071 Fifth Avenue
New York, NY 10128
Fax: (212) 423-3640
employment@guggenheim.org

CONSERVATION CENTER LOS ANGELES COUNTY MUSEUM OF ART

Camilla Chandler Frost Summer Internship Program—2006

The Los Angeles County Museum of Art Conservation Center is offering two internships for summer study in two sections: Objects Conservation and Conservation Research.

Description: The Camilla Chandler Frost Conservation Internship Program Endowment provides funding for travel from a conservation student's school and a stipend while working at the Los Angeles County Museum of Art. This year's stipend is \$320 per week (\$2,560 for eight weeks, \$3,200 ten weeks, or \$3,840 twelve weeks). The stipend is intended to pay for food and lodging. A travel allowance of \$1,000 is provided to reimburse the student for round

trip travel from the graduate school location to Los Angeles and to offset relocation expenses (as appropriate).

Internship Opportunities: Objects Related Projects: Projects will be tailored to the student's skill level to enable the student to gain experience with basic objects conservation procedures in a large museum setting. Possible projects include the treatment of an outdoor, water feature by Alexander Calder that has painted paddles upon which hard water deposits form. Removal of these deposits is an ongoing challenge for which a solution is sought. This student project could include the development of a poultice that would soften the deposits for easy, in situ removal.

Conservation Research Projects: The conservation science laboratory is currently undertaking a number of research projects involving the examination, documentation, and analysis of works of art. These projects should appeal to students interested in obtaining experience on a number of instruments routinely used in conservation research.

If you have any questions regarding the projects, please do not hesitate to contact either John Hirx, Conservator () or Mark Gilberg, Director, Conservation Center ().

Term: The internship will run from eight to twelve weeks, depending upon the agreement between the student, section head and the Director of Conservation.

Eligibility: To be eligible for the C.C. Frost Summer Internship Program, a candidate must be enrolled full time in a recognized graduate school conservation program or an advanced undergraduate chemistry major and successfully complete the museum's employment application and background check performed by LACMA's Human Resources Department. The Conservation Center received very few J-1 Visas annually; therefore international students should be aware of this limitation.

Application Procedure: Interested candidates should submit the following materials in English: curriculum vitae, a letter of interest in the particular project and two supporting

letters from conservation/university professionals or teachers familiar with the student's work.

Materials should be postmarked no later than March 1, 2006 and sent to:
Mark Gilberg, Director of
Conservation
Conservation Center, Los Angeles
County Museum of Art
5905 Wilshire Boulevard, Los
Angeles, CA 90036

The decision for the Summer of 2006 will be made by March 15, 2006. Successful applicants will be notified by telephone and mail.

NATIONAL GALLERY OF ART WASHINGTON, D.C. CONSERVATION DIVISION

Andrew W. Mellon Advanced Training Fellowship in Object Conservation

With support from the Andrew W. Mellon Foundation, the National Gallery of Art's conservation division is offering a fellowship in the object conservation department. The three-year fellowship commences in September 2006 and includes an annual stipend of \$28,000, plus \$2,000 for research-related travel. The fellowship will be devoted to conservation treatments at the National Gallery of Art and research related to the collections. The fellow will be expected to produce a publishable paper based on his or her research project before the end of the appointment. Lectures, symposia, and informal discussions contribute to the fellowship program, as do the significant resources of the Gallery, including the library, photographic archives, and scientific research department.

Eligibility: Candidates should have a graduate degree in conservation, or equivalent training. The degree must have been obtained within the last five years. English-language skills and a proven record of research and writing ability are required. Fellowships are awarded without regard to age, sex, nationality, or race. Finalists who are

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not United States citizens must provide proof of their own health insurance coverage during the fellowship period.

Application Procedure:

Interested candidates must submit the following materials in English:

- Transcripts of both undergraduate and graduate courses of academic study (unofficial copies are acceptable)
- A curriculum vitae including basic biographical information, current and permanent addresses, and telephone numbers
- A short statement of the candidate's interests and intent in applying for the fellowship
- Reprints of any publications or lectures
- Two letters of recommendation from conservation professionals familiar with the candidate's work and one letter of personal reference (sent directly to the address below)

Formal applications and supporting materials must be postmarked and mailed, or sent via an express delivery service, no later than 30 December 2005 to:

Michael Skalka, Conservation
Administrator
Conservation Division, National
Gallery of Art
2000B South Club Drive
Landover, Maryland 20785
U.S.A.
E-mail address for inquiries only:
m-skalka@nga.

