

*30th Anniversary*

## From the Electronic Media Group: Digital Documentation: We Are There, but Enter with Care

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DAN KUSHEL

The use of digital imaging has great potential to improve professional conservation documentation on a variety of levels, as Paul Messier and Tim Vitale described in their excellent assessment of this issue (Messier and Vitale 2000). But the authors also brought out that its practical application was compromised by questions of affordable, satisfactory image quality, and of records permanence with respect to our profession's ethical requirements. Now, two-and-a-half years later, technological developments are resolving these questions so that the transition to digital documentation has become a truly viable alternative, provided that appropriate

measures are taken and ethical concerns are given consideration.

This transition is inevitable, and has already occurred in many areas of professional photography and increasingly in amateur photography. Whether we embrace it enthusiastically or reluctantly, it is important that we draw upon our ethically driven conservatism in assessing the incorporation of new materials and techniques into commonly accepted conservation practice.

To begin, we need a benchmark from which to measure—one that at least matches currently accepted minimum standards of practice. For photographic documentation, we can use 35 mm general-purpose color transparency film because this seems to be

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## Certification—Your Vote Counts

TERRY DRAYMAN-WEISSER

As members of AIC we stand on the threshold, about to make a crucial decision on whether or not to put all the information we have gathered on certification to use and take that next step toward professionalism. Will certification be in our future?

In November you will receive a ballot asking for your vote, "yes" or "no," on this issue. There are some members who feel we should move ahead with certification without further ado, but since certification will affect us all, every individual member will be asked to participate in this referendum. If the majority of those voting answer in the affirmative, AIC will make the development of a certification program a priority, along with other already identified priorities. If the majority votes no, the issue of certification

will disappear from AIC's agenda.

The stakes are high and it is imperative that every voting individual takes the time to educate him or herself on the issues. A number of articles have appeared in *AIC News* in the past, and references to these can be found in the adjacent box, on the AIC website (<http://aic.stanford.edu>) under "What's New," or by contacting the AIC office. I have received a number of thoughtful comments and questions from members, and have tried to answer them on an individual basis; however, I have also been approached by worried members and have received frantic e-mail messages raising points based on rumor and incorrect interpretations of information. If certification were to fail because of uninformed voting, it will be a great disappointment to those of us who believe certification will benefit our

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## AIC NEWS

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**Deadline for January Editorial Submissions:  
December 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 for Positions, Internships, and Fellowships 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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the most common photographic medium among conservators. Accessible and affordable digital systems are currently available that meet (and in some ways exceed) our benchmark with respect to factors that are relevant to conservation documentation.

## PERMANENCE AND ACCESSIBILITY

Issues of permanence and accessibility form a cornerstone in our Code of Ethics and Guidelines for Practice. Ethic VII denotes our professional obligation to document our work and to do this by creating permanent records and reports. These two basic ethical precepts are further amplified by five of our twenty-nine Guidelines for Practice (Guidelines 24–28). Guideline 28, which deals specifically with preservation of documentation, provides rationale for the latter precept, as well as additional admonitions for the creation and maintenance of permanent records of conservation practice.

The recommendations for minimum accepted practice denoted in the Commentary on Guideline 28 have a very specific bearing to digital documentation: “Documentation must be produced on and with permanent, stable media, and be legible. Storage only on electronic media is unacceptable.” Since we have agreed as conservation professionals that our files of record are stable hardcopy, we have agreed that we must print out on stable media what we have created digitally—or at least enough to fulfill the needs of minimum standards of documentation for the activity in which we are involved.

We know from Henry Wilhelm’s research that dark-stored, non-frozen Ektachrome will likely remain accurate in color for 100 years (Wilhelm and Brower 1993). Until very recent years, however, it was not possible to create similarly permanent printed hardcopy of digitally captured images. For this reason, I personally have been slow to accept digital capture as a viable alternative to film for conservation records.

However, we now know that there is affordable printed output that will likely maintain color accuracy for more than 100 years. Not all printers and ink and paper combinations can do this, and only those that do should be used to produce these records. While there is still some work to be done on standardizing testing procedures, Henry Wilhelm’s recent research indicates, for example, that the moderately priced Epson 2000P printer using Epson 6-color pigmented inks on several Epson photo papers will produce photographic-quality prints that will remain unfaded for more than 100 years (Wilhelm 2002). At the PMG session at the AIC Annual Meeting in Miami this past June, he also indicated that permanence is now a driving force in the marketing of consumer and professional printers, so that the range of affordable permanent high-quality digital printing

options is destined to broaden and become still more affordable.

While the importance of producing stable hardcopy prints from digital files cannot be emphasized strongly enough, our handling of the digital files is also of great importance. As Commentary 28 notes, they can be “useful adjuncts” to our permanent records. In fact, as Paul Messier and Tim Vitale indicated, they can be far more than this because of the improved access to information they provide and the ability of the technology to analyze or usefully reconfigure the information they hold. Thus, it is critically important that we think ahead and strive to maintain and organize digital records with the same rigor as we do our hardcopy records.

It is essential to store digital image files appropriately so that they are accessible in the future, and inextricably linked to accessible metadata that identifies and describes them. There are a number of such programs designed for this task (called digital asset management systems, or DAMS). Among the most commonly used are Claris’ *FileMaker Pro*, Canto’s *Cumulus*, and Extensis’ *Portfolio*. They should be carefully chosen and fully operational before vast numbers of files are created. Databases can be one of the great assets of digitizing conservation records, if properly organized and operated.

This issue of maintaining electronic records over the long term as the technology develops—with respect not only to the files themselves, but also to the standardization and form of metadata linked to them—is complex and as yet unresolved. There are several national and international groups working on this issue (see “Organizations Involved in the Creation of Standards for Digital Files”). And as the Commentary on Guideline 28 counsels us, we “should strive to keep informed about and to follow practices for the preservation and organization of records currently recommended by archives professionals.” Many AIC members who are specialists in this area are also contributing to the work of such groups.

