

30th Anniversary

Miami... One of the Most Triumphant AIC Annual Meetings Yet

JERRY PODANY

Whether you were one of the members who has been with AIC for thirty years or more, or a student who has just joined, there was no question that this year's AIC Annual Meeting was one of the most energized and fun in a long time.

Why was it so much fun?

While I heard a great many positive comments and noticed that the general "buzz" of the meeting was consistently upbeat, there was one comment that has stayed with me. Near a coffee pot I heard one member ask another, "This is really fun ... how come?" How come? Perhaps it was the very special energy that seems to permeate every aspect of Miami and its people, or perhaps it was the excitement that always accompanies a birthday party. Either way, the fantastic food and music at the banquet; the elegant reception at the Italianate villa of Viscaya; the collegial atmosphere in the hallways, around the coffee

breaks and on the tours; and the high quality of all the presentations and workshops made this annual meeting a treat for the more than 700 conservators who attended. It could also be that we are maturing as an organization and have decided that a collegial environment is a more productive way to advance our profession and ourselves.

There was a lot to be proud of at this meeting and a great deal to carefully consider as we move forward. The Issues Session and the Business Meeting provided the members with a chance to hear of the many fronts on which the AIC and the FAIC are advancing. Under the guidance of Eric Pourchot and Katharine Untch, the professional development initiatives are unfolding and providing more opportunities for mid-career education in more places around the country than ever before.

The Qualifications Task Force has released its first draft of what defines a conservator in the first years of entering the profession. Their work initiates a much-needed set of

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Thirty-year members gather in celebration of AIC's thirty-year anniversary, l to r: Roy Perkinson, Betsy Palmer Eldridge, Eleanor McMillan, Paul Himmelstein, David Goist, José Orraca, Murray Lebwohl, Mary Todd Glaser, Joyce Hill Stower, John Krill, James Bernstein, Helen Mar Parkin, Tom Chase, Dan Kushel, Barbara Appelbaum, and Don Sebera.

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AIC NEWS

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**Deadline for September Editorial Submissions:
August 1, 2002**

We reserve the right to edit for brevity and clarity.

Advertising

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

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

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

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Miami...
continued from page 1

definitions that are essential to advancing a profession. The Task Force, under the chairmanship of Roy Perkinson, has done a monumental job of bringing this first draft to the membership and they welcome your input. It is important to remember that this will be a living document, one that will be regularly reviewed and updated to reflect the changes in our profession. In a sense, it will never be completed. Nonetheless, how we define ourselves must start somewhere and the Task Force has given us a very good beginning.

Certification was once again in the spotlight of the Issues Session as Terry Drayman-Weisser gave us an update on the recent work of her Task Force. A vote will be coming soon which will decide if the membership wants the AIC Board to pursue the development of a certification program. This will be a very important decision. Without it the Board cannot commit resources to continue the development of a certification structure and plan. While full development may take some time, and will be directly dependent upon the membership's involvement, a decision to move ahead is critical at this point. Keep an eye on upcoming newsletters for

more information. Whichever way you vote, make sure you are informed. Ask questions and write Terry or the Board regarding your concerns. Many articles have been written in *AIC News* that answer many of the questions regularly raised. If you need copies of these articles, e-mail or give the office a call. We will be happy to provide them.

An event like the Annual Meeting doesn't, of course, happen spontaneously, and there are many people whose contributions and hard work made our meeting a spectacular event. Vice President Pam Young did an incredible job of pulling all the details together, as did the staff of the AIC/FAIC office under the guidance and direction of Executive Director Penny Jones (who celebrated her fifth year with AIC at the banquet!). Al Albano and Glenn Wharton organized a remarkable program of general session speakers who gave us all a broader view of conservation to consider. Our thanks to Florida conservators Bob Muens and James Swope for an informative public service lecture at the Wolfsonian Museum/FIU on protecting collections during hurricane season. Once again, we are indebted to our many sponsors and to all those who helped in the organization and management of this meeting. For those of you who wanted to come

but could not make it this year, we missed seeing you but hope next year will find you in Arlington. For those of you who decided not to come...reconsider next year. It is easy to forget how special our professional community is and how enriching and important it is to be part of it.

For those of us at the meeting, the image of all the thirty-or-more-year members blowing out the candles on AIC's birthday cake will remain one of our fondest memories. This is an image that, at one moment, reminds us all of the rich history of the AIC and the many people who have worked over the years to develop this organization and to make conservation a profession to be proud of. And there was another image that should make us all proud. The enthusiastic faces of so many students and young conservators who came not only to the papers, not only to the banquet and reception, but to the Issues Session and the Business Meeting, as well. That they—the organization's and profession's future—want to be involved sends us all a signal of optimism that will carry us securely into the future.

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



Gordon Lewis gives his viewpoint at Saturday's Issues Session, with Pam Young as moderator.

Images from AIC's



Thirty-year members, board members, membership committee members, and first-time meeting attendees gather for breakfast in Miami.



Eleanor McMillan, 30-year member, and one of the newest and youngest staff members of AIC, Robert Treadway, pose in Miami.



Leslie Paisley (left) and Will Shank (right) enjoy the Opening Reception at Vizcaya Museum and Gardens with friends, U.B. Morgan and Carol Coombes.

Attendees and exhibitors in the Exhibit Hall.



30th Annual Meeting



John Burke, AIC Board member from 1997 to 2002, with Sofia Chen and Mei-Chen Tseng, first-time attendees from Taiwan.



Exhibitors in discussion with annual meeting registrant.



Members, from left to right: Dan Kushel, Jill Whitten, Paul Himmelstein, and Kate Garland, in lively conversation at the banquet celebrating the 30th anniversary of AIC.



Richard Shack shares his insight on his collection of contemporary art during the private collections tour.



Latin American and Caribbean scholarship recipients at the banquet. From left to right: Alexander Domenech, Dominican Republic; Claudia Cancino, Peru; Diana Aviles, Cuba; and Jesus De la Heras, Peru.



Happy 30th Anniversary AIC!



From the Executive Director

30th AIC Annual Meeting

The 30th AIC Annual Meeting is now history! More than 700 members, including two dozen 30-year members, relished the learning opportunities, enjoyed the camaraderie, and feasted on Cuban and Caribbean delicacies.

The keynote speaker, Joseph Sax, professor of law at the University of California, Berkeley, and author, spoke on cultural property and legal aspects of ownership and rights. Albert Albano and Glenn Wharton chaired the Program Committee that formulated the General Sessions. They had an engaging and informative array of speakers covering public space issues and artist's rights, cultural regeneration and community engagement in the conservation process, and the collaborative challenges of conservation in the public sphere. Thank you to Al, Glenn, and Pam Young, vice president of AIC, for an intellectually stimulating Annual Meeting. Also thank you to Emilio Cianfoni for all of his assistance and advice; Gordon Lewis for his help with the tours; Amparo de Torres and Connie Stromberg for assistance with the Latin American and Caribbean Scholarship program; Tony Rajer and Helen Mar Parkin for the Poster Session; Betsy Palmer Eldridge for the awards ceremony, and Bob Muens and James Swope for the Emergency Response lecture. AIC is grateful to the workshop leaders and speakers, and special thanks to all the Specialty Group Chairs and Program Chairs for their engaging educational sessions.

Highlights of the Annual Meeting include the opening reception, a memorable evening at Vizcaya Museum and Gardens; the AIC birthday cake with 30 candles, blown out by the 30-year members at the banquet; tours, including an evening at the home of a major private collection of more than 450 pieces, a walking tour of the Miami Beach Art Deco district, public sculptures in Miami, and a visit to The Fortress, a purpose-built art storage facility; and workshops which covered topics on conservation assessment, scientific analysis, safety in decontamination of cultural property, environmental monitoring, care of outdoor bronze, and journal publication.

The exhibit area was sold out, with 36 exhibitors from

across the globe, 63 posters, and 5 table-top displays. AIC deeply appreciates their continued support. (See list on page 10.) The AIC Health and Safety Committee had its always-popular booth with literature and examples of health and safety equipment, as well as sponsored a lecture by James Kaufman on chemical safety in conservation. Congratulations to Jill Whitten who won the grand prize for the drawing of the exhibitor ballot for registration for the 2003 Annual Meeting in D.C.

A very special appreciation to our sponsors and in-kind contributors: The Getty Grant Program; Heritage Preservation; Huntington T. Block Insurance Agency, Inc.; Miami Dade-Art in Public Places; Samuel H. Kress Foundation; Stanford University Library; Vizcaya Museum and Gardens; Willard Developments LTD; and Wolfsonian Museum/FIU.

Thanks to our advertisers in the program: AATA

Online; Archival Matters, Inc.; Archivart; Becker Preservotec; Botti Studio of Architectural Arts, Inc.; Canadian Heritage Information Network; DeNoise.com; Dorfman Museum Figures, Inc.; Getty Publications; Heritage Preservation; Huntington T. Block Insurance Agency, Inc; Kremer Pigments; Marblehead Structures; University Products; and Willard Developments LTD.

AIC also appreciates all the members that attended the Annual Meeting in Miami, and hopes that those who were not there will be able join us in the Washington, D.C., area in 2003.

—Elizabeth F. "Penny" Jones, AIC/FAIC Executive Director,
pjones@aic-faic.org

31st AIC
Annual Meeting
June 5–10, 2003
Crystal Gateway Marriott Hotel
Arlington, Virginia
Rate: \$158

Correction

Our apologies to Dorfman Museum Figures, Inc. for printing the incorrect ad in the 2002 AIC Annual Meeting Program. The correct address for Dorfman is:

6224 Holabird Avenue
Baltimore, MD 21224
(800) 634-4873, (410) 284-3248
Fax: (410) 284-3249
www.museumfigures.com

Annual Meeting News

Awards Report

The AIC Awards Committee (Betsy Palmer Eldridge, Shelley Sturman, and José Orraca) is pleased to announce that the AIC Board has awarded the following AIC and AIC/Heritage Preservation awards for the year 2002. The three AIC awards were presented at the Annual Meeting banquet in Miami: two Honorary Membership Awards and one University Products Award.

The first Honorary Membership Award was presented by José Orraca to Don Sebera. Don was an active member of the conservation field for many years, serving as the president of AIC from 1976–78, teaching science in the conservation programs during the 1980s, and later working at the Library of Congress.

The second Honorary Membership Award was presented to Monona Rossol by Lisa Goldberg, on behalf of the Health and Safety Committee. Over the years, Monona has generously offered her time and professional expertise on health and safety matters to members of AIC in a tireless effort to raise the aware-



First award of the evening: José Orraca presented an Honorary Membership Award to Don Sebera for his dedication to the field of conservation.