After a preliminary selection, final candidates may be invited for an interview. A portfolio of conservation treatments and research should be presented by the candidate at the interview. All applicants will be notified by 15 February 2006 of the selection committee's decision.

AMERICAN MUSEUM OF NATURAL HISTORY

Textile Conservation Intern

The American Museum of Natural History is seeking a Textile Conservation Intern to assist with textile storage, imaging, and data entry in the Textile

Conservation Lab of the Anthropology Division. Qualifications include: Bachelor's degree in Anthropology, Archaeology or Art, and data entry experience. This is a full-time position (35 hrs/week M-F) for a term of one year. Salary: 20K with benefits. Please send replies to: vbr@amnh.org.

LOS ANGELES COUNTY MUSEUM OF ART CONSERVATION CENTER 2006-2007

Andrew W. Mellon Conservation Fellowship

The Conservation Center at the Los Angeles County Museum of Art will award a total of three Andrew W. Mellon Fellowships in the Conservation Center. The five conservation sections - Paintings, Textiles, Paper, Objects and Conservation Research - each invite applicants. The fellowships, which are full time positions for one year, include a stipend of \$28,080 (\$2,340 per month) plus benefits. A \$2,000 travel allowance for study/research will be allocated at the discretion of the section head and the Director of Conservation.

The fellowship will focus on the study, examination and treatment of works of art in the collections of the Los Angeles County Museum of Art. Successful candidates will gain considerable experience working on works of art in well equipped, production-oriented conservation laboratories. Conservation involvement in rotating permanent collections, special exhibitions and movement of collections due to construction activities will enhance training opportunities. Research projects are encouraged. Participation in informal lectures, symposia, workshops and the like, will contribute to the fellowship program as well as the opportunity to visit and collaborate with nearby cultural institutions. The deadline for applications is March 1, 2006 and successful candidates will be notified by April 1, 2006.

Fellowship positions will be available beginning Fall 2006.

Eligibility: Candidates will be considered who have graduated from a recognized conservation training program,

with the appropriate specializations, or who have similar training or experience. For the Conservation Research section, a Master's degree in chemistry or materials science or equivalent training and experience is required.

Application Procedure:

Interested candidates must submit the following material:

- A curriculum vitae including basic biographical information, current and permanent addresses and telephone numbers, education, experience and interests.
- Letters of recommendation from three professional references.
- A short statement of the candidate's interest and intent in applying for the fellowship.

The above material should be sent to:

Mr. Adam Kaplan
Human Resources
Los Angeles County Museum of
Art
5905 Wilshire Blvd,
Los Angeles, CA 90036
cc: Mark Gilbert
Director, Conservation Center
Los Angeles County Museum of
Art
5905 Wilshire Blvd
Los Angeles, CA 90036

Los Angeles County Museum of Art is an Equal Opportunity Employer

WINTERTHUR MUSEUM & COUNTRY ESTATE

2006-2007 Research Fellowship Program

Residential fellowships available for scholars pursuing topics in American history and art, decorative arts, material culture, and design. NEH senior scholar grants, Lois F. McNeil dissertation grants, and short-term grants will be awarded, with stipends of \$1500 to \$3333 per month. Application deadline January 16, 2006. Contact Katherine C. Grier, Director, Research Fellowship Program, Winterthur Museum, Winterthur DE 19735 at kgrier@winterthur.org.

POSITIONS, INTERNSHIPS, AND FELLOWSHIPS

THE METROPOLITAN MUSEUM OF ART

Conservation Fellowships

The Andrew W. Mellon Foundation and the Sherman Fairchild Foundation, through The Metropolitan Museum of Art, award a number of annual conservation fellowships for training and research in one or more of the following museum departments: Arms and Armor, Asian Art Conservation, The Costume Institute, Musical Instruments, Objects Conservation (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), Paintings Conservation, Paper Conservation, Photograph Conservation, Scientific Research, and Textile Conservation. Also available through The Metropolitan Museum of Art is a nine-month Polaire Weissman Fellowship for conservation work in The Costume Institute. Fellowships are typically one year in duration. Shorter-term fellowships for senior scholars are also available.

It is desirable that applicants should have reached an advanced level of experience or training. All fellowship recipients are required to spend the fellowship in residence in the department with which they are affiliated.

