

*30th Anniversary*

## Salons and Workshops: A Creative Forum for Continuing Education for Conservators in Private Practice

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INGRID A. NEUMAN, GARY ALBRIGHT, THOMAS M. EDMONSON, PAUL MESSIER, JOSÉ ORRACA, AND PATRICIA D. HAMM

As AIC begins to offer opportunities for continuing education among its members, CIPP members continue to make connections that allow smaller scope forums for learning and discussion. Private conservators have found connections among one another by fostering various discussion groups and workshops that are limited in size and scope. These networking opportunities are especially critical for private practitioners who are also sole proprietors, especially when they take place during nontraditional hours such as weekends.

Below are descriptions of two case studies

that show how private conservators, who often work in isolation or in small groups, can organize themselves proactively and create their own opportunities with their peers for fruitful discussion and exchange of ideas, techniques, materials and hands-on learning. The CIPP Board hopes that highlighting two such groups will spawn the development of more educational forums that are small in size but powerful in their success. These case studies feature only two of the study groups that are in existence. There are of course, other forums that provide similar levels of interaction and peer learning opportunities; including organized courses, seminars, consortiums of specialty specific conservators, shared studio spaces, online discussion

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## Certification Update

TERRY DRAYMAN-WEISSER

Several years ago the members identified development of a certification program as one of AIC's most essential services. There now have been three issues sessions at the annual meetings encouraging discussion of certification and examining aspects of the subject. Overwhelming support has been expressed for the Certification Task Force to continue to investigate certification, and the current goal is to develop a model of a program for the members' consideration. At the end of this article, you will find one possible model for a general certification program.

Certification will profoundly affect our profession and is not to be undertaken lightly. Even its strongest supporters wonder, "Do we really want or need this? Are we really ready—can we create a successful program

that we can afford?" In his address to the AIC members at the 2001 Dallas issues session, Sam Harris, a lawyer, architect, and engineer who also teaches at the University of Pennsylvania, tackled these concerns head on. While acknowledging that as with any important endeavor, the path may not always be smooth, he urged us to boldly act now. He warned us that the system may not be perfect, but a system created today can be changed as necessary over time. He made it clear that the important thing is to begin! Inspired by his words, the membership resoundingly approved the continuing development of a program model.

Since the terms "certification," "accreditation," and "licensing" can be confusing, it is useful here to review our definitions. "Certification" is a nongovernmental, voluntary procedure that recognizes individuals who

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## AIC NEWS

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**Deadline for July Editorial Submissions:  
June 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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groups, and contract opportunities that bring a few conservators together to work on a set of project specific problems. The two study groups featured in this article depict a special segment of continuing education because their size and format allows them to successfully focus on individual topics in specific specialty areas.

—Ingrid A. Neuman, *Berkshire Art Conservation*, 15 Perkins St. West, Newton, Mass. 02465; (617) 558-1930, [berkart@earthlink.net](mailto:berkart@earthlink.net)

Note: For further reading on this topic, see *Salons: The Joy of Conversation* by Jon Spayde, New Society Publishers, 2001; recommended by Christine Smith.

## The Kent Workshops

Since their inception in 1993, the Kent Workshops were intended to provide a forum for the collegial exchange of professional information and philosophy among mid-career and senior conservators whose principal activity was the treatment of photographic materials. These workshops were initiated by José Orraca as a way to provide an intimate setting for in-depth discussion and learning about topics of specific concern to photographic conservators. The semi-

nars were designed to allow complete freedom and experimentation with ideas and treatment techniques. In fact, participants were asked to “throw any possible enmity into the Housatonic River on the way to the conference site” (José Orraca). José Orraca’s generous donation of his personal studio space encouraged a casual atmosphere that has contributed to shared experiences that transcend professional relationships.

The goals for each workshop are:

- Review of treatment techniques and to assess if they are still current
- Introduction of new conservation ideas, new research and new treatments
- Presentation of novel ideas, with the understanding that they will be evaluated by those present, at similar levels of experience
- Practice in teaching and speaking in front of a friendly audience of peers
- Discussion of more abstract subjects such as future directions for the field of photographic conservation and the education of future photographic conservators

José Orraca has continued to organize these workshops, using these goals as guidelines in choosing specific topics for each session. Orraca initiated the workshops with a mailing to his colleagues that included a restriction on the number of participants (10–15). The response was so overwhelming that the number of participants swelled to 25.

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## AIC News

### AIC Adopts Strategic Plan for Professional Development

As part of the Professional Development initiative, AIC has formed a Strategic Plan for Professional Development to guide its continuing education efforts through 2005. The plan reflects data and suggestions received from the membership in the continuing education survey conducted in the summer of 2001 and contributions from the Education and Training Committee, the Internal Advisory Group, and the Board of Directors.

The full plan is more than 30 pages in length, and is available on request from the AIC office. Key features of the plan are summarized below.

#### Overview and Goals

With the establishment of a Professional Development endowment, initiated by a grant from The Andrew W. Mellon Foundation, AIC has the opportunity to greatly expand its professional development activities. The recommended priority is for geographically dispersed workshops to support the needs of mid-career professionals. Future projects may include similar workshops to support moves toward certification; development of professional study tours; and preparation for future distance learning initiatives. Resources will be leveraged by cooperative arrangements with national and regional organizations already connected

to conservation activities. A cluster of related, supporting activities will also be initiated: continued identification of needs, implementation of assessment mechanisms, curriculum development, partnerships with other organizations, instructor development, consolidation of web resources, and additional fundraising to increase endowment funds.

In addition to the generous \$1.5 million endowment for educational programming, The Andrew W. Mellon Foundation provided \$300,000 in support of a staff position for professional development. The \$300,000 will be expended by the end of 2005.

Specific funding goals are to

- 1) double the \$1.5 million endowment by the end of 2004 to support ongoing staffing and administration as the existing funds for these purposes will expire by the end of 2005;
- 2) seek additional grants/gifts (for both endowment and specific projects) to increase educational programming as presented in this plan.

Specific program goals of the plan are:

- 1) Identify Professional Development needs among membership. Ongoing input will be solicited from surveys, evaluation forms, Education and Training Committee, Specialty Groups, the AIC board, and organizations offering similar opportunities.
- 2) Develop curriculum for each topic if curriculum

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The size of the group became unwieldy during some of the workshops, which focused on multiple treatment topics or techniques. In fact, as of the last workshop, a decision was made to reduce the number of participants again to a maximum of 10–15 individuals.

Everyone who comes to a workshop is expected to contribute to the program through demonstrations, presentations, and open dialogue on any and all subjects that come up for discussion. Furthermore, all who attend are expected to contribute to the common food and beverage fund, participate in tasks such as cooking and to assist in the maintenance of the Orraca Studio (which gets a serious workout in the course of one of these workshops).

The strength of the Kent Workshops has been the variety in training, experiences, and philosophies of individual participants. Participants come from diverse training and career experiences including program and apprentice or self-trained track, private and institutionally employed. The combined depth of experience is a testament to a commitment to treatment work by the entire group. The workshops are also an excellent forum to bring in individuals with particular areas of expertise who conservators might rarely get a chance to meet otherwise. The session in which photographer and master printer Richard Benson demonstrated his techniques and aesthetic judgment was particularly exciting in this regard.

The Kent Workshops have provided a unique balance

combining presentations on history, materials, and science that are grounded and reinforced with practical, treatment-related activities. A good example of this type of exchange occurred during the chemical treatment workshop where participating conservators were “assigned” specific chemical treatments and tasked to present the theory and the history behind the treatment. These presentations were followed by the workshop participants performing the treatments on expendable materials and discussing the results. Another good example was the problem workshop where conservators applied the gamut of surface cleaning treatments to a wide array of color photographs. The results of this experimentation were collated to form a compendium of the types of cleaning methods that can and cannot be applied to color photographs.

Workshop discussions have always been conducted with casual professionalism, even when seriously opposing opinions were being laid on the table. A less positive aspect is that participants occasionally “agree to disagree” on some topics, which actually is a refusal to allow oneself to fully explore and consider a rationale that might lead one to change an attitude or opinion. The atmosphere has always been relaxed, even if heated at times, and the exchange of ideas and information has been refreshingly invigorating.

This kind of professional gathering is vitally important as an approach to continuing education and professional development. It allows one to make mistakes, or experience

something that does not work quite the way intended, and explore that event as a learning experience rather than as something to avoid. With the assistance of one's peers, who might have fresh and new ideas, these experiences can lead the group in yet another fruitful direction. It is important to recognize that regardless of one's form of employment, either private or nonprofit, the need for contact with peers and to have an open exchange of information and ideas appears to be universal. As professionals, we owe it to ourselves to ensure our own continued development and education, and in turn to pass on the skills and knowledge that only time and work has allowed us to achieve.

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## Octavo Discussion Group

Octavo is a discussion group comprised of eight private paper conservators, each having a minimum of ten years experience in the field as private, full-time, paper conservators. The decision to include only eight members is based loosely on the idea that eight is a perfect number for focusing discussions without breaking into small, distinct conversations. Membership is based on invitation and the requirement that members make their living primarily by treating artwork. Octavo conservators hold a certificate or a degree from one of the U.S. conservation programs or graduate schools, and are members of AIC, with either Fellow or Professional Associate status.

The group was designed to help with treatments, to upgrade members' knowledge of treatment techniques and information—new and old—and to make use of the vast amount of treatment experience from among our members. It also gives some of the members with many years experience a chance to pass on particular techniques. Each member of Octavo treats a narrow range of paper: fine arts or archival flat paper, excluding books, photographs, and other compiled materials.

The meetings are informal and small; the presentations are pleasant and open. The size and structure of the meetings are conducive to discussing the trials and triumphs of paper conservation, business issues, and finding answers to financial questions in a confidential environment. The location of the meetings can float from one member's laboratory to another and attendance is voluntary. Each member is expected to participate in each meeting; that is, each con-

servator must present a part of the program when the meeting is attended. Due to members' responsibilities elsewhere, a lengthy program for the Octavo meeting is not possible.

In typical meetings, members either present a treatment using slides and reports, present historic or scientific research and testing in association with a treatment, or present materials/techniques information gathered in the course of treating an artwork. They may also request information of the membership preceding a meeting, which is an excellent way to have one's own think tank working on a problem. Last year the membership was asked to submit information on flattening of calendered papers. One member presented research she had accumulated on calendered papers; the research was already done in association with the treatment, so there was little to be done in preparation for the meeting but to consolidate notes and sources. The resulting discussion was fruitful because of the pre-meeting work and the advance query to other members.

At a recent meeting, a framed artwork was presented for discussion by a conservator who had received it from a client asking for a second opinion. The artwork had been treated by an unnamed conservator originally because of dark staining throughout the sheet. The artwork had been acceptable initially following the original treatment, but the stains had subsequently begun to revert. The Octavo members were able to discuss and give opinions representing their own experiences. Some opinions were more scientific; some were art historical; some had to do with connoisseurship; others had to do with hands-on skills. As each conservator had seen reversions in the course of training and working, there was no need to make quality judgments. There was only a need to further understand what had caused the staining to revert.

The format of eight members works well for the group, forcing members to become acquainted with other conservators whom we see only once or twice a year. The Octavo group is designed to require the least time, money, and preparation, while giving the most information, discussion, and answers. It also fills the void for ongoing, quality continuing conservation education available to advanced paper conservators.

The schedule during the meeting is flexible to allow more time for in-depth discussions or demonstrations where they are needed. The professional associations and friendships are invaluable. Think of how nice it might be to call upon seven other conservators for discussion about a treatment or to help find a needed material for a treatment. Sometimes we don't exactly agree with the treatment of an item or an idea; sometimes we find just the solution to a problem that has slowed down a treatment. No matter what happens, it is always an interesting time, talking with other conservators to find out how they stay continually interested in and inspired by the field of conservation.

The question of cost must be considered, and for Octavo we have been able to keep down costs quite well. Our

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have met certain minimum requirements to practice in a profession. It is important to point out that “minimum” requirements for certification should not be understood as “minimal” requirements. In other words, “minimum” requirements are not of necessity low standards, but instead reflect the minimum qualifications the profession determines as necessary to practice. In the U.S. the term “accreditation” normally applies to institutions, while in other countries the terms “certification” and “accreditation” are used interchangeably. “Licensing” is a governmental procedure that is mandatory in order to practice. It is usually regulated on a state-by-state basis.

There are several central questions relating to certification for conservators that have been raised often: How will certification benefit me? What will a certification exam look like? Will recertification be part of the program, and how will it work? What will certification cost? These are all questions that deserve serious consideration:

**How will certification benefit me?** There are many benefits of certification to ourselves, our professional organization, and to the users of our services. Please see Ann Boulton’s excellent commentary on this subject which follows this article.

**What will the certification examination look like?** One of the most unsettling aspects of certification can be apprehension over being tested on one’s knowledge. The best way to allay fears about this is to make the examination process as transparent as possible. All candidates will be provided with study guides, bibliographies, and sample questions. Remember that conservators meeting the professional standards recommended for certification should be able to pass the examination. The exam questions will be developed and tested by professional colleagues and those questions that the majority of conservators cannot answer correctly will be rewritten. It would defeat the purposes of the program to create a test that qualified candidates cannot pass.

The following is one possible scenario for a certification examination:

Once a conservator has applied for certification and has met all requirements, he or she will take the written examination. We start with the premise that the examination must be as objective as possible. Grading of the exam will be anonymous with numbers assigned instead of names. A two-part, 100–200 question multiple-choice examination is suggested. (See the model on page 8 for more information.)

Since the certification program is a general one for practicing conservators, it is important to test for knowledge in subjects all conservators share, regardless of specialty. The first half of the examination would cover subjects such as preventive conservation, health and safety, ethics and guidelines for practice, the history of our profession, among others. However, it is also important to demonstrate critical thinking as a professional conservator. For this rea-

son, we propose that the second half of the examination be based on case studies, perhaps developed by specialty groups. The individual taking the exam would choose from a variety of case studies and would answer multiple choice questions on the scenarios selected. The applicant would be required to score at least 75% on each part of the exam to pass.

**Will recertification (renewal) be part of the program, and how will it work?** According to a survey conducted in 2001 by the National Certification Commission (NCC), out of 221 certifying associations, 91% include regular and recertification or renewal as essential parts of their programs. About 60% of those programs include continuing education and maintaining career activity as requirements for renewal. We recommend that a renewal program specifying continuing education and maintaining a career in the profession be part of the conservation certification model. We must have a system to verify that a certified conservator is actively taking part in the profession and that he/she is keeping abreast of advances in the field.

There are many ways to structure a renewal program. We must choose a system that takes into account the special working arrangements of conservators, demands on their time and resources, while at the same time assuring that certified conservators continually maintain the current standards set for the profession. These standards will change over time with advances in the body of knowledge for the profession. A conservator who does not continue his/her education cannot maintain the expected standards. Continuing education offers a benefit to the profession and to the public by assuring that certification can only be retained through constant professional improvement.

A possible model for a renewal program is as follows: Renewal would be required at regular intervals (perhaps every five years), and be based on a system of points collected for continuing education activities. This is consistent with the majority of certification programs requiring renewal. The span of time should be sufficient for participation in a variety of activities and should accommodate the needs of those who cannot participate for a time due to illness, childcare circumstances, financial hardship, or for other reasons.

A concern has been expressed that not all continuing education activities may be up to the professional level required. There is no way that we can guarantee the standards for all possible activities. However, we can assure that the points for renewal do not come from just one type of activity. We recommend that categories of activities be identified and that renewal should require accumulation of points in at least three categories of the candidate’s choice. Categories might include attendance at professional meetings, courses, apprenticeships, teaching, involvement in professional organizations, writing abstracts, publishing, lecturing. There could also be a “creative” category that encourages members to develop their own learning activity. There would be a maximum number of points allowed

- does not yet exist.
- 3) Build partnerships with related organizations, regional guilds, and regional centers to expand offerings geographically and to leverage resources.
  - 4) Create ongoing series of professional development activities. *Possible* series could be based on:
    - a. Opportunities to develop existing skills by working with leading experts
    - b. New technologies, tools, materials
    - c. Knowledge and/or skills that would probably be included in any future certification or recertification initiative
    - d. Conservators in Private Practice needs
      - 63% of the membership conduct at least some of their activities as private conservators. Many topics—marketing, insurance, business practices, accounting—would lend themselves to some sort of distance learning, multi-media, or print-based instruction
    - e. A series focusing on international exchanges/tours
      - This series would be modeled after the French Furniture Study Tour and previous conservation tours to China and Russia. The focus could rotate to include different specialty groups and cultural/geographic areas. It may be advisable to offer these no more than every two years, given the complexity and expense, and need for substantial additional funding
    - f. A series repeating the most popular workshops and/or presentations from the Annual Meeting or from other venues in one or more locations at other times of the year
    - g. Other needs identified from the member survey and future input
  - 5) Encourage and coordinate professional development activities by AIC Specialty Groups. A suggested set of models and guidelines has been distributed to Specialty Groups and is available from the Program Officer for Professional Development.
  - 6) Coordinate activities with Qualifications Task Force and Certification Task Force.
  - 7) Create professional development activities to be widely available. Offer repeated workshops in various locations; distance learning options; book/multimedia formats; etc. as appropriate to the material.
  - 8) Provide opportunities and mechanisms to improve effectiveness of instructors.
  - 9) Develop and maintain additional resources on AIC web site to support Professional Development.
  - 10) Work to develop funding sources for ongoing support of Professional Development. Given the incomes of AIC members, the expense of running hands-on workshops, and the limitations on the

number of participants for such events, most professional development activities will not generate more revenue than expenses.

- 11) Develop and implement an assessment mechanism for Professional Development activities.

### Criteria

In selecting workshops for professional development, AIC will aim to provide those that might closely fit several of the following criteria:

- Be accessible: offered in a way that includes members from all parts of the U.S., whether that be by offering scholarships, having offerings in multiple locations, and/or through distance learning technologies
- Be affordable, roughly \$120 per day (for 2002, with an increase of no more than about 5% annually, and keeping in mind the current economy)
- Be led by recognized experts in the subject
- Be led by effective instructors
- Respond to expressed needs of the membership
- Be based on the best research available
- Cut across Specialty Group interests when feasible
- Help advance the conservation profession
- Be aimed at mid-career practicing conservators
- Focus on hands-on training (when appropriate)
- Follow “best practices,” including AIC Code of Ethics, AIC Guidelines, and health and safety considerations
- Not be readily available elsewhere

The Education and Training Committee and Specialty Groups may be asked to assist in reviewing proposed projects according to the above criteria.

### Co-sponsorships

Because of the wide variety of workshop needs and wide range of potential co-sponsors, flexibility will be needed to work with organizations and facilities across the country. Relationships could be as simple as agreeing to publicize events, or could involve cost- and profit-sharing arrangements. In addition to partnering with outside organizations and institutions, similar agreements could be made with AIC Specialty Groups.

### Funding

While the Professional Development Endowment, initiated by the Mellon gift, provides the much-needed support to launch a more expansive program, further funding will be necessary to continue this ambitious plan on a sustainable, ongoing basis.

Various fundraising efforts in the form of grants, donations from the membership, from interested individuals and corporations will be needed to help implement this Professional Development Plan. Additional grants for specific initiatives such as curriculum development, distance learning opportunities, and international study tours, will be necessary to support these efforts.