There are some basic measures we can take now to ensure the greatest likelihood for long-term preservation of

### Organizations Involved in the Creation of Standards for Digital Files

- NISO (National Information Standards Organization; [www.niso.org](http://www.niso.org))
- CLIR (Council on Libraries and Information Resources; [www.clir.org](http://www.clir.org))
- RLG (Research Library Group; [www.rlg.org/rlg.html](http://www.rlg.org/rlg.html))
- MCN (Museum Computer Network; [www.mcn.edu](http://www.mcn.edu))
- I3A (International Imaging Industry Association; [www.i3a.org](http://www.i3a.org))

the highest-quality digital file. In terms of images, archiving a file in a lossless and widely accepted format such as TIFF (Tagged Image File Format) is a sound practice, as is maintaining a file archive on an external hard drive rather than just on removable media, such as CD or DVD, for which technological development is much more volatile.

In sum, with respect to the permanence and accessibility of our documentation, we should all continue to strive toward ensuring that our records can be accessed at least one or better, two treatment generations from now, i.e., 50–100 years. This always means producing stable hardcopy from data created by either digital or analogue methods, and maintaining the digital records created in a well-organized digital archive, in standardized formats, on standardized stable media, and with a well-conceived plan for long-term maintenance.

## IMAGE QUALITY

### Resolution

To determine digital resolution requirements, two variables must be known: the size of largest print one generally uses or can envision using for conservation work or records, and printing resolution. For most printers, a printing resolution of around 300 dots per linear inch (dpi) will read as photographic quality with smooth transitions and sharp edges at both normal viewing distances and under slight magnification.

We can use this figure to calculate the resolution required of commonly available 35 mm format digital cameras (i.e., digital cameras with photosensitive arrays approximately the same size and proportion as the 35 mm film format). This resolution is determined by the number of individual recording elements, or pixels, covering the camera's photosensitive array.

A brief review of the basic calculation to determine a minimum required camera resolution: Assume the largest printout we need is a small image, the same size as the camera's 35 mm array, (about 1 in. x 1½ in.). The response of each pixel is expressed on the printout paper by a small area of applied ink, a unit called a dot. Thus the maximum number of pixels in the camera's array that can be fully resolved by a 300 dots per inch printer would be 300 in the 1 in. direction and 450 in the 1½ in. direction. By multiplying 300 x 450, we calculate that the camera's array needs only a total of 135,000 pixels or a little more than 0.1 million or 0.1 megapixels (MP) covering its surface. But, to create a photographic quality print twice this size, 2 in. x 5 in., with each pixel resolved again by one dot would require the camera's array to have 600 pixels squeezed into the 1 in. dimension and 900 in the 1½ in. dimension for a total of 540,000 or about 0.5 MP.

To continue these calculations for more useful output sizes gives us the following: a 4 x 6 in. print requires at least a 2 MP array; 5 x 7.5 in., 3 MP; 6 x 9 in., 5 MP. There are several cameras now available with 5 MP arrays with costs

less than \$1,000, made by Sony, Olympus, and Nikon, among others. While limited in versatility by their point-and-shoot designs, they are, nevertheless, perfectly adequate for most general conservation documentation purposes.

For greater resolution, quality, and versatility, there are a variety of other options in digital capture equipment: 6 MP single-lens-reflex cameras that allow for the use of standard 35 mm SLR lenses and adapters such as those for microscopes (\$2,000–\$4,000); 6 MP 35 mm format arrays in camera backs that can be mounted on medium- and large-format camera bodies (\$15,000–\$25,000); similar camera backs with “medium-format,” inch and a half square arrays—about 55% larger than a 35 mm array (\$20,000–\$30,000); and finally, for maximum resolution, large-format scanning backs, such as those made by BetterLight and Phase One (\$14,000–\$25,000) in which, like a flatbed scanner, the image projected by the camera lens is scanned by a high-resolution linear array.

While affordable digital cameras are now available that offer 3 MP to 5 MP and even 6 MP resolution that will allow for photographic quality prints in sufficient sizes, what digital resolution fully matches that of our benchmark? We conducted tests here in Buffalo, presented at the PMG session at the 2002 AIC Annual Meeting in Miami, comparing identical details from a high-resolution 4000 ppi (pixels per inch) scan of an Ektachrome 160 tungsten 35 mm transparency (a moderately fast and slightly grainy film commonly used by conservators) and from direct digital captures of the same subject at various resolutions. This pragmatic comparison indicated that a resolution equivalent to that of a 6 MP 35 mm array matched and perhaps exceeded the resolution of the Ektachrome slide (to match slower, less grainy films would likely require somewhat greater resolution than this). Similarly, large format film (Kodak Plus-X 4 x 5 in. sheet film) was compared with the BetterLight 6000 large format digital back. The resolution of the digital capture at 48 MP was clearly equal to that of the sheet film, despite the fact its actual capture format (2.73 in. x 3.78 in.) is 50% smaller.

### A Note on Scanning

Given the cost of equipment and the time commitment needed to climb the steep learning curve required to gain proficiency in digital photography, it is perfectly reasonable that one might choose to take advantage of the many benefits of digital records by scanning, or digitizing, the slides rather than by primary digital capture.

Working with scanned 35 mm film images, the same resolution concepts used for direct digital image capture apply. Thus if your maximum print size is 6 x 9, you need a scanner that can provide a true optical—not extrapolated—resolution of at least 1800 ppi; 5 x 7.5 inch requires 1500 ppi; 6 x 9 inch, 1800 ppi. While flatbed scanners with transparency adapters can be used, they rarely have the optical resolution nor the dynamic range (a minimum of 3.6) needed for optimum 35 mm scanning, and are not as

efficient for the task as a dedicated unit.

Another, and simpler option for obtaining high-quality scanned images of transparencies is to request a Kodak PhotoCD at the time of processing. The CD will contain several scans of each slide up to 2100 ppi resolution.

It should be noted that in some situations, such as the digitization of collections, flatbed scanners have actually been used for primary capture of some types of artifacts (e.g., photographs and prints) rather than digital cameras (Frey and Reilly 1999).

### Exposure Latitude or Dynamic Range

This is the range of brightness in your subject that can be recorded with full color and textural information. This is the greatest weakness of general-purpose color transparency film, and has always made it a poor medium for documentation.