For her commitment to the issues of health and safety, Monona Rossol received an Honorary Membership Award, presented by Lisa Goldberg.

ness of important issues.

The third award, the University Products Award, was presented by Debbie Hess Norris to Hugh Phibbs. Hugh was recognized for the tremendous contribution he has made to the conservation field by developing ingenious but simple methods for matting, framing, exhibition, and transport of works of art and artifacts, by teaching these meth-

ods to a diverse audience, and by publishing “how-to” articles for the conservation and commercial framing communities.

In addition to the AIC awards, the three recipients of the AIC/Heritage Preservation joint Award for Outstanding Commitment to Preservation and Care of Collections were announced. The actual award ceremonies will occur individually later in the year. The Committee congratulates these organizations and wishes to highlight their exemplary activities.

The first recipient was the City of Buffalo Arts Commission. The Arts Commission is responsible for the city’s extensive collection of public art and runs active programs caring for sculpture and paintings. Perhaps its most impressive accomplishment, however, is obtaining a commitment of 1% of the city’s annual capital budget for preservation activities. The nomination was submitted by Chris Tahk and Marianne Russell Marti.

The second recipient was the New York Academy of Medicine. Although the Academy’s library is relatively small, it has conscientiously and successfully worked for the last 20 years to implement the recommendations of the conservation field, as recently outlined in the *AIC Position Paper on Conservation and Preservation in Collecting Institutions*. Among other notable accomplishments, it has established a preservation department and conservation lab, secured grants for conservation purposes, actively trained and involved the staff and employees, and maintained an internship training program. The nomination was submitted by Elaine Schlefer.

Debbie Hess Norris presented the University Products Award to Hugh Phibbs for his many contributions to conservation.



The third recipient was the Vermont Museum and Gallery Alliance. Over the past two decades, the VMGA has developed a unique program to provide education and training in collections care to the many small museums and historical societies across the state that otherwise are without the necessary personnel and funds for conservation. The Vermont model merits particular note, and should be of interest to other states. The nomination was submitted by Michelle Pagan.

The Committee thanks Carolyn Rose, who represented Heritage Preservation on the Selection Committee; Clare Hansen, from the staff of Heritage Preservation; and Mary Seng, AIC Meetings and Marketing Manager, for their participation and help with this award. It is always both exciting and gratifying for the Committee members to review these nominations and to see the wonderful work that is being done. AIC and HP can be proud of the role they play in supporting and encouraging these fine organizations.

—*Betsy Palmer Eldridge, 2002 Chair, AIC Awards Committee,
(416) 967-4589, bpeldridge@aol.com*

Thank you to our 2002 Annual Meeting Supporters

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Samuel H. Kress Foundation

Stanford University Library

Vizcaya Museum and Gardens

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CERTIFICATION AND LIABILITY

Introduction

During the Miami Issues Session, AIC President Jerry Podany announced that a mail vote will take place, likely in November 2002, to determine whether AIC members support the establishment a certification program. If affirmed, we will move forward with a design. Please keep in mind that development of a program will require input from the members. In preparation for the vote, in the September *AIC News* there will be a review of the Miami Issues Session, and the Certification Task Force will address issues raised by the members. If you have questions or comments relating to certification, please send them to me by e-mail at tweisser@thewalters.org and include the word "certification" in the subject line.

Over the last two years, questions have been raised concerning whether certification could lead to increased liability for conservators. Sam Harris, who teaches at the University of Pennsylvania and is a lawyer, engineer, and architect, addressed this issue at the meeting in Dallas, 2001. Since this subject is important to all members considering the development of a certification program, he has agreed to present his comments here for the benefit of those who could not attend that meeting.

—Terry Drayman-Weisser, Chair, Certification Task Force

Viewpoint

The comments by Terry Drayman-Weisser and Ann Boulton in the May 2002 issue of *AIC News* were thorough and informative, clear and forthright.

I have been asked to add to ongoing commentary on the issue of liability, which was raised in Dallas in 2001. Meeting participants asked if certification might and/or raise our exposure to claims of professional malpractice. I have done some additional research into the subject and can, with increased confidence, repeat my position of last year by stating that liability exposure is not a function of certification.

What I have learned is that we are currently exposed, to some degree, to claims of professional negligence. There does not appear to be any added exposure because we stipulate the standards of the profession, or because we engage in a certification program. I theorize that as we take on more projects of increasing risk exposure, some of us may seek added protection through insurance. The presence of insurance apparently provides some statistical increase in the likelihood of claims simply because of the presence of a deep pocket; however, the best evidence is that such exposure is not pervasive and is dramatically outweighed by increases in fees. Liability exposure is far more a function of the risks associated with projects and value of projects than it is to certification or insurance.

Consultation with several attorneys suggests that we may be better served in terms of liability reduction by subscribing to well-prepared and standardized contracts than by adding insurance. The consensus is that conservators are more likely to be exposed to claims of breach of contract (for which insurance is not available) than to claims of negligence, for which, ironically, insurance is theoretically available.

If this is the case, then breaches of contract are quite within our power to control and do not constitute insurable risks. At future conferences, it may be beneficial to conduct workshops on contract preparation and establish standards of conservation contracting. In the meanwhile, there does not appear to be any reason to delay, much less reject, certification based on liability exposure.

—Samuel Y. Harris, S. Harris & Co., 2601 Pennsylvania Ave., Suite Eight, Philadelphia, Pa. 19130-2348; (215) 769-1133, fax: (215) 769-1173; e-mail: SYH@SYHarris.com

Professional Associates Approved

The following members were recently approved as Professional Associates:

Joanna Rowntree
Beth Doyle
Joanne Hackett
Linnaea Dix Dawson
Charlotte Seifen
Heather Caldwell
Fiona Johnston
Ethel Hellman
Mindy Horn
Penley Knipe
Marie Laibinis-Craft
Susan Russick
Alexis Miller
Susan Jackson

AIC Annual Meeting Exhibitors

AATA Online
Archetype Books
Archivart®
Art Innovation B.V.
Art Preservation Services
Art-Care
ARTEX Fine Art Services
Artifex Equipment
Becker Preservotec GmbH
Better Light, Inc.
Canadian Conservation Institute
Cascade Group/Hanwell Instruments U.S.A.
Click Systems Limited
Conservation Resources
Dorfman Museum Figures, Inc.
Gaylord Bros.
Getty Publications
G. Ryder & Co. Ltd.
Heritage Preservation
Hiromi Paper International
Huntington T. Block Insurance Agency, Inc.
intax GmbH

Keepsafe Systems
LUNA IMAGING, INC.
Marblehead Structures, Inc.
MATERIALITY
Metal Edge Inc.
Methods & Materials
Museum Services Corporation
Neschen USA
Shepherds
Small Corp
TALAS/
The Hollinger Corporation
University Products, Inc.

Tabletop Displays

AKKRA, Inc.
The Fortress
Kremer Pigments
Upper Canada Stretchers Inc.
VidiPax

Grants, Awards, and Fellowships

Funding for Libraries and Museums: FY 2003 IMLS Grant Program Booklet Now Available

Each year the federal Institute of Museum and Library Services (IMLS) awards millions of dollars in grants to museums, libraries, professional museum and library service organizations, and museum-library partnerships. IMLS encourages all eligible museums and libraries to begin planning their grant applications for FY 2003 funding. For a FY 2003 Grant Programs booklet, contact IMLS at 1100 Pennsylvania Ave., NW, Washington, D.C.; (202) 606-8536; e-mail: imlsinfo@imls.gov. A PDF version of the booklet is available at www.imls.gov/pubs/pdf/2003ProgramsFinal.pdf. Grant application deadlines begin as early as October 15, 2002.

National Park Service's American Battlefield Protection Program (ABPP)

The ABPP announces the availability of funds from the Land and Water Conservation Fund to help states and local communities acquire and preserve threatened Civil War battlefields. The \$11 million available for matching grants will be administered by the ABPP and awarded through a competitive process over three years. Each grant requires a dollar-for-dollar non-Federal match. Higher consideration will be given to proposals for acquisition at battlefields defined as priority 1 or 2 sites. Details can be found at www2.cr.nps.gov/abpp/priority.htm. Applicants may submit proposals to NPS at any time. For complete details: Paul Hawke, Chief, American Battlefield Protection Program, (202) 343-1005, or Hampton Tucker, Grants Management Specialist, (202) 343-3580.

The National Historical Publications and Records Commission (NHPRC)

The NHPRC offers assistance for a variety of archival projects. Details: NHPRC, National Archives and Records Administration, 700 Pennsylvania Ave., NW, Room 111, Washington, D.C. 20408-0001; (202) 501-5610; fax: (202) 501-5601; nhprc@nara.gov; www.nara.gov/nara/nhprc.

Conservation Award

In 1997, the Archaeological Institute of America (AIA) created an award to recognize excellence in conservation. The AIA is the largest archaeological organization in North America, with 11,000 members worldwide. The creation of a special award for conservation draws public and professional attention to the importance of conserving cultural heritage.

The Conservation and Heritage Management Commit-

tee of AIA invites nominations for the AIA Archaeological Conservation Award, to be presented at the 2003 Annual Meeting in New Orleans, Louisiana. The award recognizes an individual's or institution's exceptional achievement in any of the following areas:

- archaeological conservation (the conservation of an artifact, monument, or site)
- archaeological conservation science (an advance in the deterioration analysis or treatment of archaeological materials)
- archaeological heritage management (the overall management of a site or group of sites including their preservation and interpretation to the public)
- education/public awareness of archaeological conservation through teaching, lecturing, an exhibition, or a publication

The award is open to any international individuals, institutions or organizations, public or private, that merit recognition for their contributions to the preservation of our archaeological heritage.

Eligibility is not restricted to members of the AIA or U.S. citizens. Please send names, a cv or institutional profile and several letters of support detailing the nominee's contribution to archaeological conservation to John Stubbs, Chair, Conservation and Heritage Management Committee, AIA, World Monument Fund, 95 Madison Ave., 9th Fl., New York, NY 10016. **Deadline: August 1, 2002.**

Directory Corrections

Please note the following updated member information, incorrectly listed in the 2002 AIC Directory:

▼ Deschu, Claudia
Gulf Coast Art Conservation
204 15th Street West
Bradenton, FL 34205
(941) 748-9238
OB, SC, WA

▼ Hanson, Robin
Cleveland Museum of Art
Textile Conservation
11150 East Boulevard
Cleveland, OH 44106-1797
(216) 707-2259
Fax: (216) 229-2881
rhanson@clevelandart.org
TX

Note: Due to database problems at AIC, there were several corrections to the 2002 AIC Directory. As we prepare for the 2003 directory, we suggest that members verify that their listings in the 2002 directory are correct. If there is a change to any part of a listing, please e-mail the correction to info@aic-faic.org.