For more information about the Professional Develop-

from any one category.

A certified conservator would be sent a reminder one year before the renewal date so that documentation could be put in order and any issues settled well before the deadline. This would also allow any special circumstances to be considered well in advance. The candidate would make a formal application for renewal and submit documentation for the required continuing education points. Once the application was reviewed and approved, renewal would be confirmed.

**What will certification cost?** There are really two related parts to this question: What will it cost me to apply? and What will it cost the certifying organization to run the program? Based on the NCC survey of 221 certifying organizations, the average application fees ranged from \$100 to \$500. The higher fees were usually charged by the medical profession, and are based on what those professionals can afford. There is no reason to think that a conservation certification program would require higher than the average fees. Renewal fees would be even lower since the process is less complex.

The cost to the certifying organization is mainly for developing and running a program. The expenses incurred by the organization obviously affect the cost to the applicant, as they are passed on and are reflected in the application fee. Some development expenses could be offset by grants, but there will be real costs for running a program. These costs might include salary for additional staff to administer a program (it seems reasonable that for the size of our profession one assistant may be necessary); travel and meeting costs for a volunteer certification committee; logistical support for developing, updating, and administering the examination and a renewal program; PR; insurance and legal fees; computer hardware and software; production of promotional materials and recognition certificates; office supplies, photocopying, and postage.

The actual numbers associated with the above items will have to be determined based on the final design of the program. For example, a written examination will be significantly less costly than a practical one, or one requiring visits to the applicant's facilities.

There has been some confusion caused by comments in the past about prohibitively high costs for developing an examination. It was suggested at one time that it was mandatory to hire an outside firm to develop the certification examination. This would be a very expensive process and therefore would drastically raise the cost to the applicant. However, with guidelines for development and procedures for evaluation of examinations now available to us, it appears that we can significantly reduce our costs by developing the examination ourselves.

Although we have addressed some of the most asked questions here, we know that new questions and issues will arise. To promote discussion and in response to the mandate from the members in attendance at the last AIC Annual

Meeting issues session, we present the following as one possible model for a certification program.

## One Possible Model for a Conservation Certification Program

There are many possible models for certification programs and each organization setting up a program must take into account the specific needs of the profession and members it represents. AIC is no exception. What follows is only one possible model for our profession. The model at this time is only in a very basic form. This is intentional, as we will depend increasingly on your input to finalize and flesh out a program. We have addressed some aspects of a possible certification program in more detail in the preceding article to stimulate discussion.

The format of the following model for general certification is based on suggestions by the NCC:

### I. Governance

A certification program could be run by an organization separate from AIC and have a 501C(6) tax status. Establishing a separate organization would give some protection to AIC from legal action. The certifying organization could be governed by a board with up to 3 AIC board members, plus additional members outside the AIC Board. Having AIC board members on the Certification Board assures that the certification organization continues to address the evolving needs of the profession.

Since running a certification program is a dynamic and active process, it would be advantageous to establish a Certification Committee made up of AIC members. This committee would review and make recommendations (with legal counsel) to improve the certification program and on an on-going basis would develop and test new exam questions. The Certification Committee would report its recommendations to the Certification Board.

### II. Administration

Running a certification program, including a renewal program, will entail a number of activities that cannot be provided by the existing staff of AIC. At least one new staff member dedicated to a certification program would probably be needed.

### III. Application

AIC members and non-members should be allowed to apply for certification. It is possible to restrict applications for certification to AIC members as long as becoming a member of AIC is not restrictive. However, we must always be aware of possible claims and legal action for restraint of trade, and keeping certification open to all is recommended. It is allowable to charge a higher application fee to those who are not members, and we recommend this since non-members are benefiting from the program and the services provided by AIC without contributing to them. This will encourage those who wish to be certified to join AIC, with the added benefit that they will receive publications, discounts on meetings and educational activities, and become more actively involved in professional activities.

Once the application is requested, requirements (see IV



major expenses come from our own travel, accommodations, and meals for a weekend. We share the rental cost of a car and any other minor expenses that arise, such as photocopying. All other expenses, mostly in terms of organizing, are shared by the membership voluntarily. There is no membership fee.

Discussion groups are a proven possibility as they serve a different purpose than other continuing education programs. At the AIC Annual Meetings, we gather information on general and specific topics, see colleagues, discover new materials, and make contacts. At Octavio meetings, we

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and V below) are met and verified, and fees paid, the office staff would provide the applicant with a list of study guides, bibliographies, test dates and locations.

#### IV. Basic Requirements

Recognizing that our profession is made up of highly skilled and talented professionals who have a variety of training backgrounds, we should assure that qualified candidates are not excluded from the applicant pool. Possible basic requirements for practicing conservators to qualify to take the certification examination could be an undergraduate degree or international equivalent and a graduate-level conservation degree or the equivalent in apprenticeship training. In addition three years of experience after training could be required.

#### V. Other Requirements

In addition to training and experience there may be other requirements which demonstrate the candidate's work standards. These could include letters of recommendation from other conservators in the applicant's specialty verifying that the candidate is a practicing conservator and abides by the AIC *Code of Ethics and Guidelines for Practice*. The candidate could be required to sign a statement agreeing to abide by the AIC *Code of Ethics and Guidelines for Practice*. Since documentation is a fundamental and necessary part of the conservator's job, submission of proof of technical writing ability (e.g., a treatment report, publication, or other documentation) could be required.

#### VI. Certification Types

In order to establish a viable and working program and to provide resources for development and testing of examination questions, it has been recommended that a fast-track category be established for the first year of a certification program. Eligibility for participating in a fast-track program could be based on meeting more than the minimum number of years of training and experience than that established for the basic requirements (see IV above), as well as meeting all of the other requirements (see V above). Regular certification could be launched after the first year. Renewal of certification should be required of all participants in the program. It should be set up in a manner that assures that the certified conservator remains an active participant in the profession and keeps abreast of advances in the field.

spend 2½ days in deep discussion and study of one primary subject. It is the hope of the Octavo membership that our time spent in our discussion group will result in higher quality treatments and the initiation of more exchange of ideas among the membership. We invite others to consider the discussion group format.

—Patricia D. Hamm, *Fine Arts Conservation and Technical Services*, P.O. Box 303, Clarence Center, N.Y. 14032-0303; phone and fax: (716) 741-2801

#### VII. Evaluation

Although much of what the conservator does is practical treatment, for reasons of cost and objectivity we are not recommending a practical exam or studio visit. The evaluation could be a two-part written multiple choice examination. The first part might focus on general knowledge every conservator should share, e.g., preventive conservation, ethics and guidelines for practice, health and safety, history of the profession, etc. In order to assure that a candidate demonstrates ability for critical thinking, the second part could be questions relating to case histories selected by the candidate from a group of possible scenarios. A passing grade could be required on each part of the exam.

#### VIII. Fees

Application fees would reflect the actual cost of running a certification program based on the final plan adopted. Higher fees could be charged to applicants who are not members of AIC since they will not have paid for the development of the program. Fees for fast-track and regular certification could be the same; however, renewal certification could be lower since less work for office staff is involved.

#### IX. Appeals

A certification program should provide a procedure for a candidate to appeal decisions he/she feels to be unfair. Appeals could first be made to the Certification Board. Appeals that could not be resolved by the Board could be referred to an elected Appeals Committee.

The above is only one possible model for a certification program. There is much work to do to create a final plan once a mandate from the members has been received. As we proceed, input from the members will be a critical element in developing a successful and dynamic program that will be embraced and respected by professional conservators and the users of conservation services. The Certification Task Force seeks your comments and suggestions. We hope that this will encourage members to think about certification and actively participate in the Issues Session at the Annual Meeting in Miami.

—Terry Drayman-Weisser, Chair, Certification Task Force,  
tweisser@thewalters.org

## Benefits of Certification

When discussing the benefits of certification most conservators ask, "What's in it for me?" The short answer to this question is that for the individual conservator, certification can acknowledge expertise, provide recognition and designations, increase proficiencies, offer continuing education and training (surely desirable to all), foster commitment to a career and professional association, and enhance self-esteem.

While the provision of recognition and designations may seem at first glance most desirable for those conservators in private practice or those trained by apprenticeship only, in fact, certification may also be of benefit to any conservator required to work in concert with architects, engineers, and others with similar professional designations. Certification could enhance the standing of such a conservator in the eyes of other professionals.

Some benefits will undoubtedly be realized by the sponsoring organization (whether that be AIC or an independently created body): certification can establish additional prominence for the field of conservation, encourage improved practitioner performance by promoting excellence in practice, become a source for more members, and contribute to the dissemination of expert information to participants in the form of preparation courses and study materials. Certification can help us define who we are as a profession and discourage definition by outsiders who use our services (de facto certification by agencies such as the National Park Service).

While it would be fair to say that those are important benefits of certification, benefits can further accrue to others as well: the general public, collectors, dealers, curators, librarians, researchers, archaeologists, visitors to libraries and museums, artists and creators, etc. For these groups certification can identify a higher level of performance in our profession as through our association we achieve greater proficiency. Public awareness of certification can create a perception of value and quality for our conservation activities and also contribute to a greater appreciation of our professional association. A certification program can generate a directory of certified individuals for referral purposes.

Certification can provide the owner or custodian of cultural property with a means of distinguishing between practitioners who have demonstrated their qualifications and accountability to a professional body and those who have not. The professional status (or lack thereof) of the conservator may determine to what extent the profession is included in decision making and the setting of priorities in our cultural institutions.

The late Professor Henry Hodges addressed the IIC-CG group conference in 1983 on the subject of the state of the profession in Canada and spoke these words:

"It is not sufficient that we are simply good conservators, important as that may be. If we feel that we are

truly members of a profession, it is not sufficient to put in so many hours a week and leave the rest to others, even should the alternative entail some personal sacrifices. The fact of *being* in itself is not enough: we must be *seen* to exist. How we elect to see ourselves is one matter: how we are perceived by others is quite a different question, and one that... is equally or even more important than the view we take of ourselves.... Our public image, alas, we may find to be not precisely as we might want it" (J.IIC-CG 19).

It is only when a group is involved in self-regulation *for the benefit of others* that it will be perceived by the public as entering the realm of the true professional. Webster's Third New International Dictionary Unabridged defines a Profession as "a calling requiring specialized knowledge and often long and intensive preparation including instruction in skills and methods as well as in scientific, historical or scholarly principles underlying such skills and methods, maintaining—*by force of organization or concerted opinion*—high standards of achievement and conduct, and committing its members to *continued study* and to a kind of work that has, for its prime purpose, the *rendering of a public service*."

Do we as conservators render a public service? Certainly, if our work has the aim of preserving cultural heritage for future generations, this would qualify as a public service. Certification would add the final pieces to the professional puzzle—maintaining high standards by force of organization and continued study. We will be professionals when we are recognized as such by outside shareholders. Certification? Our professional lives depend on it.

—Ann Boulton, Member, Certification Task Force, 2209 Ridge Road, Reisterstown, Md. 21136; (410) 308-4995, [aboulton@aol.com](mailto:aboulton@aol.com)

### PROGRAM CHAIR SEARCH

The position of Program Chair  
for the 2004 AIC Annual  
Meeting is open. If you are  
interested or have thoughts on  
the general session content,  
please contact Pam Young at:

Conservation Department  
Colonial Williamsburg Fdn.  
P.O. Box 1776  
Williamsburg, VA 23185-1776  
757/565-8761  
fax: 757/565-8907  
[pyoung@cwf.org](mailto:pyoung@cwf.org)

ment Strategic Plan, please contact Eric Pourchot at the AIC Office: [epourchot@aic-faic.org](mailto:epourchot@aic-faic.org) or (202) 452-9545, ext. 12.

—Katharine A. Untch, AIC Board Director of Professional Education, Getty Conservation Institute, 1200 Getty Center Dr., Los Angeles, Calif. 90049; (310) 440-6122, [kuntch@getty.edu](mailto:kuntch@getty.edu)

Eric Pourchot, AIC Program Officer for Professional Development, 1717 K St. NW, Suite 200, Washington, D.C. 20006; (202) 452-9545, ext. 12, [epourchot@aic-faic.org](mailto:epourchot@aic-faic.org)

### From the Membership Committee: Did You Know?

AIC offers a student membership at \$45 per year. Student memberships are available to those preparing to be conservators, whether in college, graduate school, internships, or apprenticeships. A “conservator-in-training” may be a student member for up to six years; these years do not need to be consecutive. A copy of a student I.D. card or a letter from an internship/apprenticeship supervisor is required to qualify for the student membership rate. The supervisor must be an AIC member. Students have the same rights, responsibilities, and benefits as Associates.

AIC also offers an “interim” membership rate, at \$75 per year. This rate is only available for two years, following the completion of training, whether that training be in a conservation program or as an apprentice/intern. The rate was developed in recognition of the fact that for the first years following training, many conservators are in fellowship positions and may have considerable financial obligations. (AIC recognizes that this situation may exist for longer than two years, but also recognizes the need for sufficient income through membership dues.) Those paying “interim” dues have the same rights, responsibilities, and benefits as Associates.

The most up-to-date membership application forms for all categories are available on the AIC website at <http://aic.stanford.edu>. As mentioned in a previous AIC News column, both the Fellow and Professional Associate applications were revised within the last two years; the revisions make the application easier and clearer for applicants, sponsors, and reviewers. As of the July Fellow/PA application deadline, only the current forms will be accepted, so if you have been planning to apply and have an older application, please obtain a current one from the website or from the AIC office.

Upcoming application deadlines: **July 10, 2002** and **October 7, 2002**.

Membership Committee members will once again staff a table at the Annual Meeting to provide an opportunity for members to review successful Fellow and PA applications and discuss any membership questions with committee members. We look forward to seeing you there, but if you can't make it to Miami, please do not hesitate to contact a member of the Membership Committee: Deborah Trupin,

## Archives Update

Recently, chairs of specialty groups, task forces, and committees were sent a query from Archives Assistant Simran Dhimi concerning the records kept by those groups.

By determining current record-keeping practices in place, we hope to gain a good sense of what records are created and for what purpose. Ultimately, we hope to be able to provide you guidance on how to best manage these records.

—Hilary A. Kaplan, AIC Secretary/Advisor, Archives Project;  
[hkaplan@sos.state.ga.us](mailto:hkaplan@sos.state.ga.us)

chair; Elisabeth Batchelor; Meg Loew Craft; Tom Edmondson; Tom Heller; Tom Taylor. All of our contact information is in the AIC Directory.

—Deborah Trupin, N.Y. State Bureau of Historic Sites, Box 219, Peebles Island, Waterford, N.Y. 12188; (518) 237-8643, [deborah.trupin@oprhp.state.ny.us](mailto:deborah.trupin@oprhp.state.ny.us)

### IAG February 2002

The U.S. Holocaust Memorial Museum served as host site for AIC's mid-winter Internal Advisory Group (IAG) on February 9, 2002, where chairs of specialty groups, committees, and task forces gathered—along with the Board and AIC staff—to offer input on core AIC activities. The morning began with an update on Professional Development activities by Education Director Katharine Untch, followed by a PowerPoint presentation summarizing initial, future, and co-sponsored educational activities by Program Officer, Professional Development Eric Pourchot. Eric emphasized that many aspects of the strategic plan are attainable due to the outstanding volunteerism present in AIC. In ensuing discussion, participants stressed an interest in first-rate activities with built-in mechanisms for evaluation, and ongoing input from AIC's membership. The relationship of our endowment to education initiatives under development prompted participants to suggest ways to enhance FAIC fundraising endeavors. Eric concluded his discussion with a request to the membership to provide feedback on the education strategic plan, topics and priorities for workshops, and suggested instructors and workshop locations.

Jerry Podany provided an update on AIC's position paper on collecting institutions for AAM (see *AIC News* March 2002). Stewardship is emphasized as a primary activity, now an even greater challenge when so many repositories have become exhibit-driven in response to dwindling traditional funding sources. Jerry asked for those present to provide examples and write about ways in which institutions may carry out preservation activities cost-effectively. Roy Perkinson reminded us of the importance of including preservation of collections as part of an institution's mission

statement.

Treasurer Nancy Schrock noted the tremendous jump in complexity of our operations. In response, we have become more sophisticated in our financial management. Strengthening our infrastructure will enable us to go out and ask for more funds. Reporting on the results of our recent fund drive, Nancy noted that 217 donations were received from 7% of the membership who donated. IAG participants brainstormed on fundraising prospects for the AIC Annual Meeting. An increase in the amount of our endowment will relate to the expanded programs we may offer and we hope to focus on augmenting the *number* of donations received in the immediate future. And while we do not expect to raise the full amount of our endowment from our own membership, increasing internal giving will place us in a more advantageous position when we go to potential outside sources.

Following lunch, Terry Drayman-Weisser updated us on the progress of the Certification Task Force. The Committee is in the process of developing a model of a possible program for membership to evaluate what certification means to all of us (see “Certification Update” on page 1). This topic will be addressed in an “issues session” at the Annual Meeting. The Board would like to see the membership vote toward the end of 2002 as to whether or not we want to proceed with the development of the certification process. (Thus far, membership has voted only to *investigate*

certification.) Terry emphasized that certification is not a replacement for membership categories.

Roy Perkinson reported on the work of the Qualifications Task Force. He provided background on the work of the task force, noting the important role played by the Collections Care Task Force in laying the groundwork for the QTF. A document created by the QTF provides a portrait of conservator. It has gone out for a tiered structure review—first to AIC leadership—but will enjoy wide distribution in the next round of reviews this spring. The document’s primary audience is conservators in the profession, and it is designed to help clarify and articulate for ourselves who we are. Suggestions were offered by those present concerning the organization and content of the current document.

Other topics covered included the AIC website and the Guide to Conservation Services. Brief reports were given by the Publications Committee, including its effort to create “best practices recommendations” and the Awards Committee. Specialty Groups and Committees and Task Forces met separately with their Board liaisons following the conclusion of the IAG. It was generally agreed that this was one of the more informative and productive IAG meetings in recent memory, focusing on broad areas that affect all members and groups.