Slide films produce a very high contrast image and can handle at most a range of about 3 stops of brightness. For reference, a well-saturated painting, for example, can easily have a range of 4 to 5 stops. Negative films, both black and white, which have acceptable permanence, and color which does not, are better and have much greater latitude, usually around seven stops. Digital cameras have exposure latitude that may range from seven up to ten or eleven or so

stops with very easy adjustments possible. Thus, the necessity to bracket exposures is minimized and the extent of information that can be recorded in a single image is substantially increased. This is one of digital camera's great advantages over slide film.

It should be mentioned, however, that there is one color transparency film that does provide a broad latitude of around seven stops. Slide-duplicating film, Kodak Ektachrome EDUPE, a relatively slow tungsten balanced film, can provide excellent documentation and is worth considering if you are planning to continue with film as your primary capture medium.

### Color Accuracy

The digital imaging chain has a number of links in it, and much has been made of the difficulty of calibrating color from link to link—from capture to monitor to print-out. The range of colors that each link is capable of reproducing (its color gamut) varies and satisfactory translation of those colors not held in common between links is the crux of the problem. Color management systems (CMS) are often used so that the colors observed on the monitor are the same as those ultimately printed out. Some are

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profession. However, well-informed members may reach the conclusion that certification should not go forward. This is a legitimate difference of opinion that should be respected equally. So, please take the time to read the previously published articles and contact me at [tweisser@thewalters.org](mailto:tweisser@thewalters.org) if you have questions. Remember to put “certification” in the subject line so that it won’t get deleted as spam.

—Terry Drayman-Weisser, Chair,  
Certification Task Force,  
[tweisser@thewalters.org](mailto:tweisser@thewalters.org)

## Related Certification Articles

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- Weisser, T., and N. Odegaard. 2000. The status of certification in Europe. *AIC News* 25(3):1, 16–18.
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## Why Certification?

The choice to pursue certification has been debated for a very long time and in the last several years, the AIC Board and the Certification Task Force have made a concerted effort to address the membership’s questions and concerns, the benefits and responsibilities of certification; and to bring as much information forward as possible so that we can all make an informed decision. No doubt some still feel that questions remain. And no doubt others have grown impatient with the long debate. But the debate has been important and there have been valid concerns: How will this really affect me? How will the granting of certification be determined? What will the ‘test’ be like? Why can’t we just improve the PA category instead?

While the effort to answer these questions and others may very well continue, it is now time to take the next step...or to abandon the effort. The vote you are being asked to cast will determine if the AIC will begin to develop a *process* and a *strategic plan* for certification. If you support this development, be assured it will be open and, more importantly, dependent upon your input and direct involvement. Development will be a transparent process with open debates and a continuing effort to keep everyone informed and engaged. It will also take time to design the program correctly and fine tune it to run smoothly.

There have been some statements and questions I find puzzling, like, “I have been in practice for more than 20 years and I don’t need to be judged,” or “I already have a degree, why should I prove myself further or jump through more hoops?” I am puzzled because it seems to me that the very principles that guide conservators today—openness, selflessness, and above all, a desire to save cultural property using the best means available and following elevated and principled standards—answer these questions. We should always debate and always question. But we should also be open to being questioned. How else

can we be sure to live up to the high expectations we have set for ourselves and with which we enjoy association?

Who among us, after all, is above the material we strive to preserve? Who among us should not strive to better his abilities and always question his approaches? When, exactly, do we stop learning and become autonomous and independent of any need for improvement? One of the strengths of our professional community is that we question, examine, and never stop adding to our knowledge. We, as a group, are highly critical in our review of new methodologies and new materials. We want to be assured that we are using the best and the most appropriate resources in our daily work. Why shouldn’t this process of questioning, evaluation, critical examination, and advancement also apply to us as practitioners?

Certification will not “guarantee” anything. Just as licensing, accreditation, degrees, or years of experience cannot make guarantees. It is, however, one part of our effort to raise ourselves to the level of those professions we hold in great esteem and often directly compare ourselves. It is a mechanism by which we can open doors to new opportunities and ongoing development. And it is tool that can be used to garner more influence in the world of heritage preservation and beyond.

And so, as we all draw close to making this decision, I have a question. If you ask, “What will I get out of certification and why should I care?” let me ask, “What do you get out of our code of ethics and why do we care about it?” Since the underlying purpose of both is to raise our stature and ensure that we have the right tools, the right guides, and an agreed upon set of definitions to help us perform our work at the highest levels possible, the answer to these two questions seems self-evident.

—Jerry Podany, AIC President, [jpodany@getty.edu](mailto:jpodany@getty.edu)

included in computer operating systems such as Apple's ColorSync and Windows Integrated Color Management. Adobe Photoshop also provides Adobe Gamma and Color Settings. Hardware-based systems are also available that include a colorimeter for precise measurement of monitor display colors, such as the Pantone Colorvision Spyder colorimeter with OptiCal and ProfilerPLUS software; these provide maximum accuracy and greater convenience, but at higher cost.

Despite complexities, color management is possible and can provide results that match that of slide film in accuracy and reliability, even if done only to a minimally satisfactory level. Those who have struggled through advanced color management calibrations in order to realize the technology's great potential for color accuracy and reliability should gain much satisfaction from remembering that in actual practice, color transparency film, our benchmark, is a pretty unreliable medium, victim to the vagaries of variations in processing, lighting flaws, filtration errors, reciprocity failure shifts, etc.; and once compromised, cannot be corrected without going to a second generation with its accompanying loss of data.

This ability to be corrected without generational transfer and loss is another great advantage of digital technology. However, this capacity for correction and manipulation makes it critically important that a reliable photographic referent, such as a photographic gray scale be included in the image, as is recommended in the Commentaries, in addition to date, ID information, size scales, lighting indicators, etc. And it is also important that we are careful to minimize variables both in capture and in manipulation of digital information.

## VERSATILITY

### "Virtual" Imaging

Digital files can be used to create images of artifacts in virtual reality that can be helpful in discussions, treatment planning, research, etc. Examples of this application were presented at the poster session of the 2002 AIC Annual Meeting, and there are numerous other citations to this and to related applications of the technology in the conservation literature.