In Memoriam

Christa M. Gaehde
1922–2002

On April 3, Christa Gaehde, pioneer in paper conservation, died suddenly after being struck by a car near her home in Arlington, Massachusetts.

Christa Gaehde (nee Schelcher) was born in Dresden, Germany, into a household frequented by artists and writers, some of whom lived and worked for periods in her family's home. This atmosphere instilled in her a deep and enduring interest in art. After receiving her Baccalaureate at Maedchen Gymnasium in 1940, Christa enrolled in the University of Innsbruck to pursue the study of chemistry. Upon returning to Dresden in 1942, she began her training as a paper conservator. Between 1943 and 1947, Christa learned conservation with Max Hahn at the Kupferstichkabinett (the print room of the State Gallery) in Dresden and took courses in paper and color chemistry and art history at the technical university. The progress of World War II, however, interrupted her work. After the war, Hermann Voss, director of the State Gallery, encouraged Christa to complete her paper conservation training, as there was a critical need for young people in the profession. This early training became the foundation for her lifelong pursuit of learning. Her openness to new research, techniques, and materials, combined with her superb skill and fine sense of aesthetic judgment, produced thoughtful, elegant, and lasting treatments.

Reunited in 1946 with her fiancé, Joachim Gaehde (survivor of a Nazi forced labor camp), the young couple resided in Munich, Germany, where Christa set up her first private studio, working out of their one room apartment. In 1949, they moved to the United States where Christa continued her private practice and Joachim studied art history at New York University. Christa's work soon began to attract attention among collectors, museums, and dealers, allowing her to develop a flourishing practice. At that time, she was one of the first paper conservators in the United States. She later co-authored *A Guide to the Collecting and Care of Original Prints* (1965) with Carl Zigrosser, sponsored by the Print Council of America—one of the first books of its kind in the United States.

In 1958, the Gaehdes settled in Boston where Christa maintained her paper conservation practice and Joachim taught at Harvard and Brandeis Universities. Christa and Joachim maintained a long and loving relationship, enthusiastically mixing their professional and personal lives. Colleagues and friends will long remember the famous lunches in the garden and the activities involved in raising their two sons, Stephan and Nicholas. In addition to the New York clients who continued their relationship with her, Christa worked with curators at major cultural institutions across the country. Modest and little interested in promoting herself, Christa Gaehde is, nonetheless, widely revered

throughout the country for the fine quality of her work and discerning judgment, which led auction houses to include her name in catalogs with artworks she had treated.

During her more than 50 years of conservation practice, Christa had the opportunity to examine and treat a wide variety of unique and rare works of art on paper. As paper conservator Annette Manick remarked, "Vast experience taught her restraint, a lesson that she persuasively passed on to collectors, dealers, and conservators alike." The length and breadth of her distinctive career and an incredible visual memory, allowed her to gain a profound understanding of the subtle aesthetics of countless artworks and the peculiar characteristics that influence their aging and preservation. She was keenly interested in the long-term effect of conservation treatments and was one of the first conservators to consider the dangers of local treatment. Christa's treatment procedures always went well beyond basic cosmetics. She believed in a holistic approach to the treatment of an artwork and maintained a constant concern for the lasting effects of her treatments. Before a difficult procedure, she often examined another example of the artist's work in a museum collection in order to formulate the best treatment approach, and was known to physically revisit her own treatments twenty years later. She was one of the first conservators to successfully perform the practice of light bleaching in the 1970s. She also successfully developed the use of chlorine dioxide bleaching. Her procedures were so sensitively executed that after seeing one of these bleaching treatments, curators unaware of the previous stains, would marvel at a print's fine "original" condition.

Christa consistently taught one-on-one sessions with apprentices and interns in her studio, and she encouraged the teaching of art conservation as an academic discipline. She sought scientific answers to treatment problems and carried out mock-ups and experiments to test her conservation procedures. Her approach stimulated dialogue with visiting conservators and demonstrated a commitment to sharing treatment techniques and philosophies. In spite of the demands of a busy practice, she remained accessible to students and practitioners throughout her career. Conservators who worked under her tutelage were inspired by her mentorship in the choice of their research topics and publication endeavors.

Christa was a founding member and Fellow of the AIC, Fellow of the IIC, and the first conservator to be elected to the Print Council of America. She served on the AIC Board of Examiners for Certification from 1980–1983 and was a strong supporter for setting standards of practice for the profession. In 2000, she received the Sheldon and Caroline Keck Award from AIC in recognition of her dedication to the education of conservators. Her kindness and generosity are legendary, especially among those whose approaches to conservation she helped to shape. Her all too sudden death has left us bereft of a mentor and friend.

In her honor, the "Christa Gaehde Fund" has been established through the FAIC to promote study and

research in the conservation of fine art prints and drawings. Tax deductible contributions should be mailed to the AIC office.

—Leslie Paisley, lpaisley@williamstownart.org and Irene Brueckle, BRUECKL@BSCMAIL.BuffaloState.edu

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Cintra Rodgers

People

The Conservation Center of the Institute of Fine Arts, New York University, has accepted the following students for the 2002–2003 academic year: Mark Benford, Corey D'Augustine, Lauren Fly, Kelly Keegan, Joanna Schwarz, and Corey Smith. The following advanced students will be interning in 2002–2003: Sarah Barack, The Walters Art Museum; Isabelle Duvernois, The Metropolitan Museum of Art; Beth Edelstein, Northeast Cultural Resources Center, National Park Service; Matthew Hayes, Kunsthistorisches Museum Vienna; Sandhya Jain, The Metropolitan Museum of Art; Clara Ines Rjas-Sebesta, The Thaw Conservation Center, The Morgan Library, and New York Historical Society; Erin Toomey, The Metropolitan Museum of Art.

The National Endowment for the Arts announced that **Robert Frankel**, executive director of the Santa Barbara Museum of Art since 1996, has been appointed its director of museums and visual arts. Frankel will supervise the panel selection and grantmaking process in the two areas, oversee the indemnity program, and provide professional leadership to the field. Details: NEA, Office of Communications, (202) 682–5570 or www.arts.gov.

The Association for Library Collections and Technical Services (ALCTS) recently announced **Ellen McCrady** as the recipient of the 2002 Banks/Harris Preservation Award. **Jack Soutanian Jr.**, conservator, Metropolitan Museum of Art, has been named Chevalier de l'Ordre des Arts et des Lettres by the French government for his contribution to the field of conservation.

Sara Wolf has been appointed director, Northeast Museum Services Center, National Park Service, Boston, Mass. She can be reached at (617) 242–5613.

Debra Hess Norris was recently inducted into the University of Delaware alumni Wall of Fame, an honor that has been bestowed to men and women in a variety of vocations since the wall's inception in the 1980s.

NEW AIC/FAIC BOARD MEMBERS

AIC/FAIC Board members for 2002–2003:

Richard Kerschner, treasurer, and **Mary Striegel**, director, specialty group liaison.

Katharine Untch was elected to a second term as director, professional education, **Hilary A. Kaplan** to a second term as secretary, and **Jane Klinger** to a one-year term as director, committee liaison.

Continuing members are **Jerry Podany**, president, **Pamela Young**, vice president, and **Craig Deller**, director, communications.

Allied Organization News

Sustaining Our Heritage through Our Museums' Collections

The Institute of Museum and Library Services (IMLS) recently published a book about its history of support for conservation activities in America's museums. The book is a tool for museum professionals to educate their boards, contributors, patrons, and communities at large about the importance of conserving their collections. Beautifully illustrated in full color, the book highlights 21 conservation projects ranging from the preventative conservation of Franz Marc's Large Blue Horses at the Walker Art Center in Seattle to eradicating bovine tuberculosis in African Bongo antelopes at the Audubon Zoo in New Orleans. For more information, including instructions on how to obtain free copies for your museum, go to www.imls.gov/what-snew/current/050902.htm.

Conference Report

Textile Matters: Object-Based Research, The Contribution of Conservation to Textile History and Research—April 18–19, 2002

The Pasold Research Fund, in conjunction with the Textile Conservation Centre (TCC) of the University of Southampton, sponsored a two-day conference entitled "Textile Matters: Object-Based Research, The Contribution of Conservation to Textile History and Research." This interdisciplinary conference focused on the contribution that object-based research can make to the understanding of textiles and drew an international audience of more than 120 conservators, curators, scientists, art historians, and others with an interest in textiles. The conference was held at TCC's facility on the campus of the Winchester School of Art in Winchester, England.

The conference included a series of informative papers on a variety of subjects that were grouped thematically. Eleven papers were delivered by presenters from the United Kingdom, Sweden, and Germany. They explored how evidence derived directly from textiles, in combination with contextual and documentary evidence, further enhances knowledge and understanding. Contributions from the field of textile conservation included the physical nature of textiles as well as information about their use, wear, and degradation.

The morning session on day one centered on the theme "Evidence from Textiles." Papers that covered both curatorial and conservation perspectives on textile research, were presented by Santina Levey, former keeper of Textiles and Dress at the Victoria and Albert Museum, London; Dinah Eastop of the Textile Conservation Centre; and Ruth

Barnes of the Ashmolean Museum. Ms. Levey, the keynote speaker, presented a talk entitled "Looking at Objects." Dinah Eastop's presentation focused on the social life of textiles, and Ruth Barnes spoke about an embroidered dress from Medieval Islamic Egypt.

The afternoon session's theme was "Revelations from Conservation." Three papers were presented during this session; all focused on the conservation aspect of textiles. Included were papers by Kate Gill of the TCC on an upholstery conservation project; Amber Rowe of the TCC on archaeological textiles; and Anna Javér of the National Museum of World Cultures in Gothenburg on a sprang cap.

The morning session on day two was entitled "Textiles and Text: Evidence from Textiles and Other Documentary Sources." Five papers were presented, three from the curatorial perspective and two from the conservation perspective. Topics and speakers included Maria Hayward of the TCC on English pre-reformation ecclesiastical textiles; Jutta Bäuml of the Dresden Museums on 16th to 18th century costume in the collection of the Dresden Armory; Natalie Rothstein on 18th-century English silks; Lesley Miller of the University of Southampton on Philippe de la Salle's life and work; and Crosby Stevens of English Heritage on the interiors at Brodsworth House.