—Hilary A. Kaplan, AIC Secretary, [hkaplan@sos.state.ga.us](mailto:hkaplan@sos.state.ga.us)

## D O N A T I O N S

... to the FAIC Fund, George Stout Fund, Carolyn Horton Fund and the Endowment for  
Professional Development  
*Thank you for your generosity*

Abercauph, Carole	Dignard, Carole	Jones, Sian
Albertson, Rita	Dirda, Marian	Kaminitz, Marian
Albright, Gary	Drayman-Weisser, Terry	Kamph, Jamie
Alig, Dorothy	Drewes, Jeanne	Kaplan, Hilary
Allison, Jane P.	Eldridge, Elisabeth (Betsy)	Katlan, Alexander
Anderson, Priscilla	Ellis, Margaret Holban	Kay-Billig, Michelle Sue
Arapoff, John	Etherington, Don	Kennedy, Nora
Ash, Nancy	Evetts, Echo	Kerschner, Richard
Bachmann, Konstanze	Fairbanks, Johnathon	Kiefer, Kathleen
Baker, Julie	Faries, Molly	Klinger, Jane
Balloffet, Nelly	Fenn, Mark	Koehonline, Evelyn
Bayne, David	Fick, Brian	Koerber, Jeffrey
Beale, Arthur	Fikioris, Margaret	Koyano, Masako
Bear, Alice	Fisher, Sarah	Krueger, Holly & Jay
Bede, Deborah	Francis, Kathy	Kruth, Leslie
Bennett, Wendy	Frank Preusser & Assoc	Landrey, Greg
Berger, Gustav	French, Karen	Landry, Linda
Bernstein, James	Frost, Gary	Lawson, Margaret
Berrett, Kory	Fulton, Scott	Leavensgood, Patricia
Berry, Cynthia K.	Gammon, Carolyn Jane	Levenson, Rustin
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Bischoff, Judy	Giffords, Gloria Fraser	Litwin, Olga Nikolic
Blakney, Susan	Glaser, Mary Todd	Long, Deborah
Blankenship, Roy	Glover, Hugh	Mancusi-Ungaro, Carol
Bonetti, Luca	Goldberg, Lisa	Manoukian, Downey Rugativ
Booth, Suzanne Deal	Golden, Mark	March, Tina
Borsa, Nada	Grace, Victor	Marsh, Terry
Bove, June Burns	Grandinette, Maria	Marshall, Albert
Braun, Thomas	Greene, Priscilla	Marti, Marianne Russell
Brooks, Connie	Griswold Conservation Assoc.	Martin, Susan B.
Brown, Barbara	Guenther, Gregory W.	Massing, Ann
Brueckle, Irene	Hamburg, Doris	Maxson, Holly
Bruno, Lisa	Harman, Margaret	McCarthy, Christine
Buckley, Barbara	Harpainter, Mark	McClintock, TK
Burke, Martin	Harvey, Ronald S.	Mear, Cecile
Caldwell, Heather	Hawks, Catharine	Metzger, Consuela
Carr, John	Heller, Barbara	Mohr, Pauline
Charles, Arsen	Hickman, William	Moore, Barbara
Chase, Sara	Hitchings, Marildi Kielmansegg	Moreland, Margaret
Chaterjee, Neel	Hoeningswald, Anne	Morse, Andrea Sue
Cianfoni, Emilio	Hoepfner, Gerald	Mowery, J. Franklin
Clark, Karen	Holdcraft, T. Rose	Naude, Virginia
Commoner, Lucy	Horn, Mindy Friedman	Nitzberg, Nancy
Cutrone, James	Hulbert, Joyce	Njaa, Rebekah
Kim Cullen-Cobb	Hummel, Charles	Norris, Debra Hess
Danzig, Rachel	Hutchins, Jane	Norton, Ruth
Davis, Mary Jo	Ingalls, Helen	Ocker, Ralph
Dekle, Claire	Jacobson, Emily klayman	Odegaard, Nancy
Del Re, Christine	Jessell, Bettina	Odell, Jay Scott
Dicus, Diana Hobart	Jones, Penny	O'Donnell, Alexandra
Dietze, Edith	Jones, Philippa	Ogden, Shereilyn

CONTINUED

O'Loughlin, Elissa  
Ordonez, Margaret  
Parkin, Helen Mar  
Penay, Luciano  
Pennuto, James  
Perkinson, Roy  
Podany, Jerry  
Pofelski, John  
Pollack, Nancy  
Pouchot, Eric  
Power, Tracy  
Prestegui, Omar  
Prichett, Frances  
Radecki, Monica  
Rayer, Nina  
Reed, Judith  
Reedy, Chandra  
Reyes, Patricia  
Reyes-Vizzuett, Alejandro  
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Robb, Andrew  
Roby, Thomas  
Rockwell, Thornton  
Rose, Ingrid  
Rosenberg, Amy  
Rosenthal, Anne  
Rosolowski, Emily  
Ryan, Cindy Connelly

Ryan, Victoria M.  
Sardegna, Lisa  
Saretzky, Gary  
Schenck, Kimberly Sue  
Schiff, Joan  
Schlosser, Mary  
Schrynemakers, Paula  
Scott, John  
Severson, Kent  
Shoop, D. Hays  
Shrock, Nancy Carlson  
Sigel, Anthony  
Singley, Katherine  
Smith, Nora Jean  
Snow, Carol  
Stavisky, Nellie  
Stickles, Frances  
Copeland  
Stoner, Joyce Hill  
Stow, Cynthia  
Sturman, Shelley  
Sugarman, Jane  
Szczepanowski, Matthew  
Tahk, F. Christopher  
The Better Image  
Thomsen, Fonda Ghiardi  
Thomson, Christine  
Thornton, Johnathan  
Tomkiewicz, Carolyn  
Trupin, Deborah

Untch, Katharine  
Hilda Utermohlen  
Vagts, Lydia  
Vallano, James  
Veloz, Nicolas  
Vicovanu, Dimitrie  
Vinogradskaya, Nina  
Von Ruster, James  
Wachowiak, Melvin  
Wagner, Sarah  
Walker, David  
Wallace, Frederick  
Walpole, Claudia Didion  
Wardius, Janine  
Watson, John  
Weidner, Marilyn Kemp  
Weil, Phoebe Dent  
Wender, Deborah  
Wermuth, James  
Wharton, Glenn  
Wicks, Lynn  
Wiegandt, Ralph  
Williams, Jane  
Yamin, Martina  
Young, Barbara  
Young, Pam  
Zachary, Shannon  
Zakheim, Nathan  
Zuccari, Frank

## Call for Angels

*The 30th AIC Annual Meeting Angels Project will take place Wednesday, June 5, at the Broward County Historical Commission, in Ft. Lauderdale. The group will examine and rehouse a variety of materials including paintings, photographs, documents, books and maps. Two nights of lodging will be provided as well as local transportation. Look into making your air travel into Fort Lauderdale which has competitive prices. See AIC Miami registration brochure for travel information.*

*For more information, or to register, please contact Craig Deller at (630) 232-1708 or e-mail: [craig@deller.com](mailto:craig@deller.com).*

## 2001 AIC Annual Report

In 2001, AIC Board members were Jerry Podany, president; Pamela Young, vice president; Nancy Schrock, treasurer; Hilary A. Kaplan, secretary; Katharine Untch, director for professional development; Craig Deller, director for communications; Jane Klinger, director, committee liaison; and John Burke, director, specialty groups.

Each year brings a wealth of new and traditional activities for AIC, and 2001 was no exception. The year brought many challenges, but most noteworthy was AIC members' response to the tragic loss of life and cultural materials in the wake of the September 11 disasters in New York City and Washington, D.C.

The Guide to Conservation Services went online in 2001, providing individuals and museums immediate access to the names of conservators who are Professional Associates and Fellows of AIC, and are signed up for the program. AIC looked back toward its roots by engaging a part-time archivist to review and organize AIC and FAIC records.

For the first time, since 1978 in Fort Worth, we held our Annual Meeting in Texas. There was a strong showing in Dallas for events that included a public lecture by world-renowned architect Michael Graves, keynote speech by the author and preservationist, Virginia McAlester, and an opening reception at the Dallas Museum of Art. The Angels program was held at the Heritage Farmstead Museum in Plano.

Advocating for the continued existence and funding of the Smithsonian Center for Materials Research and Education (SCMRE) was a significant activity in 2001.

### Specialty Groups

The *Architectural Specialty Group* focused on collecting articles for a special issue of *JAIC* dedicated to the late Morgan Phillips, who advanced the field of architectural conservation in such a professional manner. ASG has planned its sessions and a special dinner for its members in Miami. —*Fran Gale and Joe Sembrat, Chairs*

The *Book and Paper Group* formed the BPG Education and Program Committee, which has utilized the results of the AIC survey and formed Education Task Force, while the BPG Publications Committee completed scanning the BPG Annuals for online use. The Book and Paper Annual was published as usual. —*Glen Ruzicka and Leslie Paisley, Chairs*

The *Conservators in Private Practice* specialty group has been planing for its *Business Brief Handbook*, editing *Postprints*, and developing sessions for Miami. —*Kathleen Giesfeldt and Ingrid Neuman, Chairs*

The *Electronic Media Group* has planned a comprehensive program in Miami covering the newest class of cultural artifacts—audio and video tape, electronic files and websites—and has solicited funding to support bringing

specialists from fields outside of conservation. —*Tim Vitale, Chair*

The *Objects Specialty Group* has worked with the Textiles Specialty Group to plan a joint session in Miami; the OSG Publications Committee has been working on another special issue of *JAIC* on retreatment issues; and the Archeological Committee has been working on a brochure to help archeologists understand the role of conservators. —*Jessica Johnson and Lisa Bruno, Chairs*

The *Paintings Specialty Group* has been developing the concept of continuing education workshops. To improve communications and continuity in planning, the position of chair emeritus will be proposed in Miami. —*Frederick Wallace and Jill Whitten, Chairs*

The *Photographic Materials Group* has initiated new benefits to the membership for professional development and continuing education, financial support for special projects that will serve the profession, and additional support for students/new professionals by offering specials on PMG publications. It has rejuvenated and expanded its presence on the web. —*Andrew Robb and Tom Edmondson, Chairs*

The *Research and Technical Studies Specialty Group* continued to combine scientific studies and conservation by sponsoring a review panel on toxic residues at the AIC Annual Meeting in Dallas and planning a workshop on analytical techniques at the Miami Annual Meeting.

—*Jonathan Leader and Michele Derrick, Chairs*

This past year the *Textiles Specialty Group* has, among other projects, published the *Postprints* from the Annual Meeting; edited another chapter for the *Textile Conservation Catalog*; and is in the process of setting up a one-way distribution list for its members. —*Jenna Kuttruff and Christine Giuntini, Chairs*

The *Wooden Artifacts Specialty Group* sponsored the French Furniture Tour in May of 2001, funded by The Andrew W. Mellon Foundation; it is preparing a publication on the trip. —*Kathy Gillis and Chris Shelton, Chairs*

### Committees and Task Forces

This year Roy Perkinson rotated off the *Appeals Committee*, Virginia Naudé became chair, Sarah Fisher continued to serve, and Leslie Kruth joined as a new member. The committee was not requested by the Board to act on any matters. —*Virginia Naudé, Chair*

After meeting in Washington in January to consider the applications that had been submitted, the 2001 *AIC Awards Committee*—Joyce Hill Stoner, chair, Betsy Palmer Eldridge, and Shelley Sturman—recommended the recipients of the annual awards: W. Thomas Chase, honorary membership; Margaret Loew Craft and Amparo Torres, The Rutherford John Gettens Merit Award; Molly Ann Faries and Virginia Greene, the Sheldon and Caroline Keck Award; and Inge-Lise Eckmann, The University Products Award. Recipients of the joint AIC/Heritage

Preservation Award were the Central Parks Conservancy, Judson Memorial Church, the Society for the Preservation of Natural History Collections, and the Sculpture Center in Cleveland. —*Joyce Hill Stoner, Chair*

The *By-Laws Committee* was chaired by Catherine Sease and Sarah Stauderman in 2001.

The *Education and Training Committee* worked extensively on activities involving the strategic plan reviews and the survey. —*Nora Kennedy and Erika Lindensmith, Chairs*

The *Health & Safety Committee* sponsored a three-speaker lunchtime lecture on solvent safety parameters and conducted fit testing at the Annual Meeting, published a guide to waste management, compiled a series of documents on particulate safety for those dealing with the aftermath of the WTC disaster, and formed an Ad Hoc Working Group on Safety Training Curricula. —*Lisa Goldberg, Chair*

The *Membership Committee* approved the applications for 17 Professional Associates and two Fellows in 2001, reviewed membership issues, and updated the applications. —*Deborah Trupin, Chair*

The *Nominating Committee* filled the needed positions for the board and prepared the ballot materials. —*Julie Reilly and Debra Hess Norris, Chairs*

The *Program Committee* put together a slate of speakers for the 30th Annual Meeting in Miami covering the complex terrain of conservation in the public domain, including a public lecture by Vito Acconci and a keynote address by Joseph L. Sax, two leading speakers on public art and artists' rights. —*Albert Albano, Chair, and Glen Wharton, Co-chair*

The *Publications Committee* has been researching recommendations to ensure that the gamut of AIC publications comply with prevailing standards for both print and electronic publishing, while investigating ways to uphold the goals of the *Journal of the American Institute for Conservation*. —*Paul Messier, Chair*

The *Certification Task Force* continued to develop a model certification program that will give members a more concrete view of how the various aspects of a program—such as application requirements—might work.

—*Terry Drayman-Weisser, Chair*

During the year, the 52-page document, "Suggested Education and Training Requirements for Performing Collections Care Activities," prepared by the *Collections Care Task Force*, went through a comprehensive series of external and internal reviews. —*Carolyn Rose, Chair*

The *Commentaries Task Force* made a presentation at the Business Meeting in Dallas. —*Paul Himmelstein, Chair*

The *Qualifications Task Force*, charged with articulating the knowledge and skills required for an entry-level conservator, prepared a rough draft of ideas that were discussed at a retreat in the spring; these concepts were incorporated into an expanded narrative draft report for comment. —*Roy Perkinson, Chair*

The *Web Development Task Force* submitted a report with recommendations for the AIC website. —*Jill Sterrett, Chair*

## FAIC Annual Report

The number of members who benefit from FAIC continues to increase, thanks to successful grants, our own investments, and the new Endowment for Professional Development:

- In 2001 the FAIC Board voted to change the bylaws to allow up to five new members who were not necessarily conservators but could advise on foundation issues and make suggestions for support. The new members elected were Steven Heyer, Winifred Riggs Portnoy, Elizabeth Kaiser Schulte, and Harold Williams.

- New developments for FAIC in 2001 included hiring a Program Officer for Professional Development, conducting a survey on continuing education, and publishing a Strategic Plan for Professional Development, which initiated new educational opportunities for the membership. This position was funded by a grant from The Andrew W. Mellon Foundation. The Mellon Foundation awarded FAIC \$1.5 million as an endowment to support professional development, and \$300,000 to support the new position for five years.

- The Getty Grant Program's generosity brought 23 conservators from Latin America and the Caribbean to the AIC Annual Meeting in Dallas.

- FAIC initiated a grant program, using the earnings from the FAIC Fund. Thirteen professional development scholarships and six grants for workshops were awarded, totaling \$14,993.

- George Stout Memorial Awards were given to 18 students to support travel costs and registration fees to attend professional meetings, for a total of \$6,864. This program relies in large part on contributions from Specialty Groups.

- The Carolyn Horton Award was given to two conservators, for a total of \$2,000.

- The Andrew W. Mellon Foundation supported the Wooden Artifacts Group's tour to France in May with a grant of \$45,000.

- The *JAIC* went online on the AIC website. A grant from the National Center for Preservation Technology and Training (NCPTT) supported the project, which makes volumes 77–99 fully searchable and includes the complete text and images.

- FAIC sponsored a train-the-trainers program on emergency response, thanks to a grant from the National Endowment for the Humanities. Eighty-five individuals were trained by ten trainers and two instructor/mentors at five sites across the country: Dallas, Texas; Seattle, Washington; Andover, Massachusetts; Fayetteville, North Carolina; and Independence, Missouri.

- A retreat focusing on professionalism and conserva-



tion was held in Boston in March with the support of the Getty Grant Program.

• Three Samuel H. Kress Conservation Publication Fellowships were awarded in 2001. The recipients were Valentine Walsh; Harold Mailand; and Julie Reilly and Jane Merritt for a joint project.

—Elizabeth F. “Penny” Jones, AIC/FAIC Executive Director

## 2001 Treasurer’s Report

The increased activity of FAIC, coupled with the new Endowment for Professional Development, has placed demands upon AIC’s financial management systems as well as the finances themselves. This year saw several major improvements: a new financial software package, development of a Chart of Accounts that better reflects our activities, and an overhaul of our reporting structure to provide greater clarity. Leading these changes was Megan Nash, financial manager, who began her employment last March.

### AIC

AIC completed the year with a deficit of \$19,621 in income over operating costs. The deficit was offset by the \$46,000 surplus from the Philadelphia Annual Meeting in 2000, demonstrating once again the importance of Annual Meeting revenue to a balanced budget. The 2002 budget projects a \$35,000 deficit to meet the needs of the office, committees, task forces, specialty groups, and members. In addition, the Board voted to investigate an upgrade of the AIC website, which may require supplemental funding. Income from cash reserves will become an increasingly important role if we are to expand our activities, and we look forward to the 2003 Annual Meeting in Washington, D.C., when high attendance is likely to provide additional income. Our membership total has hovered around 3,000 for ten years; increasing the number of dues-paying members would also make a significant difference.

### FAIC

FAIC continues to expand its role. For the first time, income generated from the FAIC long-term investments funded grants for professional development of individual members and for workshops outside of the Annual Meeting. External grants funded the Disaster Response Train-the-Trainers Program (NEH) and the other projects described in the Annual Report. Most importantly, the \$300,000 grant from The Andrew W. Mellon Foundation enabled AIC to hire Eric Pourchot, Program Officer for Professional Development, the first staff person fully funded by FAIC.

Providing long-term stability for the Professional

Development Program, as well as other FAIC programs in education and outreach, will require stable funding through a significant endowment. A fundraising campaign among members, initiated in November, was the first step in matching the \$1.5 endowment contributed by The Andrew W. Mellon Foundation. Members contributed \$3,600 to FAIC, and initial contributions to the Endowment for Professional Development totaled \$8,735 by the end of December 2001.

### AIC and FAIC Investments

The portfolios for the AIC long-term and FAIC long-term and short-term investments were managed by Dave Guiliani and Michael Svec of Salomon Smith Barney (SSB), according to investment policies approved by the Board. January 2002 marked the first full year review of SSB. Given the disastrous year in the stock market, our returns of -5.3% for FAIC long-term and -6.3% for FAIC long-term portfolios were considered an acceptable return, although not as good as the benchmark target of -4.3%. FAIC did more poorly than AIC because fewer assets were allocated to bonds. Short-term funds (our grants) earned 5.5%. Fortunately, we had transferred our investments from Neuberger Berman in 2000 after judging that their practice of keeping our funds in individual stocks was too risky. Having not done so would have resulted in substantial losses, which would have impacted our programs.

Working with Paula Volent, AIC member and associate treasurer of Bowdoin College, the Board decided not to invest the \$1.5M endowment in the stock market during the volatile period. Funds were placed in SSB Money Funds where they earned a 3.4% return. Paula continues to serve on the Ad Hoc Financial Advisory Council, which is reviewing all investment policies and determining how best to invest the endowment during this fiscal year. The Council will also review performance of our portfolios and SSB. Conservators are not trained as financiers, and it clear that we need additional expertise given the size of our portfolio and the complexity of the current market. To provide continuity in the oversight of our investments, I will continue to serve on the Financial Advisory Council as past treasurer after I step down in June.

In conclusion, I see the past four years of my tenure as treasurer as a period of significant transition, a time when AIC finances moved from bookkeeping and passive budget oversight to active financial management and responsible stewardship. I thank the membership for giving me this opportunity to serve AIC and FAIC.