### Ultraviolet Examination

Digital cameras work extremely well for the recording of visible fluorescence induced by ultraviolet irradiation. Because they do not exhibit the reciprocity failure that plagues film at extremely low light levels, exposure times are relatively short and the images exhibit accurate color with minimal filtration. Only a UV-absorbing filter (e.g., Wratten 2E) is required to absorb the reflected longwave ultraviolet to which the CCD array is slightly sensitive.

Because of the low level of visible light emitted, an area array camera is required.

The imaging of reflected longwave ultraviolet (UVA) is possible as well, using an 18A filter on the camera and a longwave ultraviolet source for illumination of the artifact. Because of the CCD's low level of UVA sensitivity, this also is best done with a solid array camera rather than a scanning back.

### Infrared Examination

Digital CCD arrays exhibit extensive sensitivity in the near infrared, across a spectral range equivalent to, or slightly greater than that of infrared film. (The image produced is therefore properly called a reflected [or transmitted] infrared digital photograph.) This range, while not as wide as typical IR vidicons and solid state imagers is, however, quite sufficient for most infrared documentation and examination purposes. For normal photography, however, this sensitivity to the infrared interferes with color accuracy; thus, most digital cameras have infrared-absorbing filters in them. Fortunately, the filters in most cameras will transmit sufficient infrared to permit the creation of a slightly noisy, but high-quality image. Internal IR absorbing filtration varies among cameras, and testing is required. Level adjustments and noise and sharpening filters in Adobe Photoshop can be used to optimize the image.

Optimum infrared work, however, is done with equipment that permits the removal of this filter when desired. Using a high-resolution BetterLight 6000 back without its IR absorbing filter, we have been able to capture in a single exposure the entire underdrawing of moderately sized paintings in the finest detail, with no need to spend hours mosaicking, and without the graininess of infrared film. Additionally, because the images are made without the impediment of internal IR absorbing filtration, exposure times are very short, and the image is extremely clean and free of noise.

This sensitivity to the near IR also makes imaging of IR luminescence, a technique that can aid in materials identification or differentiation, relatively easy to do, with exposure times much shorter than with film. In brief, the subject is illuminated with an infrared-free visible light source and the camera lens covered with an infrared transmitting filter. IR luminescence technique is much better realized with equipment that allows for the removal of the internal IR absorbing filter such as is permitted by a scanning back. But workable results can be obtained on other equipment.

IR sensitivity of digital cameras also allows for the creation of false-color infrared images very similar to those obtained with Ektachrome infrared film, a specialty film that is difficult to obtain, expensive, and difficult to process. Briefly the film's blue sensitive layer is made to record only infrared radiation, while the red and green sensitive layers absorb visible light as normal. The result is a false color image combining reflectance and absorbance characteris-

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## From the President

### The Commentaries and Fair Trade: The AIC Responds to the FTC Requests

Henry Brooks Adams, a 19th-century historian, once observed that "...words are slippery and thought is viscous." While he was perhaps less eloquent than his grandfather, John Quincy Adams, his concern that words often miscommunicate intentions is certainly as true today as it was a century or more ago, particularly when one is considering the legal implications of specific words.

The "Complaint" and "Decision and Order" from the Federal Trade Commission, both of which you will find published in an upcoming newsletter, are the result of a 13-month FTC investigation of the AIC launched on August 7, 2001. The investigation focused upon two specific statements in the Commentaries:

**1. Commentary 4d—Fees, C. Recommended Practice, bullet three:** "Although practices that may be viewed as price fixing must be strictly avoided, the consistent undercutting of local or regional markets should be understood to be unprofessional behavior." (Passed by board vote after membership review in October 1998)

**2. Commentary 4d: Fees, D. Special Practices:** "When damage to the cultural property is imminent, and funding is limited, a conservation professional may work at reduced fees or pro-bono." (Passed by board vote after membership review in October 1998)

In their investigation the FTC alleged that these statements may have had the effect of discouraging price competition among conservation professionals, thus potentially depriving consumers and other users of conservation services of the benefits of free and open competition among conservation professionals. When the board was faced with this complaint, its first reaction was one of shock. It did not believe, nor does it now believe, that any part of the Commentaries or the AIC Code of Ethics and Guidelines for Professional Practice have in any way affected free trade and competition. However, through legal counsel and a great deal of discussion, the Board realized that the wording of sections C and D of Commentary 4d could be misconstrued. The Board also acknowledged that entering into a challenge with the FTC would not be financially responsible considering the limited financial resources of the organization and the many other, more productive, demands that are placed on those resources. As a result, the Board has unanimously voted to remove these two sections from the Commentaries, as reflected in the publication of the Commentaries in the 2003 AIC *Directory*. Further the AIC Board has agreed to a consent order, also to be published in *AIC News*, which functions as a settlement but does not constitute an admission by the AIC that the law has been violated as alleged in the FTC complaint.

The Commentaries were arrived at in an open and transparent way; each was published as the Committee (later Task Force) prepared the drafts and called for comments. Only after the inclusion of any changes based on membership comments were the drafts approved by the Board and subsequently published again. The Board recognizes that the membership of the AIC, the members of the Commentaries Task Force, and the members of the Board (as well as the AIC legal counsel who first reviewed the commentaries in 2000) may not have been sufficiently cautious with the wording of these two commentaries and that a broader understanding of the background, circumstances, and intent of these sections was perhaps mistakenly assumed. The intent was to encourage volunteerism for the sake of preserving our cultural heritage when emergencies and disasters place undo hardship and financial pressures on collections. There was also a desire to further encourage a friendly and supportive environment among competing professionals. But, as has been realized with the help of the FTC staff, the statements could be open to other interpretations, ones quite foreign to the AIC's ambitions.

The FTC has recognized that the AIC is a professional organization that was organized to serve its members' interests and, as such, undertakes activities for the professional, educational and economic benefit of its members. The AIC will continue to meet its mission and indeed to expand the benefits of membership while serving the profession and the field of conservation as a whole. We are grateful to the FTC staff who worked cooperatively with the AIC legal counsel and Board to draft a consent document that best reflected the AIC's position. We are grateful as well to the FTC for its assistance in helping us meet both the AIC's purpose and mission in the most productive and equitable manner possible. Words can indeed be slippery, but when intentions are honest and forthright, productive compromises can always be reached.