—Robin Hanson, Assistant Conservator of Textiles, The Cleveland Museum of Art, (216) 707-2259; rhanson@clevelandart.org

Recent Publications

Preserving What Is Valued: Museums, Conservation, and First Nations by Miriam Clavir explores the concept of preserving cultural heritage, pointing out how museum practice regarding the handling and preservation of objects is politicized. The book argues that museum practices are historically grounded and represent values that are not necessarily held by the originators of the objects. The first part of the book focuses on conservation as it is practiced today, explaining the principles, methods and ethics of conservation. The second part discusses First Nations people's perspectives on preservation, quoting extensively from interviews done throughout British Columbia, and comparing the British Columbia situation with that in New Zealand. 2002. 320 pages. \$95 (Canadian). Published and available from University of British Columbia Press, info@ubcpress.ubc.ca

Dear Print Fan, A Festschrift for Marjorie B. Cohn, edited by Craigen Bowen, Susan Dackerman, and Elizabeth Mansfield, is a tribute to Marjorie Cohn's illustrious career in the conservation and curation of works of art on paper. Her wide-ranging influence is evident in this unusually diverse Festschrift, with scholarly studies presented alongside works of art, humorous essays, and reminiscences. Papers include discussions of the works and techniques of artists such as Nanteuil, Edouart, and Mantegna. They also include studies of materials and techniques, including inks and 18th-century printed maps, as well as discussions of collectors and

their legacy to the Harvard University Art Museums where Cohn works. 2001. 317 pages, hardcover (alkaline paper). \$65. Published by and available from Harvard University Art Museums, Cambridge, Mass., www.artmuseums.harvard.edu.

Contributions to Conservation, Research in Conservation at the Netherlands Institute of Cultural Heritage, edited by Jaap Mosk and Norman Tennant, is a group of papers illustrating the impressive variety of conservation topics addressed by conservators and conservation scientists at the Netherlands Institute of Cultural Heritage. Papers can be divided into categories: 1) characterization of materials, including archaeological objects and modern synthetic pigments; 2) deterioration of materials, including natural resins, paper early plastics, and iron-gall complexes on textiles and paper; 3) treatment of objects, including removal of lacquers on silver and the treatment of ink corrosion; 4) preventive techniques, including sorbents to protect calcareous materials and cellulose acetate-based materials against acid vapors and passive monitoring of formaldehyde. 2002. Soft cover. £35. Published by Archetype Publications. Available from Cotsen Publications, UCLA, (866) 628-2895, ioa-pubs@ucla.edu.

Recommendation and Guidelines for the Adoption of Common Principles Regarding the Conservation-Restoration of the Cultural Heritage in Europe by the APEL project, is a survey on the legislation concerning cultural heritage and its conservation-restoration, and an exhaustive analysis of the conservation-restoration processes presently used in European countries. The book addresses not only conservator-restorers, but all the professions involved in the preservation of cultural heritage, including lawyers and administrative operators. It is translated into 7 languages: English, Finnish, French, German, Italian, Dutch, and Portuguese. 2002. 30 Euros. Send a bank transfer to: ECCO Credit Suisse, Avenue de la Gare 21, CP192, CH-1920 Martigny, Account n° 0480-630 175-72. Swift address: CRESCHZZ 19B or a check addressed "ECCO, Eric-J. Favre-Bulle, Martigny" and an order with a receipt of your transfer by fax to: Ylva Player Dahnsjö, General Secretary of ECCO, Conservation Unit, Main Library, University of Dundee; e-mail: y.m.t.playerdahnsjo@dundee.ac.uk.

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

"Are you chemically deteriorating? Wear your medically approved fit-tested respirator."

A reminder from the AIC Health and Safety Committee

Worth Noting

Eleanor McMillan Establishes Conservator Position at Smithsonian Institution

The first archives conservator position at the Smithsonian Institution has been funded through the generous (\$100,000) donation of Eleanor McMillan, the first paper conservator and a former manager in the Conservation Analytical Laboratory at the Smithsonian. The Smithsonian Institution Archives, the major repository for Smithsonian history, will host the McMillan Conservator, who will be responsible for providing conservation and preservation services for the many archives throughout the Smithsonian.

Eleanor McMillan served in the newly established Conservation Analytical Laboratory (now the Smithsonian Center for Materials Research and Education) at the Smithsonian from 1963-1994. Starting as a generalist conservation trainee, she soon became the first paper conservator. In the 70s and 80s she assumed supervisory responsibilities for conservators in many disciplines, and prior to her retirement, was responsible for the graduate-level courses offered by CAL. She is a founding member and former president of the Washington Conservation Guild, is an active member and Fellow of the American Institute for Conservation, and a Fellow of the International Institute for Conservation based in London, currently serving on the council. Contact: Smithsonian Institution, Washington, D.C., (202) 357-1420; fax: (202) 357-2395.

New Conservation Website

The Board of the Conservation Information Network announced a new website for the Conservation Information Network (CIN) at www.bcin.ca. The new site, created on behalf of CIN by the Canadian Heritage Information Network (CHIN), was launched on May 1. The BCIN Bibliographic Database will be offered free of charge on the new site. BCIN currently contains more than 190,000 bibliographic records on conservation, contributed by the following: Canadian Conservation Institute Library; Getty Conservation Institute; International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM); International Council of Museums (ICOM); International Council on Monuments and Sites (ICOMOS); National Archives of Canada; and Smithsonian Center for Materials Research and Education (SCMRE).

BCIN will include the first 34 volumes of Art and Archaeology Technical Abstracts (AATA) published between 1955 and 1997. In a related development, the entire body of AATA abstracts, published from 1955 to the present, will be available in a new free online service, AATA Online. Offered by the Getty Conservation Institute, in association with the International Institute for Conservation of Historic and Artistic Works (IIC), AATA Online went live on June 8 at www.getty.edu/conservation. The site will

be updated on a quarterly basis.

In the coming months, the CIN Board will actively explore ways to enhance access and integration of the conservation resources represented in the BCIN and AATA databases so as to provide the best and widest possible service to the field. The Canadian Heritage Information Network is also undertaking a major redevelopment of its website at www.chin.gc.ca.

In addition to featuring an engaging new look and user-friendly navigational tools, the website will focus on skills required for creating and managing digital content. As with the new Conservation Information Network site, the new CHIN site was launched on May 1, and all CHIN online resources were offered free of charge. Information: Canadian Heritage Information Network, (819) 994-1200 or (800) 520-2446; service@chin.gc.ca.

Mellon Foundation To Support Scholarly Communication Institute

With the support of a grant from The Andrew W. Mellon Foundation, the Council on Library and Information Resources (CLIR) will join with Dartmouth College Library to develop a Scholarly Communication Institute. The first session will held in summer 2003.

The institute will bring together pioneers and innovators in scholarly communication for a one-week residential experience during which they will discuss institutional and discipline-based strategies for advancing innovation in scholarly communication.

The institute will be held on the Dartmouth campus in Hanover, New Hampshire. Participation in each session will be limited to 20 individuals from the scholarly, library, publishing, and technology communities. Potential attendees must be nominated by their own institutions. The nominator must submit evidence of the pioneering qualities of the nominee's work. Application information will appear on CLIR's website in July.

LACMA Awarded 1.86 Million Grant from The Andrew W. Mellon Foundation To Endow Conservation Position

The Los Angeles County Museum of Art (LACMA) received a \$1.85 million challenge grant from The Andrew W. Mellon Foundation to endow a senior conservation scientist position at the museum. The grant also includes funding to purchase and maintain state-of-the-art analytical equipment for LACMA's Conservation Center. The museum has already raised \$150,000 toward its matching equipment obligation, but must raise an additional \$650,000 to obtain the full benefit of the endowment for the senior conservation scientist position.

An earlier gift from The Mellon Foundation endowed conservation fellowships at the LACMA that have since provided training for more than 150 students.

The Emergency Response and Salvage Wheel Now Available in Spanish

The eagerly awaited Spanish-language *Emergency Response and Salvage Wheel* is being released in time for the 2002 hurricane season. Since its publication 1997, the Wheel as become the single most recognized and respected tool for protecting documents, art, and artifacts from water damage.

The information in the practical slide chart was developed by preservation professionals, and it has been endorsed by the Federal Emergency Management agency (FEMA) and many other federal agencies and national cultural organizations. The Rueda de Salvamento y Respuesta ante Emergencias will bring this valuable information to a wide audience. Each Rueda is enclosed in a water-resistant bag and comes with explanatory materials in both Spanish and English.

Major funding for the Spanish-language Wheel has been provided by the National Endowment for the Humanities, with additional support from the St. Paul Companies, Inc. Foundation and the American Express Company. Thanks to these generous contributions, Heritage Preservation has produced 22,500 Wheels for free distribution in the U.S. and Puerto Rico. More than 15,000 Ruedas were mailed during May to libraries, museums, archives, and historic preservation organizations in several states.

Other Wheels will reach state arts, humanities, and emergency management agencies around the country, as well as appropriate training programs and workshops. The remaining free Ruedas will be available upon request, while supply lasts, with a limit of two copies per nonprofit institution. The Rueda is also available for purchase at the same price as the English-language Wheel (\$10.95; \$6.95 for nonprofits and government agencies; quantity discounts are available).

The Wheel was produced by the Heritage Emergency National Task Force, a partnership of more than 30 government agencies and national service organizations. The Task Force is an initiative of Heritage Preservation and FEMA. For order forms or further information: (888) 979-2233, fax: (202) 634-1435, taskforce@heritagepreservation.org; www.heritageemergency.org.

Correction

In the May issue of *AIC News*, Tom Edmondson's name was spelled incorrectly in the lead article on page 1.

Our apologies to the author.

Interested in publishing your paper in the *Journal of the American Institute for Conservation*? Submit your article for the next review cycle. The last two deadlines remaining in 2002 are August 1 and November 1.

JOURNAL OF THE AMERICAN INSTITUTE FOR CONSERVATION

Be sure to read the *JAIC* guidelines for submitting articles, located at the back of each issue of *JAIC*. Send EIGHT (8) copies of your article to:

Nora McElfish
AIC
1717 K St., NW
Suite 200
Washington, D.C. 20006

Call for Papers: The History, Philosophy, and Ethics of Conservation

General Session, AIC 2003 Annual Meeting

The Program Committee invites papers that relate the above topics to current practice, and, particularly, those that attempt to analyze controversial issues in ways that can be useful to the field as a whole. All authors will be asked to participate in panel discussions following the presentations.