—Nancy C. Schrock, AIC/FAIC Treasurer

**AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC  
AND ARTISTIC WORKS, INC. AND AFFILIATE**  
**CONSOLIDATED STATEMENT OF ACTIVITIES**  
For the Year Ended December 31, 2001  
(With Summarized Financial Information for the Year Ended December 31, 2000)

	Unrestricted	Temporarily Restricted	Permanently Restricted	2001 Total	2000 Total
<b>REVENUE AND SUPPORT</b>					
Membership dues	\$ 369,193	\$ -	\$ -	\$ 369,193	\$ 360,038
Annual meeting	233,300	-	-	233,300	309,980
Grants	101,364	27,177	-	128,541	2,269,046
Specialty group fees	77,530	-	-	77,530	88,054
Advertising	46,711	-	-	46,711	51,392
Publication sales	23,549	-	-	23,549	33,906
Other	8,398	858	-	9,256	1,808
Net assets released from restrictions; Satisfaction of program restrictions	166,216	(166,236)	-	-	-
<b>TOTAL REVENUE AND SUPPORT</b>	<b>1,046,481</b>	<b>(138,201)</b>	<b>-</b>	<b>908,280</b>	<b>3,138,204</b>
<b>EXPENSES</b>					
<b>Program services</b>					
Grants	915,476	-	-	915,476	163,573
Annual meeting	198,354	-	-	198,354	196,489
Publications	190,782	-	-	190,782	179,320
Specialty groups	64,864	-	-	64,864	100,390
Uphold standards	43,001	-	-	43,001	8,448
Public outreach	18,240	-	-	18,240	16,866
Allied professionals	7,687	-	-	7,687	6,872
Research for special issues	1,606	-	-	1,606	6,360
<b>Total program services</b>	<b>840,010</b>	<b>-</b>	<b>-</b>	<b>840,010</b>	<b>678,318</b>
<b>Supporting services</b>					
General and administrative	322,533	-	-	322,533	292,568
Membership maintenance	23,849	-	-	23,849	36,344
Computer information highway	2,200	-	-	2,200	2,254
<b>Total supporting services</b>	<b>348,582</b>	<b>-</b>	<b>-</b>	<b>348,582</b>	<b>331,166</b>
<b>TOTAL EXPENSES</b>	<b>1,188,592</b>	<b>-</b>	<b>-</b>	<b>1,188,592</b>	<b>1,009,484</b>
<b>Change in Net Assets from Operations</b>	<b>(142,111)</b>	<b>(138,201)</b>	<b>-</b>	<b>(280,312)</b>	<b>2,120,720</b>
<b>OTHER CHANGES</b>					
Non-operating support					
Investment income	(77,138)	73,456	-	(3,682)	62,550
<b>CHANGE IN NET ASSETS</b>	<b>(219,249)</b>	<b>(64,745)</b>	<b>-</b>	<b>(283,994)</b>	<b>2,183,270</b>
<b>NET ASSETS, BEGINNING OF YEAR</b>	<b>1,376,628</b>	<b>790,522</b>	<b>1,334,340</b>	<b>3,721,490</b>	<b>1,538,220</b>
<b>NET ASSETS, END OF YEAR</b>	<b>\$ 1,157,379</b>	<b>\$ 725,777</b>	<b>\$ 1,334,340</b>	<b>\$ 3,437,496</b>	<b>\$ 3,721,490</b>

**AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC  
AND ARTISTIC WORKS, INC. AND AFFILIATE**

**CONSOLIDATED STATEMENT OF FINANCIAL POSITION**

December 31, 2001

(With Summarized Financial Information as of December 31, 2000)

	2001	2000
<b>ASSETS</b>		
<b>Current Assets</b>		
Cash and cash equivalents	\$ 14,402	\$ 248,390
Grants receivable	151,863	193,000
Accounts receivable	10,217	10,217
Short-term investments	742,202	900,034
Prepaid expenses and other assets	5,644	4,046
<b>Total Current Assets</b>	<b>924,330</b>	<b>957,687</b>
Net furniture and equipment	2,453	16,933
Deposit	3,462	3,462
Long-term investments	2,642,429	2,949,400
<b>TOTAL ASSETS</b>	<b>\$ 3,578,676</b>	<b>\$ 3,927,504</b>
<b>LIABILITIES AND NET ASSETS</b>		
<b>Current Liabilities</b>		
Accounts payable and accrued expenses	\$ 16,836	\$ 30,315
Deferred revenues	124,344	173,799
<b>Total Liabilities</b>	<b>141,180</b>	<b>206,014</b>
<b>Commitments</b>		
<b>Net Assets</b>		
Unrestricted		
Undesignated	196,872	464,493
Board designated	960,507	912,133
<b>Total Unrestricted Net Assets</b>	<b>1,157,379</b>	<b>1,376,628</b>
Temporarily restricted	723,777	790,322
Permanently restricted	1,554,340	1,554,340
<b>TOTAL NET ASSETS</b>	<b>3,437,496</b>	<b>3,721,490</b>
<b>TOTAL LIABILITIES AND NET ASSETS</b>	<b>\$ 3,578,676</b>	<b>\$ 3,927,504</b>

## Annual Meeting News

### AIC Annual Meeting—Moon Over Miami

The 30th AIC Annual Meeting in Miami is going to be special, so don't miss it:

- Stroll through the unique gardens at Vizcaya, tour parts of the fabulous collection, and enjoy the view over Biscayne Bay at the Opening Reception
- Enjoy the Caribbean Banquet and Dance on Sunday night that will feature local delicacies and regional music
- The thought-provoking keynote speech by Joseph L. Sax, entitled "Public Art & Private Rights: The Owner as Steward," will open the general session
- Special tours of Miami Beach architecture, private collections, public sculpture, and state-of-the-art storage facilities are featured at the meeting, and workshops are planned on a variety of cutting-edge topics
- Exciting Specialty Group sessions are scheduled to bring you up to date on the latest in treatment, research, and analysis
- The always popular Exhibit Hall will feature the latest equipment and materials from exhibitors from all over the world

It's not too late to register: the Advance Rate is good until May 15, and you can always register onsite. To find out more about the meeting and register, go to the website at



[aic.stanford.edu](http://aic.stanford.edu) and click on conferences to download a PDF of the registration brochure and form. Hope to see you in Miami!

—Elizabeth F. "Penny" Jones, AIC/FAIC Executive Director, 1717 K St., NW, Suite 200, Washington, D.C. 20006; (202) 452-9545, [pjones@aic-faic.org](mailto:pjones@aic-faic.org)

### Issues Session at Miami Meeting

The focus of the Issues Session this year will be updated information on the activities of the Qualifications Task Force by Roy Perkinson, and the Certification Task Force by Terry Drayman-Weisser.

In 2000, the Qualifications Task Force was formed and given the charge of defining the requisite knowledge and skills that characterize an entry-level conservator. The task force has been at work for a year drafting a report that identifies minimum qualifications for a professional in the field of conservation.

Terry, as chair of the Certification Task Force, has written an article that appears in this issue of *AIC News*. During the session, Terry will review elements of cost to the organization and members, the evaluation process, discuss a possible model exam and recertification requirements, define granting, and reiterate benefits to the membership.

Jerry Podany will discuss the "bigger picture" and provide an overview of the connections among the Qualification Task Force, professional development plans, and the work of the Certification Task Force. In addition, he will review how the combined efforts bring us closer to the goal of increased professionalism within our field. Sustaining the momentum we've achieved is critical to implementation of a certification process, and Jerry will address the question of where we go from here.

The Issues Session at the annual meeting will occur on Saturday, June 8, 2–3:30 p.m., followed by the Business Meeting from 3:30–5:30 p.m. The membership is encouraged to use this session as a forum, to voice opinions, and be a part of the process that shapes our organization.

—Pamela J. Young, AIC Vice President, Colonial Williamsburg Foundation, P.O. Box 1776, Williamsburg, Va. 23187; (757) 565-8761, [pyoung@cwf.org](mailto:pyoung@cwf.org)

### Take Home a Miami Memento

- Celebrating Thirty Years of AIC!
- 100% Cotton T-Shirts
- Wear it Proudly!
- Check them out on the AIC website:

<http://aic.stanford.edu>

## 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](mailto:info@aic-faic.org). Questions regarding possible submissions are welcome. Please contact Paul Himmelstein, chair, at (212) 666-4630 or [aandh@mindspring.com](mailto:aandh@mindspring.com).

## Allied Organization News

### Mary L. Chute Named Deputy Director

Mary L. Chute has been appointed deputy director of the Institute of Museum and Library Services (IMLS) for the Office of Library Services. Chute brings more than 20 years of professional library experience to the Institute. She will assist in the development and formulation of Institute policy with responsibility for the Office of Library Services. This position was created by the Museum and Library Services Act of 1996. The Act calls for the appointment of two deputy directors of the Institute, one for the Office of Library Services and one for the Office of Museum Services. Beverly Sheppard is the deputy director of the Institute of Museum and Library Services for Museum Services.

For more information, contact IMLS at 1100 Pennsylvania Ave., NW, Washington, D.C.; (202) 606-8536, or [www.imls.gov](http://www.imls.gov).

### News from the ICOM-Conservation Committee

ICOM reminds conservators who are ICOM members to list ICOM-CC as their voting committee. ICOM members may join three international committees, but may des-

ignate only one for voting privileges. The conservation committee receives support from ICOM in direct relation to the number of members who designate this as their voting committee.

For North American conservators, membership in ICOM is available through the American Association of Museums, which serves as the ICOM national committee in the United States ([www.aam-us.org/international/icom\\_indes.htm](http://www.aam-us.org/international/icom_indes.htm)), or through ICOM Canada ([www.chin.gc.ca/resources/icom](http://www.chin.gc.ca/resources/icom)). General national and international committee membership information is available at [www.icom.org](http://www.icom.org).

**“Worried about exhaustion?  
Check your fume hood.”**

*A reminder from the AIC Health and Safety  
Committee*

## FAIC News

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### Congratulations to Recipients of FAIC Awards!

The Foundation of the American Institute for Conservation (FAIC) has completed its recent round of awards for professional development and outreach. Congratulations to the award recipients from the February 15, 2002 review of applications.

#### Lecture Awards

**Eric Larson**, of the Loudoun Farm Heritage Museum in Sterling, Virginia, to sponsor a public lecture on "Preserving Home Collections."

#### Regional Angel Awards

*(No awards were given for Angels Projects this round.)*

#### Workshop Development Awards

**Patricia O'Regan** of the DeYoung Museum of San Francisco, to coordinate a workshop on "New Methods of Cleaning Paintings and Painted Surfaces," taught by Richard Wolbers in the fall of 2002.

**Christine Young** of the Midwest Regional Conservation Guild (MRCG), to coordinate a symposium on "Care of Contemporary Art" at a joint MRCG/Southeast Regional Conservation Association (SERCA) meeting in Nashville, Tennessee, November 1-2, 2002.

#### Professional Development Awards

**Angela Chang** to present a paper at ICOM-CC.

**Kathy Cyr** to attend workshops at the AIC Annual Meeting in Miami.

**Christine Del Re** to attend the "Preserving Photographs in a Digital World" course in Rochester, New York.

**Nadia Ghannam** to attend the "Mastering Inpainting" workshop in Washington, D.C.

**Ken Grant** to attend the Institute for Paper Conservation conference in London.

**Barbara Johnson** to attend the "Introduction to the Care of Outdoor Bronze" workshop at the AIC Annual Meeting in Miami.

**Martha Little** to attend the Montefiascone Summer School in Italy.

**Abigail Mack** to present a paper at ICOM-CC.

**Theresa Shockey** to attend the "Japanese Paper Conservation Techniques" workshop at the Canadian Conservation Institute.

**Julie Unruh** to attend the "Polarized Light Microscopy" workshop at SCMRE.

#### George Stout Memorial Awards

The George Stout Memorial Awards support student attendance at professional meetings and for special lectures at the Annual Meeting. Awards are made possible through

the George Stout Memorial Fund and annual contributions by Specialty Groups and individual members. With more students applying than ever before, we need to keep these contributions growing to support our students.

**Sarah Barack** to attend the 30th AIC Annual Meeting  
**Beth Edelstein** to attend the 30th AIC Annual Meeting  
**Patricia Favero** to attend the Paris ARSAG Meeting  
**Marlan Green** to attend the 30th AIC Annual Meeting  
**Dawn Heller** to attend the 30th AIC Annual Meeting  
**Sandhya Jain** to attend the 30th AIC Annual Meeting  
**Tonja King** to attend the 30th AIC Annual Meeting  
**Nora Lockshin** to attend the 30th AIC Annual Meeting  
**Valeria Orlandini** to attend the 30th AIC Annual Meeting  
**Ewa Paul** to attend the Paris ARSAG Meeting  
**Katrina Posner** to attend the 30th AIC Annual Meeting  
**Julie Reid** to attend the 30th AIC Annual Meeting  
**Michelle Savant** to attend the 30th AIC Annual Meeting  
**Lawrence Shutts** to attend the 30th AIC Annual Meeting  
**Matthew Skopek** to attend the 30th AIC Annual Meeting  
**Kathryn Swerda** to attend the Brazil ICOM-CC Meeting

#### Carolyn Horton Award

The Carolyn Horton Award is offered annually to support continuing education or training for professional book and paper conservators. The Carolyn Horton Fund is supported by contributions from individual donors and revenue from the fund balance. **Paul Hepworth** for a research and training project in Islamic bookbinding techniques.

Guidelines and applications for awards are available on the AIC website at <http://aic.stanford.edu>, or from the AIC office.

## 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](http://PALIMPSEST.STANFORD.EDU/WCG/IIC.HTML)

OTHER DELEGATES: [HTTP://WWW.  
IICONSERVATION.ORG](http://WWW.IICONSERVATION.ORG)

## Grants, Awards, and Fellowships

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### Conservation Guest Scholar Program at the Getty Conservation Institute

The Getty Conservation Institute will be hosting the fourth year of its Conservation Guest Scholar Program in 2003–2004 at the Getty Center in Los Angeles. This residential program serves to encourage new ideas and perspectives in the field of conservation, with an emphasis on the visual arts (including objects, collections, buildings, and sites) and the theoretical underpinnings of the field. It is designed to allow senior professionals in the broadly defined field of conservation to work on projects that will advance the field. Those proposals which utilize the resources of the Getty Center and approach questions in a broad interdisciplinary manner across traditional boundaries are particularly encouraged.

These grants are for established scholars and professionals who have attained distinction in conservation or related fields. They may not be used to fund research to complete an academic degree. Applications are welcome from researchers of all nationalities. Conservation Guest Scholars are in residence for periods ranging from 3 to 9 months and are provided with housing, stipend, workstation, and a modest level of research support.

Applications will be available in early summer 2002, and will be due on November 1, 2002. Information is available on line at [www.getty.edu/grants/funding/research/scholars](http://www.getty.edu/grants/funding/research/scholars); by email at [researchgrants@getty.edu](mailto:researchgrants@getty.edu); by phone at (310) 440–7374, and by fax at (310) 440–7703. A complete list of past Conservation Guest Scholars with their projects is available at <http://www.getty.edu/research/programs/scholars/conservation.html>.

## People

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The **Indiana State Museum**, an institutional member of AIC, has changed its address:

Indiana State Museum, Conservation Department, 650 West Washington St., Indianapolis, Ind. 46204–2725; (317) 234–1726.

**Elizabeth Lunning** has been appointed chief conservator of The Menil Collection. Paper conservator at the museum since 1990, Ms. Lunning became acting chief conservator last year.

**Chris Shelton** has joined the staff of Robert Mussey Associates as furniture conservator after 10 years in a similar position at the Museum of Fine Arts, Houston.

## Worth Noting

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### Art and Archaeology Technical Abstracts (AATA) To Be Available as a Free Online Resource

The Getty Conservation Institute (GCI), in association with the International Institute for Conservation of Historic and Artistic Works (IIC), is bringing *Art and Archaeology Technical Abstracts* to the World Wide Web as a free service to the international conservation community. When it is publicly launched on June 8, 2002, *AATA Online: Abstracts of International Conservation Literature* ([www.getty.edu/conservation](http://www.getty.edu/conservation)) will offer all 36 volumes of *Art and Archaeology Technical Abstracts* and its predecessor, *IIC Abstracts*, published between 1955 and the present. By year end, abstracts from the 20 *AATA* special supplements and almost 2,000 abstracts published between 1932 and 1955 by the Fogg Art Museum and the Freer Gallery of Art will be included as well. Ultimately, more than 100,000 abstracts related to the preservation and conservation of material cultural heritage will be accessible in *AATA Online*. New abstracts will be added quarterly, as *AATA* staff work with subject editors and volunteer abstractors to expand the breadth, depth, and currency of coverage.

The interface provides a number of features including several simple but powerful search capabilities; the ability to save user-created search strategies for use in future sessions; and an on-screen notice of the new abstracts added in the users' selected areas of interest in the last quarterly update. Users will be able to download or print out their search results. The classification scheme and subject category descriptions from the print version of *AATA* can also be displayed online for those who prefer to use this more familiar method of searching. After registering for this free service, users will be able to set a variety of preferences to tailor the system to their research interests and needs.

Another change for researchers will occur in May when BCIN, a database managed by the Canadian Heritage Information Network on behalf of the Conservation Information Network (CIN) which brings together bibliographic holdings and abstracts produced by several of the world's major conservation centers completes its redesigned web interface and becomes a free service with its own website ([www.bcin.ca](http://www.bcin.ca)). Although the GCI remains an active CIN partner and continues to include its bibliographic holdings in BCIN, abstracts in the last two volumes of *AATA* are not included in BCIN. Therefore, researchers will need to visit *AATA Online* on the [www.getty.edu/conservation/](http://www.getty.edu/conservation/) site in order to access the complete bibliographic holdings of *AATA*. In the coming months, the CIN Board will explore ways to enhance access of the conservation resources in the BCIN and

*AATA* databases.

As it has in the past, the acceptance and success of *AATA* depends on the participation of its dedicated volunteer abstractors and editors. *AATA* remains a collaborative effort with an ongoing mission of "by the field, for the field." Submitted by volunteer abstractors and peer reviewed by experts in the conservation community who serve as editors, the abstracts produced for *AATA Online* should further the traditions of quality and utility that have characterized *AATA*.

Since *AATA's* inception, many abstractors have reported that contributing to *AATA* has fostered their own professional development and participation in their field. By submitting abstracts to *AATA Online*, contributors will be able to share their knowledge in a more timely manner and in a free resource with wide, international distribution. Contributing abstracts will be made easier; updated guidelines for abstractors will be posted on the Web site in several languages, along with a simplified submission form.

*AATA Online* will be introduced to the conservation community at the American Institute for Conservation of Historic & Artistic Works (AIC) Annual Meeting in Miami (June 6–11). There will be subsequent demonstrations of *AATA Online* at the IIC Baltimore Congress 2002 (September 1–6) and at the ICOM-CC Triennial Meeting in Rio de Janeiro (Sept. 22–28). Delegates will be able to visit booths in the vendor hall at each of these conferences to experiment with the new system and to speak with *AATA* staff.

The launch of *AATA Online* is part of the ongoing process of improving *AATA's* service to the field. New abstracts will be added regularly and the interface will continue to be refined in response to user comments. Most importantly, the GCI will work to expand the coverage of literature in *AATA Online*. For example, subject areas such as conservation management and cultural tourism will be amplified to reflect the growing scope of conservation-related literature. In addition to broadening coverage and adding subject editors to represent newer areas of conservation practice, the goal is to extend the network of abstractors who identify and abstract literature, and to engage diverse institutions, professional associations, and publishers in contributing abstracts. With the collective efforts of the field, *AATA* should continue to be an important information resource, supporting both research and practice in all areas of conservation.

If you have questions or need additional information, please contact the *AATA* office at [aata@getty.edu](mailto:aata@getty.edu).