If you have any questions regarding this investigation, the complaint, or the consent document, please feel free to contact me. The FTC complaint has been published on the Federal Register for public comment and, as of the date I am writing this, the Commission will decide sometime after October 10 whether to make the order final.

—Jerry Podany, President AIC/FAIC, [jpodany@getty.edu](mailto:jpodany@getty.edu)

## Mark Your Calendars

The AIC/FAIC Board meeting will be held February 6–7, 2003  
(IAG on February 8),  
Washington, D.C.

tics, in both visible light and infrared wavelengths, that can aid, for example, in materials identification or differentiation (especially pigments). For a digitally captured false-color infrared photograph, Adobe Photoshop is used; the three layers (B[IR], R, and G) are colored respectively cyan, magenta, and yellow, and then combined using the layers-option multiply-mode.

## Radiography

The expanded exposure latitude of digital cameras allows for very high-quality recording of radiographic images; these are very difficult subjects because of their extremely large dynamic range. This is especially effective when done by large-format scanning backs because of their high resolution, but smaller radiographic images or details can be very successfully digitized with 35 mm format digital cameras. A transmission scanner can also be very effective, but for this purpose must have a dynamic range as close to 4.0 as possible.

## Image Analysis

Using freely accessible programs such as NIH image or any of a large number of proprietary image analysis programs, digitized images can be analyzed, distilled, and reintegrated in a multitude of ways to assist, for example, in characterization and understanding of materials and structure.

## WORKING EFFICIENCY

Assessing efficiency in the creating and maintaining of digital records versus that of slide film documentation is difficult; and such an assessment is best made with respect to individual needs and working practices. The transition to digital involves a considerable investment in time (especially the steep learning curve) and equipment costs. However, there is great potential for recouping this investment through increased efficiencies in the imaging process, in access to the records, and in enhanced versatility.

An important advantage is that digital photography allows us to view and judge the quality of the image immediately after capture. This ensures that a satisfactory record has been produced and virtually eliminates the need to reshoot. This is a major improvement over transparency film, not only in efficiency, but in improved quality of the documentation, and in safety for the artifact.

## CLIMBING THE LEARNING CURVE

If one chooses to make the transition to digital imaging, a sound knowledge of film-based photographic technique is a decided advantage. The basic photographic issues of exposure, lighting, lenses, ISO speed, color balance, filtration, contrast, etc. still remain in the digital world, and the con-

ceptual basis of many aspects of image processing software, such as the curves adjustment and the unsharp mask filter, are based directly on film technology. But there is much new material to learn and many new techniques and tools to master. Gaining proficiency takes time and effort, just as in learning film technique. A number of books are available that can be of great help (see “Some Useful and Practical Instructional Manuals That Have Been Published Most Recently”), and a confusing plethora of web-based resources as well. If one makes a concerted effort to study and understand the basic concepts as quickly as possible, the applied practice that follows will rapidly lead to greater understanding.

## CONCLUDING THOUGHTS

The use of digital technology for documentation in conservation practice is appropriate if proper measures are taken, especially those regarding hardcopy and file management. Not only can the technology now meet the minimum quality and permanence standards of our current accepted documentation methods, but it promises to provide us with the ability to create more accurate, more functional, and more accessible records than ever before, with potentially less risk to the artifact. Additional assets include infrared capabilities and enhanced dynamic range of capture devices. For conservators, there is still a need for more standardization in the technology itself and in the methodology of creating and maintaining digital records. Although we are coming closer to meeting this need (indeed many in this organization are involved directly in the effort) for the foreseeable future, current precepts in our Guidelines for Practice and Commentaries should remain as they are.

## Acknowledgments

I would like to thank Irene Brückle, Franziska Frey, and Paul Messier for their assistance and advice.

—Dan Kushel, Art Conservation Department, Buffalo State College, Buffalo, N.Y.; Member of the AIC Electronic Media Group

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Messier, P., and T. Vitale. 2000. Digital documentation: Are we there yet? *AIC News* 25(2):1.

Wilhelm, H. 2002. How long will they last? An overview of the light-fading stability of inkjet prints and traditional color photographs. *Final Program and Advance Printing of Paper Summaries: ISE&T's 12th International Symposium of Photofinishing Technology*, 32–37.

Wilhelm, H., and C. Brower. 1993. *The permanence and care of color photographs*. Grinnell, Iowa: Preservation Publishing.

*Note:* This article is based on a presentation from the EMG session at the 2002 AIC Annual Meeting.

### Some Useful and Practical Instructional Manuals That Have Been Published Most Recently

Ben Long, *Complete Digital Photography*, Hingham, Mass.: Charles River Media, 2001.

Adrian Davies and Phil Fennessy, *Digital Imaging for Photographers*, 4th edition, Boston: Focal Press, 2001.

Adobe Systems, *Adobe Photoshop 7.0: Classroom in a Book*, San Jose: Adobe Systems, 2002 (or the edition appropriate for the version of Photoshop you own).

## AIC News

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### Latin American and Caribbean Scholarship Program

In its fourth year, the Latin American and Caribbean Scholarship Program, sponsored by the Getty Grant Program, was a remarkable contribution to the success of the AIC 30th Annual Meeting. Other meeting locations of this program were Dallas, St. Louis, and San Diego. Miami, a natural site for this program, was the largest and most vibrant to date. The Miami meeting gathered more than 40 participants from such countries as Argentina, Brazil, Chile, Columbia, Cuba, the Dominican Republic, Ecuador, Guatemala, Peru, and Uruguay. The Getty Grant recipients were a refreshing addition to the Miami meeting.

The Getty Scholarship program provides a rich opportunity for recipients to attend the General Session, the SG sessions, lectures, and to participate in workshops and tours. As in past years, the General Session was outfitted with two simultaneous interpreters and this year, the "Introduction to the Care of Outdoor Bronze" workshop operated with interpreters.

Many of the scholarship recipients participated in the Poster Session. Some topics covered by Latin American Scholars were Recognizing the Value of Public Monuments in the Nation of Columbia; The Conservation of Bronze Sculptural Heritage in the Nation of Peru; The Conservation of Tobacco and Cigar Labels in the National Archives of Cuba; and The Removal of Four Mural Paintings from a Historic Building in Argentina.