Suggested topics include:

Appropriate role of conservator: advocate, mediator, and/or source of expertise:

- In the preservation of particular works of art
- With first peoples in discussion about institutional policies regarding handling, disposition, acquisition, conservation treatment.
- As curator for clients without curatorial expertise
- With artists before a work is created

The history of conservation:

- Changes in a particular treatment over time in one lab—examples, why the changes?
- Development of conservation as a profession rather than craft practice

The committee would also welcome the inclusion of and elaboration on any number of the following in the

presentations:

- Every conservation treatment is different: Agree/disagree?
- Conservation: craft or profession?
- Conservators working outside the box: good or bad?
- Can/should cultural use override preservation as a goal of treatment?
- Preparing for future retrospective studies
- The conservation police: joke or necessary evil?
- Conservation as masochism: discuss
- True or false: the conservation profession is unique among all other professions
- Conservation jokes: are there any?

The Program Committee will consider the following factors when selecting papers for presentations: general interest for the AIC membership; suitability for oral presentation; and quality of the abstract.

Abstracts should be double-spaced and no more than two pages in length. Abstracts may be submitted in electronic format (via e-mail or on disc) or via regular mail. The deadline for submission of an abstract is **August 1, 2002**. Final notifications will be sent out by October 1, 2002. Submissions should be sent to the AIC Office, 1717 K Street NW, Suite 200, Washington, D.C. 20006, or e-mailed to info@aic-faic.org. Questions regarding possible submissions are welcome. Please contact Paul Himmelstein, chair, at (212) 666-4630 or aandh@mindspring.com.

Specialty Groups



Architecture

NEW PROGRAM CHAIR:

ASG is pleased to announce that Judy Jacob has been elected program chair. Judy is a Senior Conservator with the National Park Service, Northeast Cultural Resources Center, Building

Conservation Branch, in New York City. She works primarily on stone and masonry buildings and monuments, carrying out condition surveys, recommending preservation plans, testing treatment methods and materials, carrying out treatments, and writing specifications. Past projects include a condition survey and preservation plan for Castle Clinton, marble cleaning supervision and mural painting conservation at Grant's Tomb, and conservation treatments for the collection of 193 stone tablets in the Washington Monument. Current projects include removal of gypsum crust on column capitals at the Jefferson Memorial and stabilization treatments for gravestones in Saint Paul's church cemetery. She received her M.S. in historic preservation from Columbia University and studied stone conservation and mural painting conservation at ICCROM. —*Fran Gale*

The position of program chair requires a two-year commitment: the first year as program chair, the second year as chair of the Architectural Specialty Group (the program chair automatically assumes the position of chair the following year). The new program chair will be responsible for organizing the ASG program of talks and events for the 2003 AIC Annual Meeting in Arlington, Virginia. The program chair will report to the ASG Chair Mary Jablonski. The following year as ASG Chair, this same person will oversee the responsibilities of the next program chair; run the ASG annual Business Meeting; sit on the AIC Internal Advisory Group (one required meeting in Washington, D.C/ in January or February 2003); and generally ensure that all ASG business is conducted smoothly.

—*John Carr, Fairmount Park Historic Preservation Trust, Inc., The Sheep Barn, 2020 Chamounix Dr., Fairmount Park, Philadelphia, Pa. 19131; (215) 877-8001; johncarr@fairmountparktrust.org*



Book and Paper

SPECIAL OFFER: Back issues of the Book and Paper Group's (BPG) primary publication, the *Annual*, are going on sale. Copies of this publication, produced once a year since 1982, are printed and distributed

as a benefit to members of the BPG. However, back issues are available to everyone and are on sale for only \$5 (orig-

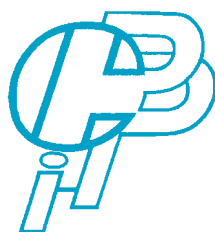
inally \$20 to nonmembers). All volumes, except nos. 4 and 12 are available (some issues have less than 15 copies left), so check your shelves to be sure you have a complete set of this important publication before back issues run out. If you are not familiar with this publication or are not certain of the topics in earlier volumes, check the contents online at <http://aic.stanford.edu/conspec/bpg/annual>. All requests should be addressed to AIC, 1717 K Street, NW, Suite 200, Washington, D.C. 20006, or contact Robert Treadway at info@aic-faic.org.

EDUCATION AND PROGRAMS COMMITTEE:

News from the committee is now online at <http://aic.stanford.edu/conspec/bpg/edupr/index.html>.

BPG ARCHIVES: Now that AIC is beginning to organize the permanent archives of the AIC office, we as a specialty group are beginning to look at our own record-keeping practices. We must begin thinking about a records management policy for our group. Separate hard copy files are kept by the executive council and chairs of the various subcommittees and ad hoc committees, and some publications are kept on file electronically. We have no long-term preservation plan for these records. Therefore, we are looking for interested individuals to assist the BPG with the process of organizing the history of our group. If you are interested in working on this project or have some ideas for procedure, please contact BPG Secretary Fern Bleckner.

—*Leslie Paisley, Chair, Williamstown Art Conservation Center, 225 South St., Williamstown, Mass. 01267; (413) 458-5741; lpaisley@williamstownart.org*



CIPP

2002 ANNUAL MEETING:

I would like to thank CIPP Director Susan Barger and Vice-Chair Anne Zanikos for the interesting half-day session this year on Analysis Options for Conservators in Private Practice. I

would also like to thank the speakers who lead the session: Nancy Odegaard, Susan Barger, Duane Chartier, and James Martin. I know that we are all looking forward to seeing these presentations in print.

2001 POSTPRINTS: The 2001 Postprints are in the final phase prior to printing. Last year at the CIPP Business Meeting in Dallas, there was strong interest in producing the Postprints on a CD as opposed to printed form. My research has indicated that this can be done for a reasonable price on a CD that will be both PC and Mac friendly. The CD can be read using Adobe Acrobat PDF, which can be downloaded at no charge from www.Adobe.com/products/acrobat/readstep2.html. I hope that this new endeavor will be a welcomed opportunity for change, as there are several advantages, including inexpensive mail

Specialty Groups

costs and the ability to print pages from a personal computer.

ELECTION RESULTS: I would like to welcome the CIPP new Vice-Chair Catherine Rogers, as well as Marianne Russell Marti, the new director, and Ria German Carter, the newest member of the Nominating Committee. I would also like to recognize the time and effort that Dan Kurtz, our outgoing Director, has made these past two years, and Laurie Booth, outgoing chair of the Nominating Committee. Thank you in advanced, one and all, for carrying out your terms.

2001–2002 CIPP BOARD ACCOMPLISHMENTS: To recap the 2001–2002 year for all of the CIPP membership, I would like to mention the CIPP Board accomplishments. There are so many items we work on that may not be obvious. These items were bulleted on the 2002 Business Meeting Agenda mailed to every member along with the 2001 CIPP Business Meeting minutes. If you did not receive a copy, please e-mail me at berkart@earthlink.net.

Thank you for the opportunity to serve CIPP—I have thoroughly enjoyed it. I look forward to assisting CIPP committees in the future and hope that other members will step forward and get involved, as there are many interesting people to work with in this specialty group.

—Ingrid A. Neuman, *Outgoing Chair, 2001–2002, Berkshire Art Conservation, 15 Perkins St. West, Newton, Mass. 02465; (617) 558-1930; berkart@earthlink.net*



Objects

ELECTIONS: The results are in! Next year's program chair is Dave Harvey and the new secretary/treasurer is Diane Fullick. Have any ideas for next year's program? Please contact Dave (303) 300–5257, top10denverdave@aol.com.

NOMINATING COMMITTEE: Stephanie Hornbeck is the chair of next year's Nominating Committee and is seeking the next program chair. If you are interested in volunteering for the Committee, or interested in running for the position, please contact Stephanie at (202) 357–4600, x270, shornbec@nmafa.si.edu.

2002 ANNUAL MEETING: The annual meeting in Miami has just passed, and would not have been successful without the hard work of dedicated volunteers. Thanks to everyone who volunteered; it couldn't have happened without you.

WEBMASTER: Vanessa Muros has agreed to be the webmaster of the soon-to-be public OSG web page on the AIC website. Please contact Vanessa with ideas or if you'd like to help: vanessa@uchicago.edu.

FAREWELL: This is my last column as OSG chair. It

has been both an honor and a privilege to serve. Everyone is encouraged to volunteer for his or her professional organization. It takes time, but the rewards are certainly great.

—Lisa Bruno, *Chair, Brooklyn Museum of Art; (718) 638–5000, x276; lisa.bruno@brooklynmuseum.org*



Paintings

2002 ANNUAL MEETING: By the time you read this article, the Annual Meeting will be but a fond memory. I can only hope it all went well and that the presentations and social events were stimulating. I would like to

thank my fellow officers—Heather Galloway and Charlotte Seifen—for their help and advice throughout the year. Heather is our new chair and Charlotte will continue as our highly efficient and helpful secretary/treasurer for one more year. Thanks too, to the AIC staff. It has been a pleasure working with you all! I would also like to thank Mark Leonard, Frank Zuccari, Sarah Fisher, and Jim Coddington, who took the time to share events and research at their institutions.

TO THE MEMBERSHIP: Changes to our roster of officers were proposed at the Miami Business Meeting. This is a great time for conservators of every level of experience to get involved by serving on a committee or running for office. Serving as an officer is hard work but very rewarding and often inspiring. Over the next few years we hope to develop a PSG website, workshops and symposiums, joint sessions with other specialties, and anything our imaginations can devise. Please respond to your new chair with suggestions and ideas—your help is needed!

—Jill Whitten, *Chair, 2001–2002, Whitten & Proctor Fine Art Conservation, phone/fax (713) 426–0191, wppfineart@main.com*



Photographic Materials

NEW OFFICERS: PMG will be holding its elections of new officers for announcement at the Winter Meeting in San Juan, Puerto Rico, in March 2003. At the conclusion of the business meeting we will don our sarongs and/or bikinis and flock to the beach for a celebration with drinks and island treats and wild abandonment. All should be prepared to shed restrictive clothing and attitudes, and succumb to the beauty and sanity-restoring atmosphere of the tropical environment. You can even change your name before arriving, if you so desire, or require.