## E-mail Change

The e-mail addresses for employees at the National Archives at College Park (NARA) have changed. The suffix has changed from @arch2.nara.gov to @nara.gov. The employee names will not change. For more information, contact NARA at (301) 713-6700.

## Federal Funding Research Expanded

The National Endowment for the Arts has expanded its federal funding research web pages ([www.arts.gov/federal.html](http://www.arts.gov/federal.html)) to include more programs and examples of successful projects. The current update increases the number of programs to 120 and project examples to 250. Program information is organized by department or agency and by project type. With approximately 5,000 visitors per month, it is the second most-visited section of the NEA website, following the application and grant forms section.

## 2002 AIC Directory Corrections

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## Recent Publications

*Ethnographic Beadwork, Aspects of Manufacture, Use and Conservation*, edited by Margot Wright, is a compilation of papers given at the Conservators of Ethnographic Artefacts Seminar in England. Thirteen papers present various aspects of the technology and conservation of beadwork from all over the world, encompassing a wide variety of materials. Topics include the effects of decaying beads in contact with or in close proximity to other materials, the problems associated with excavated beadwork from Egypt and Thailand, methods of storage and display, and the technology of bead making in India. 2001. 160 pages. \$30. Published by Arche-type Publications. Available from Cotsen Publications, UCLA, (866) 628-2895, ioapubs@ucla.edu.

The third edition of the *Artist's Complete Health and Safety Guide* by Monona Rossol covers all the new applicable

OSHA regulations, data on more chemicals, including pigments and solvents, more information on ventilation, studio planning, respiratory protection, protective equipment, and individual media such as papermaking, smithing, and certain printmaking techniques. There is also a new chapter on reproductive hazards. 2001. 405 pages. \$19.95 plus \$5 shipping. Available from Allworth Press, (800) 491-2808.

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

## New Materials and Research

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### Study of the Revolutionary Preservation System (RP System)<sup>TM</sup> for Anoxia Storage

The Revolutionary Preservation System (RP System) is an oxygen absorbing system produced by the Mitsubishi Gas Chemical Corporation marketed for use with museum artifacts. The product's purported ability to function in low-humidity environments suggests that it would be suitable for metal artifact storage, particularly with those suffering from chloride corrosion. This study evaluated the performance of the oxygen absorbing system, identified its components, and assessed its suitability for use with artifacts.

The RP system consists of three components: a metal oxidation inhibitor/scavenger (RP Agent-A type), oxygen indicators, and aluminum sheet enclosure or gas-barrier plastic (ESCAL). The oxygen scavenger is inserted and sealed with an oxygen indicator in a bag made from the gas-barrier film. The quantity of the oxygen scavenger needed (as determined by the manufacturer's literature) is based on the calculation of air capacity of the sealed container. The oxygen indicator is a small pink tablet that turns purple/blue in the presence of oxygen, and returns to a pink color as the oxygen levels are reduced in the sealed bag. When the O<sub>2</sub> level of the air becomes less than 0.1%, the indicator becomes entirely pink. The bag can either be sealed with a heat sealer or with temporary clips which provide a relatively air-tight seal on the bags.

According to the manufacturer's specifications, supplemented by analysis conducted at the Getty Conservation Institute, the components of the RP Agent Type A are morденite (a zeolite), calcium oxide, unspecified unsaturated organic compounds, polyethylene, and activated carbon. The ESCAL barrier sheet is a three layer design consisting of poly-propylene/ceramic deposited poly-vinyl alcohol/poly-ethylene (from the exterior to the interior, respec-

tively).

RP Agent-A Type and the ESCAL gas-barrier sheets, were tested to gain information about the working properties of the system, their compatibility with museum artifacts, and the viability of creating an anoxic environment for metal artifacts.

#### Results

**Oxygen Scavenger Performance:** The oxygen depletion test of the RP system had varying results. In most cases the oxygen levels were reduced to below the manufacturer's published expectations of 0.1%. The mean for all samples in this study showed an oxygen depletion of 0.06%. The oxygen depletion continues to occur over an extended period and appears to be a first-order reaction.

**Museum Display Test:** All of the components were found to be compatible (non-corrosive) with museum objects, based on the museum materials test conducted in the Museum Scientific Laboratory at the J. Paul Getty Museum.

#### Discussion and Conclusion

The results of this study of the RP system have given valuable preliminary information in evaluating this product for usage with museum artifacts. Its applications have also been evaluated in the field for ease of use, equipment, cost, and time, at the archaeological site of Kaman-Kalehöyük, Turkey.

Work conducted at Kaman-Kalehöyük investigated ease of use and procedural understanding. Encapsulation of an artifact, and ensuring the inclusion of sufficient scavenger, is critical to the success of the system. Initially, the encapsulation procedure took approximately 15 minutes; however, this time should decrease with the users increased familiarity with the system. It is essential to ensure the bags are properly sealed. It was found that the use of a better heat sealer (higher quality, wider jaw, and more teeth) provided a more reliable seal. Participants in the study indicated the procedure was easy and straightforward.

Comparatively speaking the overall cost of the RP system is expensive. The scavenger is considerably more expensive than Ageless, an oxygen scavenger also produced by Mitsubishi Gas Chemical. Ageless has been extensively studied by the conservation community and while this product has great value for cultural collections, the relative humidity generated during scavenger activation and sustained oxygen depletion is considered too high for most artifacts, especially metals. The approximate materials cost for one encapsulation using the RP system at one liter air capacity (including 2 sachets of RP 5-A, the ESCAL barrier sheet, and an oxygen indicator) is \$4.30, at the time of this publication (a comparative Ageless system costs \$2). An intact package kept in a dry, cool place, should have a lifetime of 4–5 years. Before resealing, it is important that as much air as possible is removed from the manufacturer-provided multi-layer aluminum storage bag to preserve the effectiveness of unused RP agents (the RP agent sachets are vacuum packed at the factory). The other initial costs for implementation are the purchase of a scale and a commercial heat sealer.

A concern for conservators and collection managers is the ability to monitor the condition of the object, and the scavenger, while they are stored in the anoxic encapsulation. The most effective gas barrier sheet is opaque plastic-coated aluminum sheeting. The aluminum sheeting provides greater resistance to oxygen permeability, but reduces visibility and increases the cost of the encapsulation. The transparent ESCAL barrier sheet has an oxygen permeability rate about five times greater than that of the aluminum sheeting, requiring increased scavenger sachet replacement. A compromise is to create the encapsulation with aluminum sheeting incorporating an ESCAL window.

In conclusion, the RP System Agent-A was originally examined in this preliminary study as a storage method for archaeological metal exhibiting chloride corrosion. This product provides an acceptable field alternative to costly storage buildings, with the caveat that artifacts chosen for this storage method receive regular monitoring. As this study developed, possible uses such as pest eradication, anoxic storage, and micro-chamber display cases were theoretically investigated. However, the desiccating environment of RP-Agent A is not appropriate for organic materials, limiting its usage to artifacts that are not sensitive to low humidity.

A larger, more inclusive version of this study, including data, is being compiled for submission to the *Journal of the American Institute for Conservation* for publication.

—Laramie Hickey-Friedman, Mellon Fellow, Objects Conservation,  
Los Angeles County Museum of Art (323) 857-6163,  
lfriedma@lacma.org

Note: Materials for this study were received directly from Mitsubishi Gas Chemical America, Inc. This product can be purchased from the North American representative for the RP System: Keepsafe Systems, 570 King Street West, Toronto, Ontario, M5V 1M3; (800) 683-4696, (416) 703-4696; fax: (416) 703-5991; E-mail: info@keepsafe.ca

## Polyester Film Encapsulation

Polyester film encapsulation has become one of the more important techniques for the preservation of fragile and rare paper documents. When the idea originated in Europe in the 1960s, various types of plastic film were used. In the early 1970s, the Library of Congress investigated film encapsulation as a means of replacing lamination. The Library of Congress determined that polyester film was the best type of film for encapsulation because it is chemically very stable. To meet the needs for conservation, the film must not be coated, nor have any fillers or impregnations or a host of other possible treatments. Further research by the Library determined that DuPont Mylar Type D, ICI Melinex Type 516, and a few other films met the specifications. These films are not only stable, but are exceptionally clear and have good handling characteristics (i.e., slip).

In the past three years, there have been some major changes within the film industry. In 1998, DuPont purchased the ICI Melinex line of films. In September 2001, DuPont announced that Mylar, and in particular Mylar Type D would be discontinued. For those of us who use Mylar, we wondered what to do.

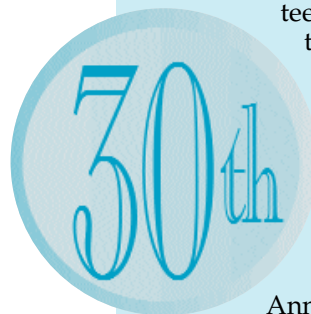
When the announcement was made, converters and suppliers were alerted to “develop a game plan.” Fortunately, Melinex Type 516 is still available. DuPont indicated that Melinex Type 456 could also be used.

At this time, some other films are being tested. One recent update by the Library of Congress is that Hostaphan 43SM, made by Mitsubishi, is an acceptable substitute for conservation purposes.

—William Minter, 4364 Woodbury Pike, Woodbury, Pa. 16695;  
(814) 793-4020, wmntr@aol.com

## AIC Special Invitation

On Saturday, June 8, 8–8:45 a.m., the AIC Board and Membership Committee will host a breakfast for those who have been AIC members for thirty years and for those members who are attending their first AIC Annual Meeting. We will recognize the contributions of thirty-year members and try to help make the first Annual Meeting more beneficial and helpful for new members. Thirty-year members and new members should look for more details about this breakfast at the AIC registration booth in Miami.



## Specialty Groups



### Architecture

#### 2002 ANNUAL MEETING:

The annual meeting in Miami is quickly approaching, so all ASG members who haven't registered should get to it immediately. The speakers for the ASG session on Sunday,

June 10, will address issues of conservation on a large scale for buildings and monuments. There will be an ASG dinner at a Cuban restaurant on Saturday, June 9, at 8 p.m. The cost is \$25 per person, and those interested in attending must pre-register.

**ASG PROGRAM CHAIR:** The AIC Architecture Specialty Group is seeking nominations for the position of program chair. 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. The program chair will report to the incoming 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's Internal Advisory Group (one mandatory meeting in Washington, D.C. in January or February 2004); and generally ensure that all ASG business is conducted smoothly.

Nominees must be an AIC/ASG member—either individual or institutional (please identify the institution so we can verify membership and current contact information). Nominations are anonymous—nominate one or more people or yourself and others. A ballot of nominees who have accepted their candidacy will be sent to the ASG membership in May. The successful candidates will be notified of their new positions prior to the June AIC Annual Meeting in Miami. The ASG membership will be notified of their new officers at the ASG Business Meeting in Miami and in the ASG news column (for the first *AIC News* publication deadline after the Business Meeting). Nominations should be e-mailed to [joesembrat@conservationsolution.com](mailto:joesembrat@conservationsolution.com) or to [fgale@proso.co.com](mailto:fgale@proso.co.com).

**NEWS ITEMS:** Any ASG members who would like to contribute information for inclusion in *AIC News* should contact John Carr at the address below.

—John Carr, Fairmount Park Historic Preservation Trust, Inc., The Sheep Barn, 2020 Chamounix Drive, Fairmount Park, Philadelphia Pa. 19131; (215) 877-8001 or [johncarr@fairmountparktrust.org](mailto:johncarr@fairmountparktrust.org)



### Book and Paper

#### AIC's BIRTHDAY PRESENT:

The BPG is proud to announce that in honor of our 20th anniversary as a specialty group, all full-time conservation students who are members of either BPG or PMG will receive

one free ticket for the BPG/PMG reception at the AIC Annual Meeting in Miami on Saturday, June 8. The reception will be held at the Wolfsonian—A Museum of Art and Design. The Wolfsonian is located in a Mediterranean Revival landmark building in the heart of Miami Beach's Art Deco District. On the registration form in the space provided for the Book and Paper and Photographic Materials Reception, indicate "student member." Once your status has been verified, a ticket will be included with your registration materials. This ticket is nontransferable. This offer will be limited to student members who pre-register for the reception. Advance registrations must be postmarked May 15, 2002. Remember, you can now register for AIC's 30th Annual Meeting online.

**PHOTO REPRODUCTIONS PROGRAM:** The Book and Paper Group and the Photo Materials Group have put together a program focusing on the interdisciplinary conservation issues of document copy processes, also known as photo reproductions. Many of these are commonly used to copy architectural plans, but have also been used creatively by artists. Details of the joint BPG and PMG session and the discussion groups scheduled for June 9 and 10 can be found in the registration packet, on the website, and in the BPG spring mailing.

#### PARTICIPATE IN THE BPG DISCUSSION GROUPS:

The discussion groups were a highlight of last year's Annual Meeting because they provided a forum for conservators of all experience levels to participate. Conservators shared new tools, working observations, as well as ethics and connoisseurship issues on an informal level. It is not necessary to pre-register for these discussions. Participants can choose between two concurrent sessions: "Cyclododecane in Paper Conservation," moderators Kim Nichols ([knichols@mfa.org](mailto:knichols@mfa.org)) and Rachel Mustalish ([Rachel.Mustalish@metmuseum.org](mailto:Rachel.Mustalish@metmuseum.org)), or "Book Exhibition Issues," moderator Meg Brown ([mmbrown@ukans.edu](mailto:mmbrown@ukans.edu)). The LCCDG and ADG discussion groups will be on mutilation: "Damage, Despair and Repair" and "Humidification and Flattening," moderator Ethel Hellman ([hellman@fas.harvard.edu](mailto:hellman@fas.harvard.edu)). If you have information to share but are unable to attend, contact the moderators.

#### ONLINE GUIDE TO CONSERVATION SERVICES:

Now that the Guide is up and running, professional associate members or fellows who have indicated that they want to be on the guide should check that they

## Specialty Groups

are listed correctly.

—Leslie Paisley, BPG Chair, Williamstown Art Conservation Center, 225 South St., Williamstown Mass. 01267; [lpaisley@williamstownart.org](mailto:lpaisley@williamstownart.org)



### CIPP

#### NEWS FROM THE IAG:

Eric Pourchot, AIC Program Officer, Professional Development, would like to remind all of us that the AIC Professional Development awards are available to be used by all AIC members to collaborate with other individuals on projects/educational endeavors with allied professions/professionals. Eric would also like more ideas on courses desired by the CIPP membership, as well as information about locations and instructors who would be best qualified. Please contact Eric if you would like more information on this wonderful opportunity, especially important for those of us in private practice. Chandra Reedy would like to encourage more submissions to the *JAIC*. Currently, there is not a large reserve of manuscripts. Fewer than 5% of the membership submits to the journal. There may be a booth at the annual meeting in the exhibit hall where members could discuss details about the process of submitting a manuscript for review and speak with the various editors and reviewers of the Journal. Another possibility is a day-long workshop on how to write and successfully submit an article to the Journal. If you're interested in this concept, please contact Chandra Reedy, [creedy@udel.edu](mailto:creedy@udel.edu).

**CIPP WEBSITE:** Updating of the CIPP website has been accomplished with the addition of more current, general CIPP information. A complete list of CIPP publications is now listed on our web page. A big thanks goes out to Rob in the AIC office who has been working with us to fine tune our page. Thank you Rob!

**AIC NEWS LEAD ARTICLE:** I would like to extend a sincere thank you to the private conservators who submitted their personal experience regarding conservation study groups that they have either formed or participated in over the years. We hope that the ideological, as well as the nuts and bolts details, provided in the article will spawn similar future groups in all disciplines throughout the country.

**NEW CIPP COMMITTEE:** A new CIPP Committee on Certification has been established, as decided at the CIPP Business Meeting in Dallas last year. Items for discussion by this group include: issues relating to asset protection, tax implications, legal and insurance related issues. Please consider serving on this most important committee. Helen Alten and Cher Goodson have agreed to co-chair this committee. Those interested can contact Helen at

[helenalten@yahoo.com](mailto:helenalten@yahoo.com) or Cher at [artrestinc@aol.com](mailto:artrestinc@aol.com).

**CIPP BUSINESS HANDBOOK UPDATE:** CIPP member Genevieve Baird, who has so graciously volunteered to organize a section on contracts, record keeping, and letters of agreement, requests that CIPP members please send examples of these types of forms to her for inclusion in this compilation. Please send these forms to [bairdrief@jps.net](mailto:bairdrief@jps.net). Or if you prefer, bring them to the CIPP Business Meeting.

Director Dan Kurtz is currently working on a Business Brief that will focus on a comparison of computer database programs and other related software for the private practitioner. Please send suggestions to him at [artfixer@aol.com](mailto:artfixer@aol.com).

**CIPP HISTORIAN IDENTIFIED:** As was discussed at the CIPP Business Meeting last year in Dallas, there is a desire to summarize the history of CIPP. All those who would like to get involved in such an endeavor should contact me via e-mail, or Arnold Wagner at (212) 721-6561, [arnwagner@aol.com](mailto:arnwagner@aol.com). I am hoping that some preliminary work can be accomplished before the AIC Annual Meeting, followed by a face-to-face meeting at some point during the meeting. We need your collective institutional memories!

**ANNUAL CIPP BUSINESS MEETING:** The annual CIPP Business Meeting will be held on Sunday, June 9, 7:30-8:50 a.m. All officers and board members will present their accomplishments and in-progress work for the year. We will also announce the new officers and board members for 2002-2003. I would like to thank everyone who volunteered to run for all of the positions because participation in this all-volunteer group is essential. All of the members of CIPP should remember that if they would like to see specific topic on the agenda for the Business Meeting, contact me as soon as possible.

**ANNUAL MEETING REMINDER:** Please make every effort to attend the CIPP session on Scientific Analytical Options of the Private Conservator. As in the past, it can not be guaranteed that speakers will either wish to or be able to publish their presentations. Therefore, if you are particularly interested in a session, it is highly recommended that you attend the session to glean the greatest amount of pertinent information in the most timely fashion.

**TELECONFERENCE:** The current board of CIPP will have its last teleconference of the year on May 19. If there are any pressing issues you would like us to discuss, please contact any one of the current board members (now listed on the CIPP web page).

—Ingrid A. Neuman, CIPP Chair; Berkshire Art Conservation, 15 Perkins St. West, Newton, Mass. 02465; (617) 558-1930; [berkart@earthlink.net](mailto:berkart@earthlink.net)

## Specialty Groups



### EMG

#### 2002 ANNUAL MEETING:

The EMG general sessions at the Miami Annual Meeting have been finalized. Jill Sterrett has arranged for nine talks that run *all day Sunday*—a change from the preliminary program distributed by AIC some months ago. Sunday, June 9, the morning general session will feature presentations by Richard Rinehart (Berkeley Art Museum), Adrienne Woods (NARA), Karen Pavelka, Marlan Green, and Ron Spronk. The Sunday afternoon speakers are Mike Collette and Robin Myers (BetterLight), Dan Kushel, Barbara Fash (Peabody Museum), and Henry Wilhelm. Details are on the EMG website. The EMG Curriculum Development Symposium is now scheduled for the morning of Monday, June 10, but has yet to be finalized due to pending grant funding. The symposium is intended to help understand and organize the thinking of the professional education required by the rapidly growing need for preservation of electronic media. At this point, the program will include past, present, and future EMG officers, as well as representatives of the conservation training programs. If funded, numerous speakers from the Media Arts groups, Libraries and Archives digital specialists, artists and others will be invited for 4–6 hours of discussions on the curriculum needs in the fields of video preservation, website preservation, digital library and archive objects, installation art preservation, and media equipment and software using emulation and migration. AIC Announce and the EMG website will keep interested persons up to date on funding developments and the speaker roster.