The scholarship recipients were especially grateful to the Getty Grant Program for this opportunity to attend the AIC Annual Meeting and exchange views and knowledge with their North American peers. FAIC is indebted to the Getty Grant Program for the funding to create an enriching addition for all attendees at the Annual Meeting and to Amparo Torres for all of her work and assistance.

### Additional "Mastering Inpainting" Workshop Scheduled

Due to the great demand for the "Mastering Inpainting" workshops offered this year, AIC will sponsor an additional session April 2–5, 2003, at the UCLA Fowler Museum of Cultural History in Los Angeles. James Bernstein and Debra Evans will teach the four-day workshop for paintings, objects, and paper conservators. The intensive course is intended for mid-career conservators who seek to improve their mastery of inpainting skills. The workshop is made possible by the FAIC Endowment for Professional Development, a fund supported by The Andrew W. Mellon Foundation and AIC members. For further information and registration materials, please see the AIC website, or contact Eric Pourchot at (202) 452–9545, ext. 12, or [epourchot@aic-faic.org](mailto:epourchot@aic-faic.org).

Other 2003 professional development events will be announced in the January *AIC News*, with details available on the AIC website.

## Call for Posters

The AIC Poster Session welcomes abstracts of posters to be presented at the 31st Annual Meeting in Arlington, Virginia, June 5–10, 2003. The poster session provides an open forum for sharing information among colleagues. We encourage presentations from students, new members, and professionals from allied fields. This is an ideal opportunity to present preliminary findings, tips, and any projects that could not be included in the specialty group sessions.

A one-page preliminary abstract should be received by January 21, 2003, via e-mail, fax, or post (e-mail is preferred). We will confirm acceptance by February 3, and final abstracts will be due from presenters by February 14. The conference language is English, but we will make every attempt to assist presenters for whom English is a second language. If you require assistance with translation, please contact us as soon as possible.

### How to contact the Poster Session co-chairs:

**Valinda Carroll**

P.O. Box 1252

Williamsburg, VA 23187-1252

[washidoc@yahoo.com](mailto:washidoc@yahoo.com)

**Thomas Chase**

Chase Art Services

4621 Norwood Dr.

Chevy Chase, MD 20815

301/656–9416

Fax: 301/656–4103

[tchase4921@aol.com](mailto:tchase4921@aol.com)

## In Memoriam

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### Carolyn L. Rose

Within the last few years, Carolyn Rose set some career goals for herself that resulted in teaching 1,000 students, publishing 100 articles, and completing 10 books. It is entirely appropriate that the goal she surpassed was to have taught 1,000 students, for although she will be remembered for so many contributions to the conservation profession, it is through those students that she has forever changed the field.

Carolyn had an uncanny view of the future direction of the conservation field; she persisted in insisting that collections care was a responsibility of the conservation profession until it became thoroughly institutionalized. She evolved the concept of the conservation assessment. She was a leader in the development of ethnographic conservation as an accepted specialty within the field. She was instrumental in the formation of Society for Preservation of Natural History Collections (SPNHC) and in the recognition of natural science conservation as a specialization. She took little public credit for these accomplishments, always citing the role of her colleagues rather than her own.

Bethune Gibson was head of the Anthropology Conservation Lab at the National Museum of Natural History when Carolyn began her career there in 1971 as a conservation technician. The lab attracted interns from all of the graduate training programs in the United States, as well as from museums abroad. By the time that Carolyn became head of the lab in 1977 (after Mrs. Gibson's retirement) several groups of students had completed their graduate work in ethnographic and archaeological conservation at George Washington University under her supervision. Throughout her career, she supervised 57 interns from all of the major American, Canadian, and English conservation training programs.

From her position as senior research conservator, Carolyn was promoted to deputy chair, Department of Anthropology, in 1993. Six years later she became program manager of Publication, Education, and Outreach Programs, and became chair of the Department of Anthropology, National Museum of Natural History, Smithsonian Institution, in 2000.

In addition to her responsibilities at the Smithsonian and a considerable teaching load, Carolyn Rose was extremely active in the profession. Within AIC, she served as chair of the Objects Specialty Group, the membership committee, and the Collections Care Task Force of AIC. She was chair of the National Institute for Conservation of Cultural Property (now Heritage Preservation) from 1985 to 1989, where she was involved in the development of the Conservation Assessment Program and the NIC Collections Care Information Service. She served as president of the Washington Conservation Guild and on the editorial board of the International Biodeterioration Society. In recognition for her

outstanding service, she was awarded the Rutherford John Gettens Merit Award (AIC), Award for Outstanding Service (SPNHC), three Exceptional Service Awards (Smithsonian Institution), and the University Products Award through AIC for distinguished achievement. She also received a Fulbright Lecturer Award and the Medal of Honor by S.A.R. Don Carlos de Borbón, Duke of Calabria, in recognition of her international leadership in conservation education and advancement of the field of natural history conservation. This year, she received the George Washington University Presidential Medal in recognition for her monumental educational achievements.

Over the course of her career, Carolyn set up and directed six archaeological conservation field labs; conducted conservation assessments and surveys for 16 U.S. and international museums; organized 15 symposia, annual meetings and conferences; taught more than 60 workshops in collections management and care in the U.S. and abroad; and was a grant reviewer for IMLS, NEA, NEH, NMS, and NSF.

Years before her long battle with cancer began, Carolyn seemed to know that she would never have enough years to complete everything she envisioned. In her early 30s, she remarked to close friends that she didn't expect to live past 50, and so had to work that much harder to get everything done. It is remarkable that so many of her crowning achievements—the training program for conservators in Argentina, her involvement in planning the *APOYO Newsletter*, and the development of the Latin American Scholarship Program that brings professionals to AIC meetings with simultaneous interpretation—were initiated after her illness was very advanced.

On August 29, we lost a colleague, a source of inspiration, a teacher, a leader, and a friend. Carolyn Rose will be sorely missed.