Specialty Groups

FIRST CALL FOR PAPERS: Contact PMG Program Chair Lee Ann Daffner with your submissions for presentations at the Winter Meeting 2003, or for the PMG Session, AIC Annual Meeting 2003. She can be reached at: leeann_Daffner@moma.org.

OTHER NEWS Have a lovely summer.

—Thomas M. Edmondson, PMG Chair, Heugh-Edmondson Conservation Services, LLC, P.O. Box 10408, Kansas City, Mo. 64171-0408; (816) 283-0660, tedmond1849@earthlink.net



Textiles

ELECTION RESULTS: Congratulations to our newly elected Vice Chair Deborah Bede, and also to Susan Adler, who will return for a second term as treasurer. Kathy Francis will assume the position of chair and Beth McLaughlin will continue her duties as secretary. I want to also extend additional thanks to Susan Mathisen, Sarah Stevens, and Beth Szuhay for their willingness to have their names placed in nomination for these open positions. Conservators willing to run for office are few and far between, and these women are all to be congratulated for their dedication to the organization. Finally, thanks again to Nominating Committee members Kathleen Kiefer (chair), T. Rose Holdcraft, and Robin Hanson for their efforts. A special thank you to Winterthur students Anne Peranteau and Yadin La Rochette for tallying the ballots.

CALL FOR PAPERS: Believe it or not, now is the time to begin thinking about next year's specialty group session. The 2003 AIC Annual Meeting will once again be held in Crystal City, site of the 1998 Annual Meeting in Washington, D.C., and a 10-minute subway ride from the Mall. At this time papers on any topic of concern to textiles conservators will be considered. Presentations should generally be 20 minutes in length, although shorter topics and panel discussions will also be considered. Please note that newly elected Vice Chair Deborah Bede will assume the duties of program chair. Abstracts of 300–600 words can be e-mailed to her at stillwaterstudio@conknet.com or faxed to is (603) 938-2455. Further details on the 2003 TSG session, as well as submission deadlines, will be posted in upcoming issues of this newsletter.

THANK YOU: After six years working for the TSG—first as treasurer, then as vice chair-chair, I am very pleased to turn over my duties to Kathy and Deborah. Both women have worked diligently over the years in various capacities for this organization, they understand the workings of AIC, and I have every confidence that they are going to serve this group well. Thanks to all TSG members for the privilege of serving in this organization and to my colleagues, too numerous to name, who offered their time and advice

to me during these years. Finally, thanks to all my presenters in both the TSG and OSG, and to OSG Chair Lisa Bruno and Program Chair Pat Griffin, all of whom made the Miami 2002 joint-session such a great success.

—Christine Giuntini, Chair, *The Department of the Arts of Africa, Oceania and the Americas, Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028; Fax: (212) 396-5039; christine.giuntini@metmuseum.org*

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

Courses, Conferences, and Seminars

CALL FOR PAPERS

July 30. Call for Papers and Posters: Preserving Library and Archival Materials in Africa: Opportunities and Challenges.

Pietermaritzburg, South Africa (at the University of Natal)—Contact: Patrick Ngulube, University of Natal, School of Human and Social Studies, Dept. of Information Studies, Private Bag X01, Scottsville, 3209, Pietermaritzburg, South Africa; +27 33 260 5972; Fax: +27 331 260 5092.

August 1. AIC 31st Annual Meeting, General Session: The History, Philosophy and Ethics of Conservation.

Arlington, VA—Contact: Paul Himmelstein, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 14; Fax: (202) 452-9328; aandh@mindspring.com

November 20–22. Parchment: Conservation/Storage/Kodichology

Vienna, Austria—Contact: Alexander Aichinger, Osterreichisches Staatsarchiv, Nottendorfgasse 2, A-1030 Wien; +43 1 7954 0603; alexander.aichinger@oesta.gv.at

GENERAL

August 2–4. Sixth Annual International Preservation Trades Workshop

Fairmont, WV—Contact: (860) 633-2854; www.ptn.org; Fee: \$355 for members; \$395 for nonmembers.

August 9. “Packing and Shipping Works of Art,” in partnership with the Virginia Conservation Association and the Virginia Museum Association.

Richmond, VA—Contact: Virginia Association of Museums, (804)

649-8261, ext. 3,
www.vamuseums.org

September 22–28. ICOM-CC 13th Triennial Meeting.

Rio de Janeiro, Brazil—Contact: Isabelle Verger, c/o ICCROM, 13 via di San Michele, 001 53 Rome, Italy; +39 (6) 58 553 410; Fax: +39 (6) 58 553 349; icom-cc@iccrom.org

October 2–4. Perfect Support: Soft Body Padding to Create the Ideal Shape, Course on Mannequins.

London, United Kingdom—Contact: Julie Travis or Sarah Cartmell, +44 208 781 9815; sarah.cartmell@hrp.org.uk; Fee: £275.

October 5–9, 2002. “Costume Mannequins: Innovative Methods for Constructing and Casting Custom Archival Forms.”

Lowell, MA—Contact: Mary Williamson, Textile Conservation Center, American Textile History Museum; (978) 441-1198; mwilliamson@athm.org

October 8–12. “Spot Testing for Materials Characterization,” in partnership with Campbell Center for Historic Preservation Studies.

Mt. Carroll, IL—Contact: Campbell Center, campbellcenter@internetni.com; http://www.campbellcenter.org. AIC members can indicate \$200 “AIC Scholarship” on the registration form.

October 14–18. ICOMOS 13th General Assembly

Harare, Zimbabwe, Africa—Contact: African Incentive, 62 Bishop Gaul Ave., Bertram Rd., Milton Park, P.O. Box EH 123, Emerald Hill, Harare, Zimbabwe, Africa; Fax: (263-4)

778215-6/741929;
africadm@icon.co.zw

October 16. “Packing and Shipping Works of Art,” in partnership with the Los Angeles County Museum of Art; October 25. “Packing and Shipping Works of Art,” in partnership with the Museum of Fine Arts.

Los Angeles, CA, and Boston, MA—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org

October 28–November 1. The Museum Building and Environment.

Mourilyan, Australia—Contact: Vinod Daniel, Head, Research Centre for Materials Conservation and the Built Environment, Australian Museum, 6 College St., Sydney, NSW 2000, Australia; +61 2 9320 6115; Fax: +61 2 9320 6070; vinodd@austmus.gov.au; Registration deadline: September 23; Fee: \$900 Australian currency; www.amonline.net.au/mbe

November 4–29. Sharing Conservation Decisions.

Rome and Florence, Italy—Contact: ICCROM Training Information and Fellowships Office, 13 via di San Michele, 1-00153, Rome, RM, Italy; +39 06 585531; Fax: +39 0658553349; training@iccrom.org; Fee: \$1,000; Registration deadline: July 15.

November 5–8. “Mastering Inpainting,” in partnership with SCMRE.

Suitland, MD—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 12;

Courses, Conferences, and Seminars

Fax: (202) 452-9328; epourchot@aic-faic.org

November 10–15. **Managing Museums and Galleries in the 21st Century.**

London—Contact: International Networking Events, The British Council, 1 Beaumont Pl., Oxford OX1 2PJ, UK; +44 0 1865 316636; Fax: +44 0 1865 557368/516590; network.events@britishcouncil.org; Fee: £1590

November 25–29. **Museum Training In a Globalising World: Annual Meeting of ICOM Training Committee.**

New Delhi, India—Contact: Patrick Boylan, 38 Kingsmead Rd., Leicester LE2 3YB, United Kingdom; +44 116-288-5186; p.boylan@city.ac.uk; www.icom.org/ictop

April 2003. **Indoor Air Quality in Museum and Historic Properties Fifth International Conference.**

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

ARCHITECTURE

August 25–29, 2003. **Conservation of Ancient Sites on the Silk Road: Second International Conference on the Conservation of Grotto Sites**

Mogao Grottoes, Dunhuang, Gansu Province, China. Organized by the Getty Conservation Institute and the Dunhuang Academy. Full conference announcement: www.getty.edu/conservation/

September 26–28. **“Shingles to Columns: McKim, Mead & White and the Transformation of America.”**

Newport, RI (at Salve Regina University)—Sponsored by the

Victorian Society in America; Contact: 1-800-351-2372; historic@salve.edu

November 15–19, 2003. **Terra 2003: The Ninth International Conference on the Study and Conservation of Earthen Architecture.**

Yazd, Iran—Contact: Dr. A. Vatandoust, Director, Research Center for Conservation of Cultural Relics, P.O. Box 11365-4834 Tehran 11365, Iran; +98 21 6702667; Fax: +98 21 6701747; av@rcccr.org

BOOK & PAPER

July 1–26. **2002 Summer Institute in the Spanish and Hispanic-American Archival Sciences.**

Chicago, IL—Contact: The Newberry Library Center for Renaissance Studies, 60 West Walton St., Chicago, IL 60610; (312) 255-3514; renaissance@newberry.org. Courses will be taught in Spanish.

July 22–27. **Papermaking workshop.**

Coldigioco, Italy—Contact: Melissa at (718) 625-3685, or Stacey at (212) 226-0573; info@papermaking.org

July 23–25. **“Enzymes and Their Use in Conservation,” in partnership with SCMRE and the Preservation and Conservation Studies Program, Graduate School of Library and Information Science, The University of Texas at Austin.**

Suitland, MD—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 12; Fax: (202) 452-9328; epourchot@aic-faic.org

August 19–25. **66th Annual Meeting of the Society of American Archivists.**

Birmingham, AL—Now accepting pre-conference workshop proposals. Contact: Solvieg DeSutter and Patti O'Hara, Education Directors, Society of American Archivists, 527 S. Wells St., Fifth floor, Chicago, IL, 60607; (312) 922-0140; Fax: (312) 347-1452; education@archivists.org

August 29–30. **A New Way of Looking at Pulping, Small Laboratory Practices.**

Ithaca, NY—Contact: Tatyana Petukhova, Graphics Conservation Laboratory, 106 Library Annex, Palm Road, Cornell University, Ithaca, NY 14853; (607) 253-3164; tp16@cornell.edu; Fee: \$120 (includes materials).

Fall 2002–Fall 2003. **Rutgers University School of Communication, Information and Library Studies' Biennial Preservation Management Institute.**

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

September 1–6. **IIC Congress 2002: “Works of Art on Paper, Books, Documents and Photographs: Techniques and Conservation.”**

Baltimore, MD—Contact: IIC, 6 Buckingham St., London WC2N 6BA, UK; Fax (+44) 20 7976 1564; iicaon@compuserve.com; www.iiconservation.org; palimpsest.stanford.edu/wcg/iic.html; Fee: \$320 for members; \$350 for non-members; \$175 students with current ID.