—Tim Vitale, *Preservation Associates, 1500 Park Ave., Suite 132, Emeryville, Calif. 94608; (510) 594-8277, tvitale@ix.netcom.com*

*Jill Sterrett, Director of Conservation, SFMOMA; (415) 357-4053, jsterrett@sfmoma.org*



### Objects

**ELECTIONS:** If you haven't received your ballot for program chair and secretary/treasurer by now, you will soon. Cricket Harbeck and Laramie Hickey-Friedman of the Nominating Committee have put together a terrific slate of candidates. A thank you goes out to all who decided to run. Please remember to vote; it's easy and quick. Contact Cricket or Laramie with any questions. Cricket can be reached at the Milwaukee Public Museum, (414) 278-6967, Harbeck@mpm.edu; Laramie can be reached at the Los

Angeles County Museum of Art, (323) 857-6166; lfriedma@lacma.org.

**2002 AIC ANNUAL MEETING:** Don't forget to register for the Annual Meeting. Advanced registration must be postmarked by May 15. This year's meeting should be double the fun with a day of OSG talks and a day-long joint session with the Textile Specialty Group.

**OSG-L:** Please remember to sign up for the OSG-L. It is a terrific tool for communicating with other conservators with your specific interests. You must be a member of OSG or WAG. To sign up: type "subscribe OSG-L" in the message section of an e-mail to majordomo@lists.stanford.edu. Once you are on the list you will receive instructions how to access the OSG-L archives, where you can search all the topics ever discussed on the list. OSG-L messages will be delivered to the e-mail address indicated when the account was set up. If you want to change the e-mail address where the messages are received, subscribe as above from your new e-mail address. Before you abandon your old e-mail account, you should also unsubscribe from your old e-mail address. Send the following message in the text section: "unsubscribe OSG-L" to majordomo@lists.stanford.edu. If you have questions or problems regarding the OSG-L, please contact Jessie Johnson, OSG-L co-owner, at the National Museum of the American Indian Cultural Resources Center, (301) 238-662, x6318, johnsonjs@nmaircr.si.edu.

**ARCHAEOLOGICAL DISCUSSION GROUP:** If you would like to join in this discussion group, please contact Emily Williams at Colonial Williamsburg Foundation; (757) 220-7079, ewilliams@cwf.org.

**JAIC:** Our journal is looking for submissions. If you have a paper you would like to develop, or recently submitted a paper to the OSG Postprints, consider submitting it to the Journal. Please contact Chandra Reedy at the University of Delaware, (302) 831-8238, clreedy@udel.edu, or Paul Messier at Boston Art Conservation, (617) 782-7110, pm@paulmessier.com.

**PROFESSIONAL DEVELOPMENT:** What kind of courses, seminars, or workshop do OSG members want to attend? As part of AIC's professional development strategic plan, the organization is interested in identifying and developing courses for mid-career professionals. Any and all ideas and suggestions are welcome. If you have an idea for a course you want to take or give, please feel free to contact me.

**FAIC:** It is never too early to think about your charitable giving tax deductions. FAIC gives grants to many worthy causes such as funding student attendance to the annual meeting, professional development, workshop development, and more. Currently, a very low percentage of the membership gives to FAIC. This makes FAIC look less appealing to the other granting agencies that could help fund FAIC programs, such as professional development. We

## Specialty Groups

can help FAIC work for us by increasing the percentage of members actually giving. The dollar amount can be small, but please remember to give.

—Lisa Bruno, OSG Chair, Brooklyn Museum of Art, (718) 638-5000, x 276, [lisa.bruno@brooklynmuseum.org](mailto:lisa.bruno@brooklynmuseum.org)



### Paintings

**TIPS:** Our talks at the Annual Meeting this year are on Sunday and Monday, June 9 and 10. If you have a tip or you can persuade a colleague to present a tip, please submit it for our “Celebrity Tips Session” on Sunday. The coordinators, Steven Prins ([sprins1102@aol.com](mailto:sprins1102@aol.com)) and Jim Bernstein ([artdocjb@sfo.com](mailto:artdocjb@sfo.com)), are waiting to hear from you. The Tips Session will begin immediately after we have finished the Paintings lunch (ticket required) on Sunday. *You do not have to buy the lunch to attend the TIPS session.*

**CULTURE:** At the end of our session on Monday we have organized a bus trip to Little Havana for lunch, followed by a short presentation at the Miami Dade Public Library about the Ed Ruscha paintings commissioned for the building. We hope to enjoy some Miami culture of the culinary and artistic varieties on this afternoon excursion. A ticket is required for this event.

**BUSINESS:** Please consider running for the challenging and fulfilling position of vice-chair for 2002–2003. The vice-chair is responsible for compiling the *Postprints* from the 2002 meeting, and planning the 2004 meeting in Portland, Oregon, when she/he moves to the chair position. The new vice-chair should be able to attend the 2003 and 2004 meetings. Charlotte Seifen will continue as secretary/treasurer for one more year (a two-year term). Presently, one person, the chair, plans our annual meeting. The present officers feel that this tremendous responsibility should be shared by a larger committee and that there should be more overlap in the positions to improve planning continuity. At the Business Meeting we will discuss adding a position of program chair, chair emeritus, advisor or director to share PSG responsibilities. This requires a change to our by-laws and must be approved by the AIC Board. Please be prepared to express your opinion at the Business Meeting. (please see the Paintings column in the March issue for more on this topic).

**WORKSHOPS:** Please submit workshop ideas to PSG officers or Eric Pourchot, AIC Program Officer, Professional Development, [epourchot@aic-faic.org](mailto:epourchot@aic-faic.org).

**WEBSITE:** Contact Isabelle Tokumaru ([tokumaru@kimbellmuseum.org](mailto:tokumaru@kimbellmuseum.org)) if you have ideas or suggestions for a PSG website. This will be our place for discussions about materials, techniques, ethics, job postings, or anything *you*

would like to see. PSG needs your good ideas in the early phases of this project.

—Jill Whitten, 2001–2002 Chair, Whitten & Proctor Fine Art Conservation, phone/fax (713) 426-0191, [wpfineart@main.com](mailto:wpfineart@main.com)



### Photographic Materials

#### 2002 AIC ANNUAL MEETING, BPG/PMG JOINT SESSION:

The joint PMG/BPG session is scheduled for June 9 (full day) and the BPG session will continue on June 10 (morning).

Sunday’s session will start with a special presentation by Dr. Michael Ware on the history and conservation of cyanotypes. Please review the schedule in your registration packet for more titles and presenters. Ticketed events: Our joint reception with BPG is planned for Saturday evening, June 8, at the Wolfsonian–Florida International University, a Museum of Modern Art and Design. We hope you’ll be able to join us for a festive beginning to our 2002 program. In conjunction with the celebration of BPG’s 20 anniversary, PMG students who pre-register for the conference will receive their ticket to the reception at no cost.—*Lee Ann Daffner, PMG Program Chair, [LeeAnn\\_Daffner@moma.org](mailto:LeeAnn_Daffner@moma.org)*

**BUSINESS MEETING:** The membership is also reminded that they are encouraged to participate in the Business Meeting, which will take place at the end of the joint session. We have many very important matters to discuss, and there are decisions that will have to be made that will affect all of us. Among the subjects that will be under consideration: the intent, content, and status of our website; professional development issues; and PMG funding of independent research. These matters will not necessarily be discussed in this order, nor will the meeting be limited to these subjects. Input from our membership on all professional PMG matters is necessary and encouraged. I look forward to seeing all of you in June, in Miami, in fine form.

**TOPICS:** *Topics 9* went to press in late March with a mail out date of April 1. Members should have received their copies by the time they read this column. If members have not received a copy of *Topics 9*, please contact the publications coordinator. Thank you to all who contributed. Effective April 1, Brenda Bernier graciously has agreed to take on the mantle of PMG publications coordinator, replacing Sarah S. Wagner, who can no longer continue due to other commitments. Members are reminded that entire sets of *Topics* may be purchased at a 25% discount off the normal price, and that student members of PMG will receive a 50% discount. For more information, please contact Brenda at [brenda.bernier@nara.gov](mailto:brenda.bernier@nara.gov), or, (301) 713-6700, ex. 239.

## Specialty Groups

**MELLON COLLABORATIVE WORKSHOP: CONSERVATION ISSUES IN CONTEMPORARY PHOTOGRAPHY:** A week-long workshop funded by the Andrew W. Mellon Foundation entitled "Conservation Issues in Contemporary Photography" will be hosted by the San Francisco Museum of Modern Art, November 4–8, 2002. This workshop will acquaint the participants with the conservation concerns inherent in contemporary that often combines curatorial input, collaboration with the artist, and input from allied professionals. During this intensive week, scientists, conservators, curators, and artists will share technical information and personal philosophies about the creation, collection, presentation, and the often fragile nature of contemporary photography.

The workshop is open to recent graduates in photograph conservation and photograph conservation practitioners who have had limited access to equivalent training. Enrollment is very limited. Applications are due July 1, 2002. For more information and application guidelines, please contact Debra Hess Norris at (302) 831-3696 ([dhnorris@udel.edu](mailto:dhnorris@udel.edu)); Nora Kennedy at (212) 650-2168 ([nora.kennedy@metmuseum.org](mailto:nora.kennedy@metmuseum.org)); or Theresa Andrews at (415) 357-2870 ([tandrews@sfmoma.org](mailto:tandrews@sfmoma.org)).

**THANK YOU:** One other piece of important business is a big thank you to Sylvie Pénichon and Martin Jürgens for their excellent lead article in the March *AIC News*. It presents some extremely important and timely information regarding the trend in contemporary photography to face-mount photographs as a primary presentation format. The article discusses the many issues involved in the care of these objects, as well as some valuable technical information about the materials and process.

—Thomas M. Edmondson, PMG Chair, Heugh-Edmondson Conservation, P.O. Box 10408, Kansas City, MO 64171-0408; (816) 283-0660, [tedmond1849@earthlink.net](mailto:tedmond1849@earthlink.net)



### Textiles

**2002 ANNUAL MEETING:** We hope to see many TSG members at the Miami Annual Meeting. A final reminder that we are co-hosting a full-day, joint session with the OSG. The theme of the session is "Composite Artifacts That Have Both Textile and Object Components." Thanks to all the speakers presenting at this session for both their time and contributions.

**ELECTION—TSG OFFICERS:** All TSG members should have recently received a mailing that includes the slate of candidates for the opening positions of vice-chair and treasurer. This year Deborah Bede and Susan Mathisen are candidates for vice-chair. Susan Adler, our current treasurer, Sarah Stevens, and Beth Szuhay are the three candi-

dates for treasurer. If you haven't received a ballot and are a TSG member in good standing, please contact Beth McLaughlin or me. Our phone numbers and e-mail addresses are listed in the *AIC Directory*. The members of the nominating committee are Kathleen, Kiefer (chair), T. Rose Holdcraft, and Robin Hanson. Many thanks to the three of you for your efforts in putting together such an impressive group of busy members willing to volunteer their time for our specialty group.

**OTHER TSG BUSINESS:** Also included in this mailing are the minutes of the 2001 TSG Business Meeting held in Dallas. Please look over the minutes and bring questions or comments to the 2002 meeting, where we will amend and approve the minutes. If you are not planning on attending this year's conference, you may contact me or any other officer with questions or concerns. Additionally, the TSG officers will soon be organizing the Business Meeting agenda. Any member who has business to discuss should contact one of us before the meeting to add their topic to the agenda.

**TSG POSTPRINTS:** Jane Merritt, TSG *Postprints* editor, has just announced that volume 11 of the *Postprints* (2001 Annual Meeting, Dallas) has been sent to the printer and we should all receive our copies by the June meeting. Thanks again to Jane and Virginia Whelan for the professional job they turned out.

**IAG MEETING:** On February 9, 2002, I attended the semi-annual IAG meeting. The purpose of these meetings is to create a full picture of the state and activities of the AIC for everyone involved in the organization. It is always a day packed with more information than can be summarized here, but I want to take this opportunity to highlight two important discussions of which our members should be made aware: 1) At this meeting Eric Pourchot, AIC's newly appointed Program Officer, Professional Development, presented the AIC strategic plan for professional development (see article on page 3). This position has been fully funded for five years and the board hopes to make it a permanent part of the organization. The AIC is very actively seeking ways to work with its membership to increase and stimulate individual professional growth. Toward that end, they are in the process of developing workshops that would be AIC sponsored. They have given us a "Top 21" list of topics, and Eric is looking for instructors and/or content editors. They have asked the specialty group chairs for their input and I would welcome discussion on this topic at our Business Meeting; 2) The presentation of a draft report of the Qualifications Task Force by Roy Perkinson, chair. The Qualifications Task Force was appointed in 2000 with the charge of describing the knowledge and skills required of an entry-level conservator. A lengthy and philosophical document, it is the result of much soul searching and thoughtful exegesis on the part of the committee members; however, it remains very much in an evolving form at this



## Specialty Groups

stage. Because the document is still in its initial stages, IAG members were asked to share the document with a limited group of colleagues in order to funnel-back information and comments from their constituency. As you can imagine, each conservator has strong opinions concerning qualifications—knowledge, skills and training—and the comments to the committee were equally thoughtful. I passed on all our comments to the task force which continues to develop this document for eventual presentation to the entire membership.

There is quite a bit more information on both topics in the January 2002 *AIC News* (pp. 8–9), or if you prefer, please contact a TSG board member.

The current board members are: Christine Giuntini, chair; Kathy Francis, vice-chair; Susan Adler, treasurer; Beth McLaughlin, secretary. You may contact me or any board member with ideas and concerns relevant to the TSG.

—Christine Giuntini, TSG Chair; The Department of the Arts of Africa, Oceania and the Americas, Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028; (212) 650-2594; Fax: (212) 396-5039; christine.giuntini@metmuseum.org



### Wooden Artifacts

**ANNUAL MEETING:** The Wooden Artifacts Group has an extensive meeting planned during the AIC Annual Meeting in Miami. On Saturday, June 8, there will be the traditional WAG dinner and Business Meeting.

The location is still to be determined; however, it should be included in registration materials, as well as posted on the bulletin board. At the meeting, we will elect a new program chair responsible for planning next year's meeting. Arlen Heginbotham will be taking over the duties of chairman. Helen Anderson will be continuing on her two-year term of treasurer. Agenda items will include information about developing another trip to France and other programming topics. Please contact me if there is something you wish to add to the agenda.

On Sunday, June 9, we will meet at 8:45 a.m. for a very full day of presentations and tips. Topics include technical examinations of adhesives and wood classification, treatments from upholstery to waterlogged wood, and scholarship on art deco furniture and early industrial machinery. Many thanks are due to Arlen Heginbotham for his work organizing this very energetic program. A final schedule and location will be available in the registration materials.

See you in Miami.

—Chris Shelton, WAG Chair, P.O. Box 6826, Houston, Texas 77265; (713) 639-7731, fax: (713) 639-7740, cshelton@mifah.org

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

## Painting Specialty Group: Celebrity Tips Session

The PSG invites contributors and guests from all Specialty Groups to participate in the Annual Tips Session, Sunday, June 9, 1:15–2:15 p.m. The theme for this year's session is "Celebrity Tips." Contributors are invited and encouraged to present their discoveries and inventions in the guise of their favorite celebrity alter egos. Several popular 'celebrities' have already confirmed their attendance, but additional tips and personalities are sought. Have you invented an interesting tool or developed a clever new technique you would like to share? Have you been dying to reveal a side of yourself that your friends and colleagues may not know or even suspect? This is sure to be a fun and informative session you will not want to miss! Presentations may be from 3 to 6 minutes in length. Tips and attendees from all Specialty Group are welcome! Interested (courageous?) tipsters should contact: James Bernstein, (415) 285-1658, artdocjb@pacbell.net and Steven Prins, (505) 983-2528, sprins1102@aol.com.

## Courses, Conferences, and Seminars

### CALL FOR PAPERS

#### May 31. 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

### GENERAL

#### May 2002. Writing Grants for Conservation Projects.

Minneapolis, MN—Contact: Upper Midwest Conservation Association, 2400 Third Ave. South, Minneapolis, MN 55404; Phone: (612) 870-3120; Fax: (612) 870-3118; UMCA@aol.com

#### May 12-16. 2002 AAM Annual Meeting.

Dallas, TX—Contact: AAM, (202) 289-9114; seminars@aam-us.org; www.aam-us.org

#### May 13-14. Pest Management and Prevention in Museums, Historical Houses and Archives.

Indianapolis, IN—\$275; Contact: Barbara Bass, Insects Limited Inc., (800) 992-1991; www.indianahistory.org or www.insectslimited.com.

#### May 13-17. Recent Archaeological Propection Advances for Non-Destructive Investigations in the 21st Century.

Vancouver, WA—\$475; Contact: National Park Service, Midwest Archaeological Center, Attention: Steven De Vore, Federal Bldg., Room 474, 100 Centennial Mall North, Lincoln, NE 68508-3873.

#### May 20-24. "History and Use of Pigments and Inks."

Shepherdstown, WV—Sponsored in part by an FAIC award of \$255 for AIC members, \$300 for non-AIC members. Contact: Nancy Purinton, (304) 535-6143.

#### May 22-24. Re/Designing the Museum

Victoria, British Columbia, Canada—Contact: Lisa Mort-Putland, Program Coordinator, Cultural Resource Management Program, Continuing Studies, University of Victoria, P.O. Box 3030, STN CSC, Victoria, BC, Canada V8W 3N6; (250) 721-8462; Fax: (250) 721-8774; lmort-putland@uvcs.uvic.ca; www.uvcs.uvic.ca/crmp. Cost:\$360.

#### May 23-26. The 28th annual conference of the Canadian Association for Conservation of Cultural Property.

Kingston, Ontario, Canada—Contact: Amanda Gray, Conference chair, 308 Wellington St., Kingston, Ontario, K7K 7A8, Canada; (613) 546-9665; Fax: (613) 546-8816.

#### May 23. Conservation of Prehistoric Art.

Paris, France—Contact: SFIC, 29 rue de Paris, F-77420, Champs-Sur-Marne, France; +33 (0)1 60377797; Fax: +33 (0)1 60377799; sfic@lrmh.fr

#### June 6-11. The 30th FAIC Annual Meeting.

Miami, FL—Contact: Mary Seng, Meetings & Marketing Manager, or Eric Pourchot, Program Officer for Professional Development; AIC, 1717 K St. NW, Suite 200, Washington, DC 20006; (202) 452-9545, ext. 16; Fax: (202) 452-9328; mseng@aic-faic.org; epourchot@aic-faic.org Workshops include: "Introduction to the Care of Outdoor Bronze," "Best Practices for General Conservation Assessments," "Journal Publication for Conservation Professionals,"

"Respirator Fit Testing," "Safety in the Decontamination of Cultural Property," "Scientific Analysis of Historic and Artistic Works," and "Setting Up an Environmental Monitoring Program."