—Sara Wolf, *National Park Service*; Donna Strahan, *Asian Art Museum of San Francisco*; Amparo Torres, *Library of Congress*; and Larry Reger, *Heritage Preservation*

### Bethune Gibson

Bethune Gibson, former head of the Anthropology Conservation Laboratory (ACL), passed away on August 5 at the age of 88.

Remembered fondly as Beth to her friends and coworkers, she was an early pioneer in the field of ethnographic and archaeological conservation. Beth began her formal education by completing a two-year program at Centenary Collegiate Institute in Hackettstown, New Jersey, followed by receiving her B.A. in anthropology (archaeology) in 1937 from the University of Chicago. She subsequently pursued graduate studies in anthropology and art at the University of California, Berkeley.

While working on an excavation in Illinois she met and soon thereafter married Gordon Gibson. His work as a social anthropologist studying the Herero (of Botswana)

and Himba (of Namibia) took Beth and their children to Africa for extended periods. Gordon collected numerous African ethnographic artifacts that would later become part of the Smithsonian collections. Beth's expertise with needlework crafts, paintings, rug making, and silversmithing enabled her to assist with technical studies of the materials and keep the growing collection in good condition. When her husband was hired as the African ethnologist at the Smithsonian Institution's National Museum of Natural History, Department of Anthropology, the Gibsons moved to Washington, D.C.

In 1964, Gordon asked Beth to help prepare African objects for the new Hall of Cultures of Africa at Natural History. By 1965, the museum realized the need to have a permanent conservation laboratory for its ethnographic and archaeological collections, and hired Beth to set it up. During the next 12 years Beth worked tirelessly to improve the condition of the anthropological collections at the Smithsonian. Beth's early studies in material culture and technology were essential to her work. In addition, she often sought conservation training in the then-fledgling disciplines of ethnographic and archaeological conservation. She attended the "Conservation of Antiquities" course sponsored by the British Council (in collaboration with the British Museum and Institute of Archaeology in London) and completed the four conservation science courses taught by Robert Organ. Her own research and collaboration with curators and other conservators resulted in the publication of articles concerning encrustations on archaeological ceramics and the use of an air abrasive technique.

As head of one of the few anthropological conservation labs in the United States, Beth was actively involved with the national and international conservation community. Teaching anthropological conservation also was one of Beth's contributions to the field of conservation. Beth helped train many volunteers, interns and students in anthropological conservation. One student, Carolyn Rose, interned with her at the ACL and was ultimately hired as a conservation technician in 1972. Beth and Carolyn continued to pursue training of anthropological conservators, together forging a collaborative conservation program in 1974 with George Washington University and the ACL.

Beth's unique contributions were recognized in the Federal Woman of the Year award in 1969. In 1977, when Beth retired from the Smithsonian, she received an award for her outstanding service. Beth then moved to Sedona, Arizona, where she lived for 25 years. During this time she served as a consultant with the Museum of Northern Arizona until her health needs kept her from continuing. Her last three years were spent in Idaho, near her daughter Linda.

During her career, Beth maintained collegial relations with many conservators worldwide who worked in the areas of archaeological and ethnographic conservation, many of whom sought her advice and counsel. She is most fondly remembered for her willingness to teach newcomers about these disciplines and her openness about sharing her methods and experiences. She had countless interns and

students who benefited from her keen intellect and enjoyed her sunny disposition, good humor, and boundless energy.

Bethune is survived by Dr. Gordon D. Gibson of Escondido, California, Linda Werner of Challis, Idaho, her son Roger Gibson of Middletown, Maryland, four grandchildren, and two great grandchildren.

—Greta Hansen, *Anthropology Conservation Laboratory, National Museum of Natural History, Smithsonian Institution*

## People

The **Art Conservation Department of Buffalo State College** announces the internships of its third-year students including major and site: Taiyoung Ha (photographs), Institut für Papierrestaurierung and the Albertina, Vienna; Carole Havlik (paintings), Detroit Institute of Arts; Eowyn Kerr (paintings), North Carolina Museum of Art; Stephanie Lussier (paper), Fine Arts Museums of San Francisco, Legion of Honor; Emily O'Brien (objects), Museum of New Mexico; Michelle Savant (objects), Philadelphia Museum of Art; Mary Schafer (paintings), Fine Arts Museums of San Francisco, de Young Museum; Lawrence Shutts (objects), Shelburne Museum; Pamela Skiles (paintings), Oakland Museum of California; Matthew Skopek (paintings), Museum of Modern Art.

**Jim Canary** was mentioned in a recent National Public Radio feature. Canary has been involved with the care of the 120-foot-long original manuscript of Jack Kerouac's novel, *On The Road*.

**Betsy Palmer Eldridge** has been re-elected as president of The Guild of Book Workers for a two-year term.

**Patricia Ewer** has been awarded the Mellon Fellowship in the Conservation Laboratory at the Michael C. Carlos Museum, Emory University, Atlanta, Georgia, for this coming academic year.

The National Archives announces the following preservation staff changes: **Nancy J. Davis** joins the staff as national preservation program officer for the presidential libraries (NWT-L); National Preservation Program Officer for Regional Records Services (NWT-R) **Miranda Martin** resigned September 13; **Norvell Jones**, chief of the conservation lab, retired July 3; **Mary Lynn Ritzenthaler** is the new chief of the document conservation laboratory; **Hilary Kaplan** joins the Document Conservation Laboratory staff; **Susan Peckham** joins the staff from the National Anthropological Archives of the Smithsonian's National Museum of Natural History; **Allison Olson** joins NARA as a paper conservator; Digital Imaging Specialist **Jeffrey Reed** comes to NARA from Rieger Communications; and **Erin Rhodes**, digital imaging specialist, comes to NARA from the University of Chicago.

The only intact mural in the United States, "Portrait of Mexico Today" (1932) by David Alfaro Siqueiros, is now on display at the Santa Barbara Museum of Art. The conservation team for the mural included **Andrea Roth**, senior conservator for special projects of the J. Paul Getty Museum, and **Scott Haskins** of Fine Arts Conservation Laboratory (FACL), just part of a larger ensemble of scholars, architects, structural engineers, contractors, and landscape designers.