The stipend amount for one year is \$30,000 plus up to \$5,000 for travel. Fellowships begin on September 1, 2006. A typed application (in triplicate) should include: full resume of education and professional experience, statement (not to exceed one thousand words) describing what the applicant expects to accomplish during the fellowship period and how the Museum's facilities can be utilized to achieve the applicant's objectives, tentative schedule of work to be accomplished, official undergraduate and graduate transcripts, and three letters of recommendation (at least one academic and one professional). The deadline for completed applications is January 6, 2006. Applications should be sent to: Attn: Marcie Karp, Fellowships in Conservation Program, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, New York 10028-0198.

More information is available on

the Metropolitan's Museum's website at http://www.metmuseum.org/education/er_fellow.asp.

WORCESTER ART MUSEUM

Andrew W. Mellon Fellowship in Paper Conservation

The Worcester Art Museum is offering an advanced fellowship in the conservation of works of art on paper beginning in September 2006. The appointment is for one year with the possibility of renewal. The fellow will have the opportunity to work with the Museum's collections in the departments of Prints, Drawings and Photographs, Asian Art and Contemporary Art. The fellow will participate in activities such as examination, treatment, analysis and exhibitions, and will interact as a staff member with other Museum departments. Technical research opportunities exist and the fellow will be encouraged to prepare a paper for publication.

The applicant should have a graduate degree in Paper Conservation, or equivalent apprenticeship training, and have excellent communication skills. The annual stipend is \$34,000 plus benefits, which include health insurance. There is also a generous travel and equipment allowance. For questions please contact Alison Luxner at [REDACTED], or [REDACTED].

The Worcester Art Museum, founded in 1896, has built a 35,000-piece collection that spans 5,000 years of world culture. The permanent collection is displayed in thirty-six galleries with an additional four galleries devoted to temporary and traveling exhibitions. Worcester is located one hour west of Boston, in the heart of the New England museum community.

Please send a letter of interest, curriculum vitae and a list of references to: Director of Human Resources
Worcester Art Museum
55 Salisbury Street
Worcester MA 01609

Equal Opportunity Employer.
Application deadline is Monday
16 January 2006.

THE MUSEUM OF MODERN ART NEW YORK CITY

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 2006. The applicant should be a graduate of a recognized conservation training program. The Fellow 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, Drawings, Prints and Illustrated Books and Architecture and Design. The Fellow will participate in all departmental activities including analysis and research, conservation treatment, exhibition and loan preparation, and courier responsibilities. The Fellowship is an integral part of the MoMA conservation department, 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's new Paper and Photo Conservation facility is located in the newly expanded and renovated MoMA on 53rd Street.

Salary range from the mid to high 30's plus generous benefits, including four weeks paid vacation. Applicants should send a letter of interest, resume and a list of references to: Lee Ann Daffner, Andrew W. Mellon Foundation Conservator of Photographs, 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 February 1, 2006.

AIC's
34th
Annual
Meeting
June
16-19
2006
Providence,
Rhode
Island

2006 Annual Meeting Theme: Using Artifacts: Is Conservation Compromised?

Registration Fees: General Registration (These fees **do not** include workshops, tours, or other ticketed events.)

Member

Early Bird (Before 4/2): \$270
Advance Rate (4/2-5/8): \$300
On Site (After 5/8): \$335

Non-Member

Early Bird (Before 4/2): \$375
Advance Rate (4/2-5/8): \$405
On Site (After 5/8): \$440

Student

Early Bird (Before 4/2): \$80
Advance Rate (4/2-5/8): \$100
On Site (After 5/8): \$115

Other Ticketed Events: (Fees for tours, luncheons, and evening events to be determined.)

Workshops

Full Day \$130
Half Day \$75

Accommodations: For more information call 1-800-Westin1. Please be sure to inform the agent that you will be attending the American Institute for Conservation's Annual Meeting to receive our special discount (\$153 single/double and \$173 triple/quad plus tax). Please be advised, that after Friday, May 26, 2006, inquiries will only be accepted on a rate and space available basis.

Revised Tentative Schedule of Activities:

Friday, June 16

Workshops and Tours

Saturday, June 17

General Session, Specialty Group Sessions, Exhibit Hall, Opening Reception

Sunday, June 18

General Session, Specialty Group Sessions, Exhibit Hall, Issues Session, AIC Business Meeting, Party²

Monday, June 19

Specialty Group Sessions

2006 Annual Meeting Registration

Brochure: Please look for your copy of this year's registration brochure in February 2006! In the meantime, for up-to-the minute information relating to the 34th Annual Meeting, you can access our website at www.aic-faic.org.

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for Conservation of
Historic & Artistic Works

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