#### June 13-15. ARAAFU 5th International Bilingual Symposium. "Visibility of Restoration Legibility of Works of Art."

Paris, France—Contact: infocolloque2002@freesurf.fr

#### June 13-15. "Art, Biology and Conservation 2002: Biodeterioration of Works of Art."

New York, NY—Contact: Dr. Robert J. Koestler, The Sherman Fairchild Center for Objects Conservation, The Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028; (212) 570-3858; Fax: (212) 570-3859; abc2002@metmuseum.org

#### June 30-July 5. Ninth International Conference on Indoor Air Quality and Climate: Indoor Air 2002.

Monterey, CA—Contact: Conference Secretariat, (831) 426-0148; Fax: (831) 426-6522; postmaster@indoorfair2002.org; www.indoorair2002.org

#### 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.

## Courses, Conferences, and Seminars

### **August 9. "Packing and Shipping Works of Art," in partnership with the Virginia Conservation Association and the Virginia Museum Association.**

Richmond, VA—Contact: epourchot@aic-faic.org

### **August 19–25. 66th annual meeting of the Society of American Archivists.**

Birmingham, Alabama—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

### **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

### **September 30–October 4. Introduction to the Management of Museum Collections**

Washington, DC—Deadline: May 31, 2002; \$400; Contact: Bettie Lee, Smithsonian Center for Education and Museum Studies, (202) 633-8990, leeb@scems.si.edu, <http://museumstudies.si.edu>.

### **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 should 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.**

Los Angeles, CA—Contact: epourchot@aic-faic.org

### **October 25. "Packing and Shipping Works of Art," in partnership with the Museum of Fine Arts.**

Boston, MA—Contact: epourchot@aic-faic.org

### **November 4–29, 2002. ICCROM, "Sharing Conservation Decisions."**

Rome and Florence, Italy—Contact: ICCROM Training Information and Fellowships Office, 13, via di san Michele, 1-00153 Rome, Italy; +39 06 585531; Fax: +39 06 58553349; e-mail: training@iccrom.org; www.iccrom.org. Application deadline: July 15, 2002.

### **November 5–8. "Mastering Inpainting," in partnership with SCMRE.**

Suitland, MD—Contact: epourchot@aic-faic.org

### **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

## ARCHITECTURE

### **May 11–17. International Architectural Forum, "St. Petersburg: Window into the Future."**

St. Petersburg, Russia—Contact: Alevtina N. Telisheva, 2nd Sovetskaya str., 7, office 207, St. Petersburg 193036, Russia; Phone & Fax: (007 812) 277 4651

### **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/](http://www.getty.edu/conservation/)

### **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

### **June 13. Far Eastern Toning Paper Techniques Workshop.**

South Kensington, England—Contact: Institute for Paper Conservation, Leigh Lodge, Leigh, Worcester WR6 5LB, England; +(01886) 832323; Fax: +(01886) 833688; information@ipc.org.uk; palimpest.stanford.edu/ipc

## Courses, Conferences, and Seminars

### **July 2–3. Old Ways of Hands Making Hand Tools, Most Especially for Book Arts**

Spokane, Wash.—Contact: Jim Croft, Box 211, Santa, ID 83866; (208) 245–3043. Cost: \$175.

### **July 7–9. Old Ways of Hand Papermaking.**

Spokane, Wash.—Contact: Jim Croft, Box 211, Santa, ID 83866; (208) 245–3043. Cost: \$240.

### **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: epourshot@aic-faic.org

### **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. “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

### **October 5–November 2, Saturdays only. Book Repair and Conservation I**

Boston, MA—Contact: Janet Collins, Workshop Program Director, North Bennet Street School, 39 North Bennet St., Boston, MA 02113; (617) 227–0155 ext. 102. Cost: \$400.

### **October 14–19, 2002. Making and Use of Karibari Drying Board Workshop.**

Washington, DC—Instructors: Yoshiyuki Nishio and Kyoichi Ito; Contact: Megumi Mizumura, Nishio Conservation Studio, 2428 17th Street, NW, Washington, DC; nishio@ix.netcom.com

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

Los Angeles, CA—Contact: epourshot@aic-faic.org

## **ELECTRONIC MEDIA**

### **May 27–30. “Fourth ARSAG International Symposium: Preservation in the Digital Age.”**

Paris, France—Contact: Francoise Flieder or Sibylle Monod, ARSAG, 36 rue Geoffroy-Saint-Hilaire, 75005, Paris, France; +33 (1) 4408 6995; Fax: +33 (1) 4707 6295; monod@mnhn.fr

### **May 30–31. “Off the Wall, Online: Putting Museum Collections Online.”**

Lexington, MA—(Museum of Our National Heritage); Contact: Ginny Hughes, ghughes@nedcc.org; www.nedcc.org

### **June 3–8. Electronic Outreach: Museum Programming on the Web.**

Victoria, British Columbia, Canada—Contact: Lisa Mort-Putland, Program Coordinator, Cultural Resource

Management Program, Continuing Studies, University of Victoria, P.O. Box 3030 STN CSC, Victoria, BC Canada V8W 3N6; (250) 721–8462; Fax: (250) 721–8774; lmort-putland@uvcs.uvic.ca. Register by May 10. \$560 fee (Canadian funds).

### **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; sfic@lrmh.fr; www.fnet.fr/sfic

### **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

## Courses, Conferences, and Seminars

& Fax: +30 221 21981;  
m\_laskaris@yahoo.gr

### PHOTOGRAPHIC MATERIALS

#### November 4–8, 2002. “Conservation Issues in Contemporary Photography.”

San Francisco, CA—Contact: Debra Hess Norris, (302) 831-3696, dhnnorris@udel.edu; Nora Kennedy, (212) 650-2168, nora.kennedy@metmuseum.org; or Theresa Andrews (415) 357-2870, tandrews@sfnoma.org.

### TEXTILES

#### June 15–July 6. Ancient Peruvian Textiles Workshops.

Arequipa, Peru—Contact: Nanette Skov, Director, 261A Manzana, Green Valley, AZ 85614; (520) 648-6114; nanetteskov@hotmail.com; www.clearsailing.net/textiles/peru

#### July 4–5. Old Ways of Hemp and Flax Processing.

Spokane, WA—Contact: Jim Croft, Box 211, Santa, ID 83866; (208) 245-3043. Cost \$175.

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

BinnaBurra, Queensland, Australia—Contact: Bronwyn Cosgrove, AICCM TSIG 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

### WOODEN ARTIFACTS

#### July 11–15. Old Ways of Making Wooden Boards with Clasps.

Spokane, WA—Contact: Jim Croft, Box 211, Santa, ID 83866; (208) 245-3043. Cost: \$500.

### COURSE OFFERINGS

#### June 17–27. Japanese Paper Conservation Techniques Workshop.

Ottawa, Canada—Contact: Christine Bradley, Canadian Conservation Institute, 1030 Innes Rd., Ottawa, ON K1A 0M5 Canada; (613) 998-3721 ext. 250; Fax: (613) 998-4721; christine\_bradley@pch.gc.ca. \$1,000 for Canadian participants, \$1,250 for others.

#### AASLH Workshop Series, including Collections Management & Practices

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

#### The American Academy of Bookbinding Courses

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

#### Campbell Center for Historic Preservation Studies

Mt. Carroll, IL—Contact: Campbell Center, (815) 244-1173; Fax: (815) 244-1619; campbellcenter@internetni.com; www.campbellcenter.org  
Packing & Shipping Workshop (June 19–22), Archaeological & Ethnographic Core Curriculum (July 10–13 and 15–24), Furniture Conservation I (July 10–13), Care of Works of Art on Paper (July 10–13), Emergency Preparedness Response & Recovery (July 10–13), Furniture Conservation II (July 15–18), and Photographic Documentation &

Digital Imaging of Museum Collections (July 15–18).

#### 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

#### The Centre for Photographic Conservation Courses.

London, England—Contact: Angela Moor, (020) 8690 3678; Fax: (020) 8314 1940; xfa59@dial.pipex.com  
Preservation and Conservation of Photographic Materials (Theory) (May 27–29 or September 4–6, 2002); Suppressed Storage Environments as a Preservation Option (May 30–31, 2002); Rediscovering Historic Photographic Processes (September 9–13, 2002); Preservation and Conservation of Photographic Materials (September 9–October 25, 2002); Identification of Photographic Processes (September 16–18, 2002); Preservation of Photographic Negatives: Glass, Nitrate, Acetate and other sheet and roll film systems (September 19–20, 2002); Master Class—Advanced Photographic Conservation Techniques (October 28–November 22, 2002)

#### Centro del Bel Libro

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

## Courses, Conferences, and Seminars

### **EVTEK Institute of Art and Design**

Contact: Christian Degriigny, Head of Conservation Studies.

Christian.degrigny@iad.evtek.fi;  
www.evtek.fi/design/applying/water  
Diploma courses in Waterlogged  
Archaeological Conservation and  
Marine Archaeological Conservation  
(September 2002–March 2004).

### **The George Washington University Special Topics Courses**

Washington, DC—Introduction to  
Health and Safety in Museums.  
Summer Session 2002: July 9–August  
15, 2002. Tuesdays and Thursdays  
from 5:10–7 p.m. Course Directors:  
Catharine Hawks and David  
Goldsmith.  
[http://www.gwu.edu/~specprog/  
essentials](http://www.gwu.edu/~specprog/essentials)

### **ICCROM Training Information**

Contact: 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;  
informa tion@ipc.org.uk;  
<http://palimpsest.stanford.edu/ipc>

### **International Academic Projects—Short Courses**

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

### **The Laboratory Safety Institute Seminars and Workshops**

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

### **Multimodal Hazardous Materials Transportation Training Seminar**

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

### **Smithsonian Center for Materials Research and Education**

Contact: (301) 238–3700;  
www.si.edu/scmre/courses\_2002.  
html

Technology of Furniture Making:  
Structure (May 6–10, half days);  
History, Technology and Preservation  
of Specialty Papers, Archives  
Materials and Ephemera (May 6–10);  
Technology and Preservation of  
Furniture Coatings (May 31–June 1);  
Polarized Light Microscopy—  
Fundamentals and Applications (July  
8–12); 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; contact:  
Vanessa Richardson, (800) 999–8558,  
vanessa\_richardson@solinet.net,

Environmental Control and  
Monitoring: Preserving Collections in  
a Hostile Environment (May 13),  
New Orleans, LA—Cost: \$95 (\$85  
for early-bird registration/\$120 for  
late registration) for SOLINET  
members, \$135 (\$125 for early-bird  
registration/\$160 for late  
registration) non-SOLINET  
members. Any institution in Louisiana  
qualifies for the member rate;  
Audiovisual Collection Management  
(May 23), Lexington, KY (The  
University of Kentucky)—Cost: \$95  
(\$85 for early-bird registration/\$120  
for late registration) for SOLINET  
members; \$135 (\$125 for early-bird  
registration/\$160 for late  
registration) non-SOLINET  
members. Any institution in  
Kentucky qualifies for the member  
rate; Hurricane Preparedness:  
Surviving the Big One (June 11),  
Gainesville, FL— Cost: \$95 (\$85 for  
early-bird registration/\$120 for late  
registration) for SOLINET members,  
\$135 (\$125 for early-bird  
registration/\$160 for late  
registration) non-SOLINET  
members. Any institution in Florida  
qualifies for the member rate.  
Members for the Northeast Florida  
Library Information Network  
(NEFLIN) should register directly  
with NEFLIN.

### **West Dean College Building Conservation Masterclasses. Cleaning Masonry Buildings (May 21–24), The Ecological Management of Historic Buildings and Sites (June 5–7), Conservation and Repair of Timber (June 18–21).**

West Dean, Chichester, England—  
Course fees apply. Contact: Patricia  
Jackson, Building Conservation  
Masterclasses Course Developer; +44  
(0) 1243 818294;  
pat.jackson@westdean.org.uk

### **West Dean College Courses**

UK—Contact: College Office, West  
Dean College, West Dean,

## Courses, Conferences, and Seminars

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Chichester, West Sussex, PO18  
OQZ; westdean@pavilion.co.uk;  
www.westdean.org.uk

**AIC Professional  
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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.

**Q:**

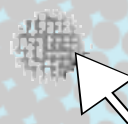
**Where's a  
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one?**

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CONSERVATOR**



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**Instead of waiting for snail mail you can find help  
immediately. Log on — and tell your colleagues — today.**

## Positions, Internships, and Fellowships

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### AMERICAN TEXTILE HISTORY MUSEUM TEXTILE CONSERVATION CENTER CHIEF CONSERVATOR

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The American Textile History Museum, located in Lowell, Massachusetts, is seeking a highly skilled and experienced Chief Conservator to lead the respected Textile Conservation Center to a higher plateau of service in the conservation of America's textile heritage. This is an opportunity to lead this regional center offering a full range of survey, treatment, educational and consulting services to institutions and private clients throughout the United States. It operates in a five year old laboratory space in the renovated historic building that houses the Museum on the Western Canal in Lowell's historic district.

The Center works on a full range of projects and regularly accepts complicated, high-profile projects requiring extraordinary levels of skill in planning, completing and documenting current processes and on occasion, conceiving groundbreaking approaches. The Center currently has a staff of seven and expects to increase that to ten within a year of filling this position. The Center's staff includes experienced senior conservators, mid-level conservators and interns and new apprentices. The Chief Conservator must, therefore, have a full range of leadership, supervisory and teaching/coaching skills.

The Chief Conservator will lead the Center, providing for long-term planning and business operations. S/he will plan, schedule, direct and administer textile conservation services on both an annual and a project basis. In addition to leadership, business development and project work, the Chief Conservator will pursue research and be an active participant in the discussion of textile conservation issues and methods. S/he works closely with the Museum's administrative, development and business

staff as well as a local advisory committee.

The successful candidate will have a master's degree in conservation with a textile concentration and ten years of experience with increasing responsibility in the conservation of textiles, or a bachelor's degree in an allied field, plus twelve years of textile conservation experience with increasing responsibility. Supervisory experience in a conservation laboratory that includes the training of interns and apprentices is essential. Experience in a variety of conservation settings, regional, museum in house or private practice is a positive.

The mission of the American Textile History Museum is to tell America's story through the art, history and science of its textiles. The Textile Conservation Center plays a major role in achieving that mission. Founded in 1822, the first American mill city and heart of the New England textile industry, historic Lowell is a diverse city of 100,000, just 35 miles northwest of Boston. The area offers extraordinary cultural, educational and recreational opportunities.

The position offers a competitive salary and excellent benefits. Interested conservators are asked to forward a letter of interest, résumé and the names of three references to Michael J. Smith, Executive Director, American Textile History Museum, 491 Dutton Street, Lowell, MA 01854.

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### COLONIAL WILLIAMSBURG FOUNDATION WILLIAMSBURG, VA DIRECTOR OF CONSERVATION

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The Colonial Williamsburg Foundation invites applicants for the position of Director of Conservation. The conservation department is comprised of 10 specialized labs, and a staff of approximately 20 conservators, conservation technicians, interns and volunteers. As administrator of a large and dynamic department, the

director will oversee the operational budget, establish conservation priorities and production, and ensure the quality of analysis, collections care, surveys, treatment and documentation. As a member of the senior management team, the director will represent the department and articulate conservation issues, support educational and interpretive efforts in the museums and Historic Area, and participate in activities associated with donor development, grant writing and other fund raising events.

Minimum qualifications include the knowledge gained by completion of graduate conservation studies, or equivalent, and 10 years experience, including museum administration and supervision of employees. Excellent oral and written communication skills are required. Preferred qualifications include professional experience with an emphasis on 16<sup>th</sup>-20<sup>th</sup> century British, European, and American artifacts, and demonstrated participation in the advancement of the profession through publications and presentations.

The hiring rate extends to \$80,000 and will be based on qualifications and experience. An excellent benefits package is included.

Candidates should apply online at [www.colonialwilliamsburg.org/jobs](http://www.colonialwilliamsburg.org/jobs) and include a cover letter, résumé, and list of references.

Colonial Williamsburg is an AA/EEO employer.

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### COLONIAL WILLIAMSBURG FOUNDATION WILLIAMSBURG, VA MARSHALL STEEL, SR. POSTGRADUATE INTERNSHIPS IN CONSERVATION

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The Colonial Williamsburg Foundation is offering two one-year postgraduate internships in conservation, supported by the Marshall Steel, Sr. Conservation Internship Endowment. The interns will work with important collections of 17<sup>th</sup>-19<sup>th</sup> c. British



## Positions, Internships, and Fellowships

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and American material culture under the supervision of Foundation conservators, with positions available in the specialties of furniture, musical instruments and preventive conservation. The interns will devote time to an independent research project, preferably leading to a presentation of publishable paper.

Candidates should be graduates of a recognized program in conservation with experience working with 17<sup>th</sup>-19<sup>th</sup> artifacts. Experience in research, conservation documentation, and microscopy is necessary, and candidates should have excellent communication skills.

The internship will begin no sooner than September 2002, and continue for one year. The salary is \$23,000 plus benefits and \$1,500 travel allowance. Candidates should apply online at [www.colonialwilliamsburg.org/jobs](http://www.colonialwilliamsburg.org/jobs) and include a cover letter, résumé, and list of references.

Colonial Williamsburg is an AA/EEO employer.

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### CRANMER ART CONSERVATION PAINTING CONSERVATOR

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Cranmer Art Conservation seeks a full time (40 hrs per week) painting conservator who seeks a rewarding career in private conservation. Candidates must be graduates of a recognized conservation program or have equivalent experience.

We specialize in modern and contemporary paintings and offer a pleasant, professional environment in Soho, Manhattan. Please refer to our website at [www.cranmerartconservation.com](http://www.cranmerartconservation.com).

Salary is commensurate with experience. Benefits include health insurance and profit sharing, paid vacation and holidays, plus bonuses.

Please send cover letter and résumé to:

Greg Tornquist  
Cranmer Art Conservation  
45 Crosby Street

New York, NY 10012  
fax: (212) 966-9477  
email: [greg@cranmerartconservation.com](mailto:greg@cranmerartconservation.com)

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### THE DETROIT INSTITUTE OF ARTS ANDREW W. MELLON OBJECTS CONSERVATION FELLOWSHIP

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The Detroit Institute of Arts is seeking applicants for advanced training in objects conservation. Start date flexible. Successful candidate will gain experience in the operations of the 6th largest fine arts museum in the country, refine practical skills, utilize technical analysis, focus on art historical, aesthetic and ethical considerations, and complete a research project with related travel that results in a paper of publishable quality. Position requires graduation from a recognized conservation training program or equivalent educational and work experience. Salary \$25,000/year plus \$3,000 travel and research allowance and health benefits. Submit résumé to Human Resources, The Detroit Institute of Arts, 5200 Woodward Ave. Detroit, Mich. 48202, or fax (313) 833-0343. EO/AA Employer.

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### FREER GALLERY OF ART AND ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION INTERNSHIP IN CHINESE PAINTING CONSERVATION

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The Smithsonian Institution's Freer Gallery of Art and Arthur M. Sackler Gallery, the national museum of Asian art for the United States, is offering a five month internship in the field of Chinese painting conservation. The intern will receive training in traditional Chinese painting conservation working under the guidance of specialists in the Department of Conservation and Scientific Research. Training may entail any of a number of aspects of treatment, such as dyeing and preparing repair

papers, applying backing papers and patches, repairing creases, and studying mounting styles and methods. While candidates with no prior experience in East Asian painting conservation will be considered, the candidates must have knowledge of the ethical and professional principles that apply to the conservation of works of art and demonstrate a commitment to a career in conservation.