Courses, Conferences, and Seminars

October 1–21. International Course on Conservation of Japanese Paper.

Tokyo and Kochi City, Japan—
Contact: ICCROM Training Information and Fellowships Office, 13 via di San Michele, 1–00153, Rome, RM, Italy; +39 06 585531; Fax: +39 0658553349; training@iccrom.org; Fee: \$1,000; Registration deadline: July 15.

October 14–19. Making and Use of Karibari Drying Board

Washington, DC—Contact: Megumi Mizumura, Nishio Conservation Studio, 2428 17th St. NW, Washington, DC 20009; nishio@ix.netcom.com; Fee: \$1,200.

November 11–15. “Tape Removal,” in partnership with UCLA Fowler Museum of Cultural History.

Los Angeles, CA—Contact: Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452–9545, ext. 12; Fax: (202) 452–9328; epourchot@aic-faic.org

ELECTRONIC MEDIA

September 15–18. Symposium 2003. Preservation of Electronic Records: New Knowledge and Decision-making.

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

OBJECTS

May 23–24. L’art avant l’histoire: Conservation of Prehistoric Art.

Paris, France—Contact: Secretariat de la SFIIC, 29 rue de Paris, F-77420 Champs-sur-Marne, France; +33 (1) 6037 7797; Fax: +33 (1) 6037 7799; sfiic@lrhm.fr; www.fnet.fr/sfiic

October 23–25. Seminar on the Conservation and Restoration of Arms and Armour.

Leeds, United Kingdom—Contact: Alison Draper, Senior Conservation Officer, Conservation Dept., Royal Armouries Museum, Leeds LS10 1LT; +44 113 220 1807; Fax: +44 113 220 1917; alison.draper@armouries.org.uk; robertsmith@armouries.org.uk

October 29–November 3. Wall and Floor Mosaics: Conservation, Maintenance, Presentation.

Thessaloniki, Greece—Contact: Prof. Demetrios Michaelides, ICCM President, University of Cyprus, Archaeological Research Unit, Kallipoleos 75, P.O. Box 537, 1678 Nicosia, Cyprus; Fax: +357 2 474 658; dmichaelides@ucy.ac.cy

PAINTINGS

September 16–27, International Course on Theory, Technology & Conservation of Icons.

Halkida, Evia Island, Greece—
Conference is in English. Contact: Mihail Larentzakis-Lascaris, P.O. Box 172, 34100 Halkida, Greece; Phone & Fax: +30 221 21981; m_laskaris@yahoo.gr

PHOTOGRAPHIC MATERIALS

August 17–22. Preserving Photographs in a Digital World.

Rochester, NY—Contact: George Eastman House, 900 East Ave., Rochester, NY 14607; (585) 271–3361, ext. 420; Fax: (585) 271–3970; Seminar@geh.org; www.rit.edu/ipi; www.eastman.org; Fee: \$1,400 (includes all instructional materials).

TEXTILES

August 19–20. Australian Institute for the Conservation of Cultural Material Textile Symposium.

BinnaBurra, Queensland, Australia—
Contact: Bronwyn Cosgrove, AICCM TSI Symposium Committee, Textile Conservation, Australian War Memorial, P.O. Box 345, Canberra, ACT 2601, Australia; bronwyn.cosgrove@nga.gov.au; +61 2 62434422 (Wednesdays and Fridays); Fax: +61 2 62417998; www.aiccm.org.au

COURSE OFFERINGS

The Centre for Photographic Conservation Courses.

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

AASLH Workshop Series, including Collections Management & Practices

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

The American Academy of Bookbinding Courses

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

Courses, Conferences, and Seminars

Campbell Center for Historic Preservation Studies

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

Centre for Photographic Conservation Courses

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

Centro del Bel Libro

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

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

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

EVTEK Institute of Art and Design

Contact: Christian Degriigny, Head of Conservation Studies. Christian.degriigny@iad.evtek.fi; www.evtek.fi/design/applying/water Diploma courses in Waterlogged Archaeological Conservation and Marine Archaeological Conservation (September 2002–March 2004).

ICCROM Training Information

Contact: Training and Fellowship Office, training@iccrom.org; www.iccrom.org

Institute for Paper Conservation Courses

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

International Academic Projects—Short Courses

London, UK (at the University of Durham)—Contact: James Black, Coordinator, International Academic Projects, 6 Fitzroy Square, London W1T 5HJ; +44 207 380 0800; Fax: +44 207 380 0500; jb@academicprojects.co.uk; www.academicprojects.co.uk Identification of Woods (July 29–August 2); Identification of Plant Fibres (August 5–7).

The Laboratory Safety Institute Seminars and Workshops

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

Multimodal Hazardous Materials Transportation Training Seminar

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

Smithsonian Center for Materials Research and Education

Contact: (301) 238-3700; www.si.edu/scmre/courses_2002.html Enzymes and their Use in Conservation: A Lecture and Workshop Series for Mid-Career Conservators (July 23–25); Preservation of Polychrome Furniture: Craft, Cleaning and Consolidation (August 5–9); Disaster Mitigation for Document Collections (August 7); Preservation Workshop (August 21); History, Technology and Preservation of Paper-based Artifacts (October 21–25); Technology of

Furniture Making: Decoration (October 21–25, half days).

Seminars in Historic Preservation and Cultural Resource Management

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

SOLINET Courses

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

West Dean College Courses

UK—Contact: College Office, West Dean College, West Dean, Chichester, West Sussex, PO18 0QZ; westdean@pavilion.co.uk; www.westdean.org.uk

AIC Professional Development is at Work for You!



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

Positions, Internships, and Fellowships

THE MENIL COLLECTION OBJECTS CONSERVATOR

The Menil Collection in Houston, Texas, is seeking an Objects Conservator. Applicants should have a graduate degree in conservation or equivalent training and several years of working experience, preferably in a museum environment.

The successful candidate will have a specialty while being responsible for a diverse and distinguished group of objects in the Collection. The sculpture collection is especially strong in works of the twentieth century and includes major pieces by Max Ernst, René Magritte, Tony Smith, Cy Twombly, and John Chamberlain. It also includes masterpieces from antiquity and the tribal cultures of Africa, Oceania, and the American Pacific Northwest.

The Objects Conservator will work in a small, active department and must have the ability to carry out projects both independently and in collaboration with colleagues in other departments. Under the direction of the Chief Conservator, he or she will assume primary responsibility for all aspects of the care of objects in the Collection, including a number of significant outdoor sculptures. The position will involve treatment, research, the supervision of specialized projects, monitoring of environmental conditions, and evaluation of preservation concerns in exhibition design as well as collection storage.

Salary is commensurate with experience and includes excellent benefits. Send résumé and a cover letter to Elizabeth Lunning, Chief Conservator, The Menil Collection, 1511 Branard Street, Houston, TX 77006. Equal Opportunity Employer.

THE METROPOLITAN MUSEUM OF ART ASSISTANT CONSERVATOR

The Metropolitan Museum of Art is searching for an Assistant Conservator, a full-time position funded through April 30, 2003 (with possibility of renewal) for the conservation of the Museum's Greek and Roman collection under the direction of the Conservator. Work will include the examination of objects

with respect to their condition and technology, as well as treatment of assigned objects with an emphasis on the conservation of the Roman material. The candidate should have a formal, graduate-level training in conservation or equivalent experience. Experience in the examination and conservation of archaeological objects, including metals, marble sculpture, and terracottas is desired. Send letter of application and résumé to: The Metropolitan Museum of Art, Attn: HR Dept. Box IT-ACO, 1000 Fifth Avenue, New York, NY 10028. EOE

THE METROPOLITAN MUSEUM OF ART CONSERVATION FELLOWSHIPS

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

It is desirable that applicants should have reached an advanced level of experience or training. Also available through the Metropolitan Museum of Art is a nine-month Polaire Weissman Fellowship for conservation work in the Costume Institute and an L.W. Frolich Charitable Trust Fellowship in the Department of Objects Conservation. All fellowship recipients will be expected to spend the fellowship in residence in the department with which they are affiliated.

The stipend amount for one year is \$25,000 with an additional \$3,000 for travel. Fellowships begin on September 1, 2003. A typed application (in triplicate) should include: full résumé 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 and proposed starting and ending dates, official undergraduate and graduate transcripts and three letters of recommendation (at least one academic and one professional). The deadline for completed applications is January 3, 2003. Applications should be sent to Attn: Marcie Karp, Fellowships in Conservation Program, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198.

NATIONAL ARCHIVES OF AUSTRALIA COLLECTION MANAGEMENT BRANCH, PRESERVATION SECTION

One or More Conservator(s); Professional 1 (APS Level 3-5) \$34,000-\$45,000; Non-ongoing; Canberra ACT

The Preservation program of the National Archives develops strategies and arrangements to ensure the preservation of Commonwealth archives, so that they can continue to be used by current and future generations of Australians.

Preservation develops:

- Advice, specifications and standards for processes, equipment and facilities for the storage and preservation of records of all formats;
- Advice on materials and processes used in the creation and keeping of current records;
- Specifications, designs and quality testing for record materials and protective packaging ;
- Advice, policies, procedures and standards for preventive preservation and the conservation treatment of records.

Preservation staff also perform the physical repair and treatment of archives.

Preservation staff prepare records from the Archives' holdings for exhibitions, or for loan to other institutions for their exhibitions. They supervise the receipt and care of items borrowed by the Archives from other institutions for exhibition, and they monitor the condition of items we have lent out.

Preservation staff need specific skills and knowledge in materials conservation and in information

Positions, Internships, and Fellowships

technology to perform their tasks. All staff in Preservation use the Archives' RecordSearch system to enter and amend data about archives on which they are working. They also use the Archives' general suite of office systems for email and other work purposes. Professional Officers in the program normally have (or are pursuing) tertiary qualifications in materials conservation or related fields, and are called upon to advise on the repair and treatment of records in a wide range of formats including paper-based, photographic, cartographic, film and other modern record materials. Within materials conservation, they may have specialist skills in the preservation and treatment of paper, leather and parchment, photographic, film and audiovisual materials, textiles and fabrics, and even artworks or objects.

The Archives is seeking qualified, capable and enthusiastic conservator(s) at APS 3–5 level to assist with a range of specific preservation projects. Selection criteria for the position follows.