A starting date for the internship period may be proposed for any time between February and June, 2003. Interns will receive a stipend of up to \$2,000 per month plus some funding for travel expenses to and from Washington, D.C. This internship is made possible by a grant from the Henry Luce Foundation. For further information, call 202/357-4880, ext. 271, or send e-mail to [dcsr@asia.si.edu](mailto:dcsr@asia.si.edu).

Application deadline: June 30, 2002. Applications should include a letter of interest, a curriculum vitae, the names and addresses of three references, and be sent to the following address:

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

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### THE GETTY CONSERVATION INSTITUTE CHIEF SCIENTIST

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The Getty Conservation Institute (GCI), located in Los Angeles, California, and one of the operating programs of the J. Paul Getty Trust, serves the international conservation field by working strategically to advance practice in the profession. Activities include scientific research, education and training, dissemination

## Positions, Internships, and Fellowships

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of information, and carefully selected field projects, all directed towards unsolved problems in the conservation field.

Reporting to the Associate Director, the Chief Scientist will have overall responsibility for the GCI Science Group, a division composed of about twenty-five scientists and technicians. First and foremost, this individual will provide scientific leadership and vision for the group including the development and implementation of research strategies and programs in the context of overall institutional objectives. S/he will also represent the GCI in the international conservation science community, forge partnerships with institutions in research areas of mutual interest, and manage the staff and budget of the Science Group.

The ideal candidate should be a recognized leader in the field of applied research and program development in conservation. S/he should be an innovative and interdisciplinary thinker who has the ability to work effectively with experts, scholars and colleagues from a wide variety of disciplines. A minimum of ten years experience at the highest level of competency in scientific research is required. The individual should be not only a strong contributor to the field who would maintain personal research interests, but also someone with a demonstrated ability to manage people, programs and budgets. Fluency in one or more foreign languages preferred. A doctorate degree in chemistry or other natural science, or an equivalent combination of training and experience reflecting broad knowledge and technical expertise in conservation of cultural property required. An excellent benefits package and salary commensurate with qualifications and experience will be provided.

Please send résumé and cover letter to:

The Getty Conservation Institute  
Attn: J.M. Teutonico, Associate

Director  
1200 Getty Center Drive, Suite  
700  
Los Angeles, CA 90049  
Fax 310/440-7713

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### THE GETTY CONSERVATION INSTITUTE SENIOR PROJECT SPECIALIST/ BUILT HERITAGE EDUCATION PROJECTS

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The GCI's educational work encompasses short courses, long-term training programs, workshops, seminars and conferences for conservators, museum professionals, archaeologists, architects, planners, cultural property managers, policy makers and other related professionals. Many of these activities take place within the context of GCI's field projects, while others are conducted in partnership with other conservation or educational organizations.

Working with the GCI's Associate Director, professional staff, and project teams, participates in and contributes professional expertise to education projects for professionals in conservation and related disciplines. Initiates appropriate searches for specific projects, and works with and supervises hired consultants.

Is responsible for all phases of an educational project including needs assessment to define the goals, scope and methodology of the project. Identifies instructors, establishes and coordinates content and teaching methodology, and supervises the creation of teaching materials. Assists in defining, negotiating, and managing the roles to be played by project partners, consultants and staff and obtains commitments for personnel and financial resources. May conduct and supervise research, compile bibliographies, writes and publishes on conservation and/or pedagogical topics.

Manages the work of other project team members, supervises several support staff and performs adminis-

trative/managerial duties within the education division of the GCI. Maintains close liaison with other departments of the GCI, including Science, Field Projects, and Public Programs and Communications.

Will maintain up-to-date knowledge in both the technical aspects of the field and in issues relating to the development of conservation as a profession. An understanding of the role of education in continuing professional development is also important.

Graduate degree in architecture, architectural conservation, archaeology, historic preservation or cultural resource management. Experience in management of projects, preferably at an international level; and a minimum of 6 years at the highest level of competency in conservation methodology and application. Experience and interest in education and pedagogy; foreign language skills desirable. Must be able to communicate and interact effectively with diverse cultural groups, and have strong negotiating skills. Experience with budgetary responsibility for complex, multi-year projects is necessary. Must be available to travel frequently to meetings and course sites throughout the world. Salary commensurate with experience (starting at approximately \$65,000).

Please send résumé and cover letter to:

The Getty Conservation Institute  
Attn: Administration  
1200 Getty Center Drive, Suite  
700  
Los Angeles, CA 90049-1684  
Fax 310/440-6182

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### HARVARD COLLEGE LIBRARY PAPER CONSERVATOR

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The Harvard College Library Paper Conservator works in the Harvard University Library Weissman Preservation Center treating rare and unique materials, including drawings, prints, maps, and manuscripts. Exam-

## Positions, Internships, and Fellowships

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ines and develops treatment specifications for, and treats (largely) unbound objects of paper, vellum and other substrates as well as 3 dimensional paper objects in the HCL. Prepares condition and treatment reports including photo documentation. Conducts condition surveys and analyzes results. Assists in the development of action plans and consults on the provision of protective enclosures for special collections. Contributes to maintenance of vendor files, inventories of supplies and equipment, and the selection of materials for the Center's resource library.

Qualifications: Graduate degree in paper conservation required. Must have a minimum of two to four of professional conservation experience in a recognized facility. Demonstrated excellence performing complex conservation treatments and in depth knowledge of the history of paper and papermaking, drawing, writing, printing and printmaking materials and techniques. Working knowledge of chemistry and materials science. Strong organizational skills, including the ability to establish priorities and achieve goals. Must have the ability to initiate and adapt to change, to analyze and solve problems, to be flexible, and work collaboratively. Excellent oral and written communication skills, including demonstrated ability to write specifications, document treatments, and prepare reports. Experience working in a research library is preferred.

NOTE: Candidates interviewed will be asked to submit a portfolio representative of recent conservation treatments.

Compensation: Harvard University offers a competitive program of benefits. Appointment salary is dependent on qualifications and experience.

Available: Immediately. The review of applications will begin immediately and continue until the position is filled. Interested parties

are invited to submit a letter of application addressing position qualifications with a résumé and with the names, addresses, telephone and fax numbers of three references to:

Résumé Processing Center  
Harvard University Requisition  
#12960  
11 Holyoke Street  
Cambridge, MA 02138  
Or apply on line to [www.hr.harvard.edu/employment/jobs.html](http://www.hr.harvard.edu/employment/jobs.html)

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### HARVARD UNIVERSITY SAMUEL H. KRESS FELLOWSHIP IN CONSERVATION BIOLOGY

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Applications are invited for a one-year training fellowship in conservation biology at Harvard University beginning in September 2002. The trainee will work with microbiologists in the Laboratory of Applied Microbiology on the biodeterioration of cultural materials. Trainees will interact with staff at other conservation laboratories at the University. A master's Degree or equivalent in conservation required. A specialization in architectural or outdoor monument conservation preferred. Stipend offered: \$28,000 with University benefits.

Send applications to:  
Professor Ralph Mitchell  
Harvard University  
Pierce Hall  
Cambridge MA 02138

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### HARVARD UNIVERSITY ART MUSEUMS MELLON RESEARCH FELLOW, CONSERVATION SCIENCE

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#### Duties and Responsibilities

The Straus Center for Conservation and Technical Studies is seeking a post-doctoral scientist for a 3-year research fellowship in the field of conservation science funded by the Andrew W. Mellon Foundation. Fellowship will provide the opportunity to work with scientists, conservators, conservation interns, curators and the

University's academic art historians. The research projects will utilize a broad range of art and artists' materials collections in the Art Museums and other institutions. Focus will be on traditional artists' materials and techniques. Organize workshops and symposia for the purpose of examining issues related to conservation science research. Participate in the activities of the laboratory by providing analytical services to the Straus Center conservators and research curators in the study and preservation of the collection.

#### Required Education

Ph.D. in chemistry/physical science is required. The successful candidate will have a high level of scientific achievement combined with a strong interest in the visual arts. Experimental research experience and an ability to conduct research are required. Strong oral and written communications skills required. Knowledge of one or more foreign languages preferred. The Fellow is expected to make a serious commitment to a career as a scientist in the museum field.

#### Additional Information

The Straus Center has a long history of multi-disciplinary collaboration between scientists, curators and art historians. The Art Museums house world-renowned art collections in addition to significant study collections of art and artists' materials. Renovated laboratories are equipped with microscopes (polarizing light and reflectance/UV fluorescence), FT-IR, XRD, XRF, X-radiography, GC-MS and UV-vis spectroscopy. Beyond the resources of the Center, Harvard University offers access to specialized analytical equipment and a large scientific community. A stipend of \$40,000 per annum will be provided. Additional funds are available for travel, exchange visits and workshop/conference organization.

Please send your résumé and cover letter to:

## Positions, Internships, and Fellowships

Harvard University  
Résumé Processing Center  
Req# 12970

11 Holyoke Street  
Cambridge, MA 02138

Please note that upon submitting your credentials, you will become part of Harvard's applicant database, and therefore, may be considered for other suitable positions at the University. Harvard University is an equal opportunity employer committed to diversity.

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### LIBRARY OF CONGRESS/GETTY GRANT PROGRAM INTERNSHIP IN PREVENTIVE CONSERVATION CONSERVATION DIVISION PRESERVATION DIRECTORATE

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#### Internship Description and Application Guidelines

The Library of Congress, Washington, D.C. invites applications for a one year, paid internship in preventive conservation with the support of the Getty Grant Program.

#### Aim

The purpose of the internship is to provide an opportunity for conservators to gain knowledge in the theory and skills in the practice of preventive conservation in a large and complex cultural institution and research library.

#### Objectives

Interns will be immersed in activities of the Preventive Conservation Section within the Conservation Division and follow a comprehensive course of training that includes the core elements of preventive conservation, including collection needs assessment for materials in the custodial divisions, emergency preparedness, response and recovery, staff education and user awareness, collection re-housing, environmental monitoring and control, off-site facility planning, exhibition case design and maintenance, and integrated pest management. Interns will also visit select cultural institutions to survey

and report on the state of preventive practice in these institutions. The interns will train under the direction of one or more senior conservators in the Conservation Division. Applicants selected for an internship, will report back to the Conservation Division one year after their training at the Library of Congress on how the information they learned has been used.

#### Criteria for Selection

This internship is intended for conservators who wish to immerse themselves in the theory and practice of preventive conservation. Candidates will be selected on the basis of conservation knowledge, skills and abilities, an active commitment to professional ethics and standards, effective communication skills and an understanding of library and archival collections.

Candidates with academic training in the technology and chemistry of library and archival materials and experience in conservation treatment of paper, books and photography will be given preference.

In addition, first consideration will be given to applicants:

- who are presently employed in the conservation/preservation field in a library, archive or museum to which they will return following completion of the internship,
- from institutions where no training opportunities in preventive conservation exist,
- who demonstrate potential to gain from the experience and who indicate an interest and possibilities for disseminating the information gained.

Applicants must be proficient in English so that they understand technical issues as applied to preventive conservation. English proficiency will be verified through interviews with application finalists.

#### Selection Procedures

Applicants should submit:

- a résumé listing educational and conservation-related work experi-

ence,

- written documentation for up to three conservation treatments,
- a selection of no more than 20 accompanying slides.
- a brief (up to two pages) cover letter that describes prior preservation/conservation experience and what the applicant hopes to gain from the internship,
- the names of and contact information for three references.

There will be one internship each year as determined by the Library. The length of the internship is 12 months following the U.S. academic year (beginning September ending August). Two internships of six months will also be considered if the strongest applicants can justify such a schedule based on professional needs.

Whenever possible, a personal interview will be scheduled to review and discuss the application. In the case of foreign applicants, an application may be submitted by mail and a telephone interview may be conducted as an alternative.

Please be sure to include your complete mailing address including your phone and fax numbers, with e-mail, if applicable, with your application.

#### Schedule

For September, 2002 to August, 2003: **Deadline Extended: Application due end of May, 2002**

Announcement of selection will be made by mid-June, 2002. Internship will begin September 1, 2002.

#### Compensation

A stipend at the GS 9 level (\$ 36,656 for 2001) will be provided for the 12 month period. No funding for relocation is available with this stipend.

#### To Apply

Please direct letters of application to: Mark S. Roosa, Director for Preservation, Preservation Directorate, LMG-21, Library of Congress, 101 Independence Avenue, S.E., Washington, DC 20540-4530. Phone: (202)707-5213; E-mail: mroo@loc.gov

## Positions, Internships, and Fellowships

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### METROPOLITAN MUSEUM OF ART ASSISTANT CONSERVATOR

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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

### MUSEUM OF FINE ARTS, HOUSTON

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The Museum of Fine Arts, Houston is the nation's fifth-largest art museum exhibition space. Housing more than 40,000 works in all media and offering an active schedule of international exhibitions and award-winning programs, the MFAH ranks among the premier arts destinations in the United States. The MFAH is a multifaceted institution consisting of two museum buildings, two art schools, two decorative arts centers, and an outdoor sculpture garden.

The following positions offer exciting career opportunities at the Museum of Fine Arts, Houston.

#### **Carol Crow Photography Conservator (position 028)**

Using the photography collection as a primary resource, initiates technical investigations of artists' materials and methods. Responsibilities

include technical examination, complete conservation documentation and treatment of over 13,000 images in the photography collection; examines photographs proposed for acquisition and loan; assists the photography curator in assessing images borrowed for exhibition; and consults with other technical experts to develop conservation methods and standards for conservation and archival materials. Will also participate in project to reorganize and rehouse works in the collection. Minimum requirements include a graduate degree in photographic conservation with post degree work experience desirable.

#### **Associate Conservator (position 069)**

Position available for an experienced conservator to work with all aspects of the museum's expanding collection of European, Modern, and Contemporary decorative arts. Candidates should have formal graduate level training in either furniture or objects conservation. Responsibilities will include paint and surface analysis, assessment and treatment of objects, photographic and written documentation of treatments, research and development of innovative treatment techniques, developing budgets, grant writing, and acting as the museum's conservation department representative at public presentations. Experience with gilding and frame conservation is desirable.

Informal interviews will be invited on Saturday and Sunday at the AIC meeting. Please contact Wynne Phelan or Steve Pine at the host hotel.

The Museum of Fine Arts, Houston offers an excellent benefits package with the opportunity for a salary increase after six months of employment. To apply, send résumé indicating position number to: Museum of Fine Arts, Houston, Attn: Human Resources, P. O. Box 6826, Houston, Texas 77265-6826, or fax: (713) 639-7597. EOE

### THE TOLEDO MUSEUM OF ART CONSERVATOR

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The Toledo Museum of Art seeks a Conservator to establish a new conservation initiative supported, in part, with endowment funds provided by The Andrew W. Mellon Foundation.

The Toledo Museum of Art is an exceptional Midwestern art museum with an internationally respected collection spanning cultures from the ancient world through the present time. Its collections include virtually all media, with significant holdings in ancient art, paintings, graphic arts, decorative arts, sculpture, and one of the largest collections of glass in the world.

The successful candidate for this new position will be responsible for a comprehensive conservation program including preventive conservation care and environmental conditions; will be accountable for coordinating all conservation work of the Museum's collections, including works treated by outside specialists and institutions; and will maintain records for all conservation activities including examinations and treatments. Ongoing responsibilities include performing conservation treatments in conservator's area of specialization.

The conservator will work closely with curators on all aspects of the collection, including its care, study, exhibition, and publication. He/she will also collaborate with registrars and other staff regarding loans and other management issues. The conservator will evaluate existing conservation facilities and equipment and determine future laboratory and equipment needs, as well as future staffing needs; will manage the conservation budget; supervise an existing conservation technician and hire an administrative assistant. In due course, the conservator would assist in obtaining additional conservation funds through grants and other

# Positions, Internships, and Fellowships

sources, and, in conjunction with the Grants Office, report on their use.

The successful candidate must hold an advanced degree in conservation from a recognized conservation program (or equivalent), and have at least four years experience in a senior position. Strong project management, leadership, supervisory, team building, mentoring and communication skills are essential. Previous experience with establishing a conservation program is desirable.

Salary is commensurate with experience and includes excellent benefits and annual professional travel allowance.

Interested candidates may send a letter of application, c.v. and three professional references by July 1, 2002 to:

Roger M. Berkowitz  
 Director  
 The Toledo Museum of Art  
 P.O. Box 1013  
 Toledo, OH 43697  
 or e-mail: [jobs@toledomuseum.org](mailto:jobs@toledomuseum.org)

For quick reference to AIC staff members, clip this out and place next to your phone. AIC has an automated phone system. To reach individual staff members directly, call (202) 452-9545 and enter the appropriate extension:

**Elizabeth F. "Penny" Jones**, Executive Director  
 E-mail: [pjones@aic-faic.org](mailto:pjones@aic-faic.org); ext. 14

**Megan Nash**, Financial Manager  
 E-mail: [mnash@aic-faic.org](mailto:mnash@aic-faic.org); ext. 11

**Eric Pouchot**, Program Officer, Professional Development  
 E-mail: [epouchot@aic-faic.org](mailto:epouchot@aic-faic.org); ext. 12

**Nora A. McElfish**, Publications Manager  
 E-mail: [nmcelfish@aic-faic.org](mailto:nmcelfish@aic-faic.org); ext. 13

**Mary E. Seng**, Meetings & Marketing Manager  
 E-mail: [mseng@aic-faic.org](mailto:mseng@aic-faic.org); ext. 16

**Robert Treadway**, Administrative & Publications Assistant  
 E-mail: [info@aic-faic.org](mailto:info@aic-faic.org); ext. 10

## Information Required for USPS

**Information Required for USPS**

**Section 1: Personal Information**

Name: ACE NEWS  
 Address: 1107-1107 St  
 City: Washington DC  
 State: DC  
 ZIP: 20004

**Section 2: Publications Information**

Publication Name: ACE NEWS  
 Issue Date: 11/01/01  
 Issue Frequency: Quarterly  
 Issue Number: 4  
 Issue Volume: 1  
 Issue Pages: 8  
 Issue Circulation: 100  
 Issue Distribution: 100  
 Issue Price: 0.00  
 Issue ISSN: 1044-0000  
 Issue EISSN: 1044-0000  
 Issue Country: USA  
 Issue Language: English  
 Issue Subject: Art  
 Issue Category: Art  
 Issue Publisher: ACE NEWS  
 Issue Publisher Address: 1107-1107 St  
 Issue Publisher City: Washington DC  
 Issue Publisher State: DC  
 Issue Publisher ZIP: 20004

**Section 3: Financial Information**

Year: 2001  
 Total Revenue: 0.00  
 Total Expenses: 0.00  
 Total Profit: 0.00  
 Total Assets: 0.00  
 Total Liabilities: 0.00  
 Total Equity: 0.00

**Section 4: Publications Information**

1.  This is a new publication.  
 2.  This is an existing publication.  
 3.  This is a discontinued publication.  
 4.  This is a publication that is not for sale.  
 5.  This is a publication that is not for sale and is not a newspaper.  
 6.  This is a publication that is not for sale and is a newspaper.  
 7.  This is a publication that is not for sale and is a newspaper and is not a newspaper.  
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FOR CONSERVATION OF  
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SUITE 200  
WASHINGTON, D.C. 20006



PERIODICAL