1. Knowledge, experience and understanding of the preservation of Archival materials, including competence in established conservation methods and techniques, and an understanding of preventative preservation practice.

2. Ability to analyse problems and options critically and constructively (including knowledge of analytical techniques relevant to the preservation of archival materials), and to make practical recommendations.

3. Capacity to plan and undertake programmed work requiring initiative, perseverance and sustained detailed attention, whilst retaining the capacity to respond to changing priorities and unforeseen circumstances.

4. Capacity to work independently or as part of a team, with a minimum of detailed supervision, within set work plans or in emergency situations.

5. Demonstrated ability to communicate effectively with other staff and clients, at all levels, both orally and in writing, and appropriate supervisory skills.

6. Understanding of and commitment to best practice in human resource management.

7. Keyboard skills and some

experience with desktop computers.

Expressions of interest addressing the selection criteria should be sent to: Ian Batterham, Assistant Director, Preservation, C/-National Archives of Australia, PO Box 7425, Canberra Mail Centre ACT 2610; Phone: (02) 6212 3424.

Information on these positions can be obtained from: Tania Riviere, A/g Lab Manager, Phone: (02) 6212 3495; e-mail: taniar@naa.gov.au.

Closing date for application is cob 5 July 2002. Staff of the National Archives of Australia are covered by a Certified Agreement which can also be viewed on our web site: www.naa.gov.au.

NATIONAL GALLERY OF ART CONSERVATION DIVISION CONSERVATION SCIENCE ASSISTANT

The National Gallery of Art is seeking an assistant for the scientific research department. The incumbent will work with the Gallery's scientists on the study of artists' materials and methods and/or the study and development of stable conservation materials. Responsibilities include maintaining laboratory instruments, chemical inventories and files. A bachelor's degree in one of the sciences or equivalent degree, experience using laboratory instrumentation and a strong interest in conservation science are required. Applicants with experience in the art conservation field are preferred.

This is a permanent, full-time, federal position. United States citizenship is required. Recruitment will be conducted at two federal grade levels, GS-5 and GS-7 with a yearly starting salary of \$25,347 (GS-5) or \$31,397 (GS-7). Compensation is based on the background and experience level of the candidates. Applicants for the GS-5 level should have a bachelor's degree or equivalent experience. Applicants for the GS-7 level should have completed at least one year of graduate school classes or equivalent experience. Candidates must submit separate applications to be considered for both grade levels. To apply, follow the instructions listed. This position will be posted shortly on the Gallery's web site at: www.nga.gov/resources/employ.htm.

You may apply by submitting a

Résumé or an "Optional Application for Federal Employment" (OF-612) for this upcoming announcement. In addition to specific information requested in the vacancy announcement, résumés must include the following information: announcement number, veteran's preference, and social security number. Applications should include all experience, education, training, self-development, awards, commendations, outside activities, or other information relevant to the announced vacancy.

Candidates may submit their applications by mail, express delivery services or hand carry them to the personnel office of the National Gallery of Art. Additionally, they may be submitted by electronic mail to: staffing@nga.gov or by fax to (202) 408-8531.

Federal status candidates who wish to be rated under both merit promotion and competitive certification procedures must submit two complete applications. If only one application is received, it will be considered under the merit promotion program.

The National Gallery of Art is an Equal Opportunity Employer.

NATIONAL GALLERY OF ART CONSERVATION DIVISION PAINTING TECHNICIAN AND OBJECT TECHNICIAN

The National Gallery of Art is seeking two technicians, one for the Object Conservation Department and one for the Painting Conservation Department for a full-time, permanent, federal position. Responsibilities include the operation of x-radiography and infrared reflectography equipment, digital cameras, digital image processing, technical drawing, monitoring, ordering and preparing supplies, organization, maintenance, and updating technical files and art historical research related to works of art being treated by staff conservators. The work involves filing, typing, photocopying, and computer database manipulation.

Candidates must have a bachelor's degree with a background in art history, studio art and/or science (especially chemistry or physics), be familiar with desktop computers, desktop publishing or database management,

Positions, Internships, and Fellowships

and possess good analytical and research abilities. The technicians will work independently in support of conservators.

Compensation is based on the background and experience level of the candidates. The salary will be in the range of GS-5 to GS-7 (\$25,347 or \$31,397) depending upon experience. This position will be posted shortly on the Gallery's web site at: www.nga.gov/resources/employ.htm

You may apply by submitting a Résumé or an "Optional Application for Federal Employment" (OF-612) for this upcoming announcement. Résumés must include the following information (in addition to specific information requested in the vacancy announcement): announcement number, veteran's preference, and social security number. Applications should include all experience, education, training, self-development, awards, commendations, outside activities, or other information relevant to the announced vacancy.

Candidates have additional options other than submitting their applications by mail, express services or hand carrying them to the personnel office of the National Gallery of Art. You may submit them by electronic mail to: staffing@nga.gov or by fax to (202) 408-8531.

Federal status candidates who wish to be rated under both merit promotion and competitive certification procedures must submit two complete applications. If only one application is received, it will be considered under the merit promotion program.

The National Gallery of Art is an Equal Opportunity Employer.

THE SHELBURNE MUSEUM IMLS POSTGRADUATE INTERNSHIP IN OBJECTS CONSERVATION

The Shelburne Museum is offering a one-year postgraduate internship in objects conservation supported by an IMLS Conservation Project Support Training Grant. The intern will assist with the conservation of the Museum's collection of dollhouses and miniature interiors in preparation for the reinstallation of these artifacts in a renovated historic gallery. The intern will conduct a condition survey and perform con-

servation treatments on a wide range of materials and miniature artifacts, including ceramics, glass, metals, furniture, paper, photographs, textiles, painted wood, and a surprising array of other materials. The intern will also assist with preventive conservation actions appropriate for the historic gallery that houses these artifacts including monitoring environmental conditions and mock-up new lighting systems. The intern will conduct practical research that informs conservation treatments, and contribute to Shelburne's public outreach program.

The applicant should have a Master's Degree in Conservation or equivalent training and at least one year of conservation internship, and interest/experience working with a wide variety of materials and composite objects. The applicant should have a positive attitude and good communication skills, be adaptable, and work well as a team member. Salary: \$28,000/year plus benefits, travel and relocation allowances, and on-site housing. This one-year position will begin in November 2002. Interested candidates should send a letter of interest, résumé, and list of references by August 1st to: Richard Kerschner, Director of Preservation/Conservation, Shelburne Museum, P.O. Box 10, Route 7, Shelburne, Vermont 05482; rkerschner@shelburnemuseum.org, (802) 985-3348 x3361

THE UPPER MIDWEST CONSERVATION ASSOCIATION EXECUTIVE DIRECTORS

The Upper Midwest Conservation Association is a premier regional non-profit art conservation and field education center located at the Minneapolis Institute of Arts. The UMCA seeks an executive director to provide leadership in the marketing, fund raising and institutional development work for operations, capital projects, and endowment needs. He or she must possess general non-profit management skills as well as experience and proven ability in marketing and development. In addition, working with the office manager, the executive director (1) serves as personnel director for the UMCA; (2) oversees accounting and

auditing; (3) assists in the preparation of an annual strategic plan and budget; (4) maintains and implements the long range plan for the Association, and (5) sees to it that the Association follows sound business practices throughout its operations.

To apply please send cover letter and résumé by July 31, 2002: Search Committee, The Upper Midwest Conservation Association, 2400 Third Ave South, Minneapolis, MN 55404; or e-mail your letter and résumé to bhumca@aol.com.

IIC CONGRESS 2002

Works of Art on Paper,
Books, Documents and
Photographs: Techniques
and Conservation

September 1-6, 2002

Baltimore, Md.

Marriott Waterfront Hotel

For information:

U.S. delegates:

<http://palimpsest.stanford.edu/wcg/iic.html>

Other delegates:

<http://www.iiconservation.org>

Botti Studio of Architectural Arts, Inc.

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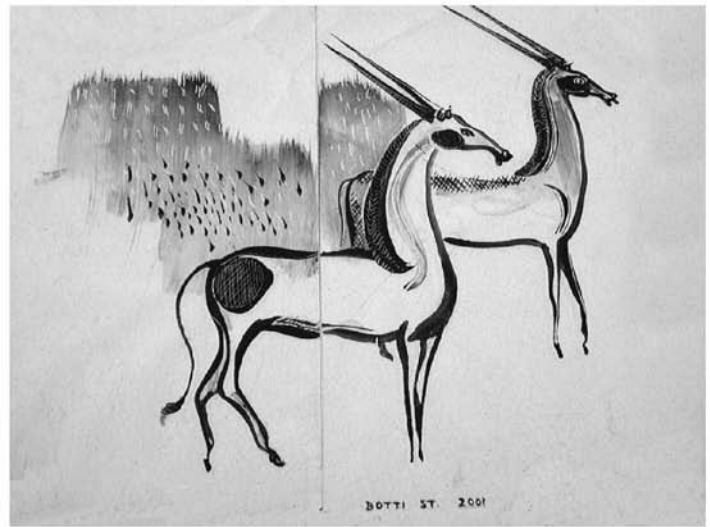
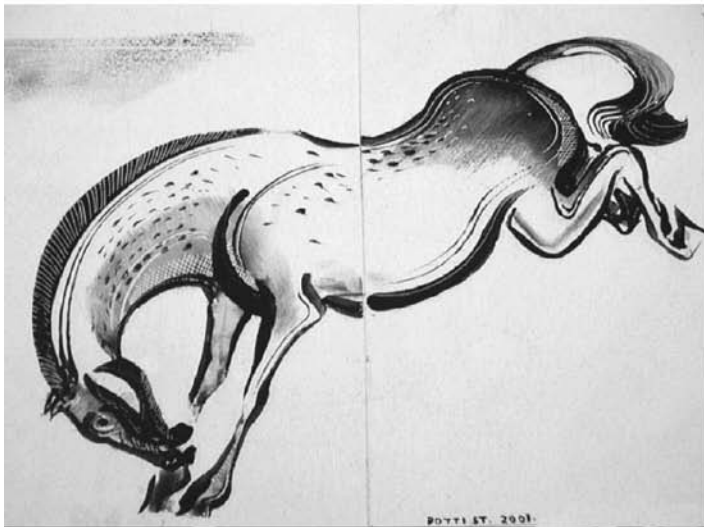
1-800/524-7211

Phone: 847/869-5933

Fax: 847/869-5996

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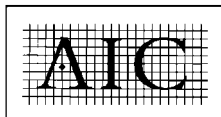
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