## FAIC News

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### Deadline for FAIC Grant and Scholarship Applications is February 15

Applications for FAIC grants in five categories are due in the AIC office by **February 15, 2003**.

- George Stout Memorial Scholarships offer varying amounts to assist AIC student members with costs for attendance at professional meetings or conferences
- Professional Development Scholarships offer support of up to \$1,000 to help defray professional development costs for AIC members
- Lecture Fund Grants offer up to \$500 for the purpose of presenting public lectures to help advance public awareness of conservation
- Regional Angels Project Grants offer up to \$1,000 toward the development and implementation of volunteer projects that bring teams of conservators to work with collections in need of care around the country
- Workshop Development Grants offer up to \$1,000 to help defray costs for development and presentation of regional workshops for conservators

Guidelines and applications for each funding category are available on the AIC website at <http://aic.stanford.edu>, or from the AIC office. Projects should begin no earlier than April 1 for full consideration. Hard copies of applica-

tion forms, supporting documents, and any required letters of support must be delivered to the AIC office by **February 15, 2003**.

### Apply for the Carolyn Horton Fund Scholarship

The Carolyn Horton Fund scholarship, administered by the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC), is offered annually to support continuing education or training for professional book and paper conservators. Applicants must be a member of AIC's Book and Paper Group to qualify. The amount of the award varies with need. Funds may be applied to attendance at professional meetings, seminars, workshops, and other educational events. **Deadline for applications is February 1, 2003.**

To obtain an application, write to: Carolyn Horton Fund, FAIC, 1717 K Street, NW, Suite 200, Washington, D.C. 20006, or visit the AIC website at <http://aic.stanford.edu>.

## Grants, Awards, and Fellowships

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### Preservation Technology and Training Grants

The National Center for Preservation Technology and Training (NCPTT) announces its 2003 Preservation Tech-

### Images from "Spot Testing for Materials Characterization" Workshop, October 8-12



Nancy Odegaard and Scott Carrlee (standing at rear right and rear left) teaching "Spot Testing for Materials Characterization" at the Campbell Center for Historic Preservation Studies in Mount Carroll, Illinois. AIC co-sponsored the workshop and AIC members received a discount on the registration fee. The collaboration was made possible by funds from the FAIC Endowment for Professional Development, funded by The Andrew W. Mellon Foundation and donations by AIC members.



Nancy Odegaard oversees a student performing a chemical test during the workshop, "Spot Testing for Materials Characterization." Scott Carrlee co-taught the course, held October 8-12.



Scott Carrlee (center) answers a question during the workshop, "Spot Testing for Materials Characterization."

nology and Training Grants in historic preservation. The Center is a National Park Service initiative to advance the practice of historic preservation in the fields of archaeology, architecture, landscape architecture, and materials conservation. Proposals will be considered that address critical challenges to the preservation of our nation's cultural heritage through the innovative application of advances in science and technology. Grants will be awarded on a competitive basis, pending the availability of funds.

Proposal deadline: **February 1, 2003**. The complete 2003 PTT Grants Call for Proposals—including instructions on how to prepare and submit applications—will be available via NCPTT's website at [www.ncptt.nps.gov](http://www.ncptt.nps.gov) or by contacting NCPTT at 645 College Avenue, Natchitoches, La. 71457; (318) 356-7444.

### New Deadline for MAP Grants

The deadline for The Museum Assessment Program (MAP)—a program that leads participants through a process of self-study and peer review that gives a museum structure and guidance for improved operations—is **December 1, 2002**.

The American Association of Museums offers four types of MAP assessments: Institutional, Collections Management, Public Dimension, and Governance. All types of museums are eligible to receive grants from IMLS that support most of the costs of a MAP assessment. Grants are noncompetitive and are awarded on a first-come, first-served basis. Applications are easy to complete and the benefits of MAP are wide ranging.

For an application or more information, please visit the AAM's website at [www.aam-us.org/map](http://www.aam-us.org/map); contact the AAM's MAP office at (202) 289-9118; or e-mail to [map@aam-us.org](mailto:map@aam-us.org).

### CAP Grants

Heritage Preservation announces the availability of Conservation Assessment Program (CAP) Grants contingent on Congressional appropriations for FY2003. CAP provides funds for small- to mid-sized museums to hire a professional conservator, approved by Heritage Preservation, for a two-day site visit. The 2003 applications were mailed October 11 to museums on the CAP mailing list and will be available on the website at [www.heritagepreservation.org](http://www.heritagepreservation.org).

Applications will be accepted on a first-come, first-served basis until the postmark deadline of **December 1, 2002**. For more information, contact Rory House at (202) 634-1422 or (202) 634-0031 or [rhouse@heritagepreservation.org](mailto:rhouse@heritagepreservation.org).

### APHA Offers 2003 Fellowship in Printing History

The American Printing History Association (APHA) announces a new fellowship award for the study of printing history. For 2003, an award of up to \$2,500 is available

for research in any area of the history of printing in all its forms, including arts and technologies relevant to printing, the book arts, and letter forms. The fellowship can be used to pay for travel, living, and other expenses. Fellowships are open to individuals of any nationality. Applicants need not be academics and an advanced degree is not required.

Applicants should submit an application form, a curriculum vitae, and a one-page proposal. Submission of materials by e-mail or fax is not acceptable. The deadline is **December 1, 2002**. An announcement of the award will be made at the APHA annual meeting in New York, January 25, 2003. An application form is available at the APHA website, [www.printinghistory.org](http://www.printinghistory.org). To receive an application by mail, contact Fellowship Committee, APHA, P.O. Box 4922, Grand Central Station, New York, N.Y. 10163.

### Mellon Dissertation Fellowships Offered by CLIR

The Council on Library and Information Resources (CLIR) is offering fellowships funded by The Andrew W. Mellon Foundation to support dissertation research in the humanities in original sources.

Applications postmarked by **December 1, 2002** (November 15, 2002, if mailed from outside the United States), will be considered for approximately 10 awards to be announced by April 1, 2003, for use beginning between June 1 and September 1, 2003. Application information and forms are available under "Fellowships" at [www.clir.org](http://www.clir.org); e-mail to [info@clir.org](mailto:info@clir.org); by phone at (202) 939-4750; or by mail at CLIR, 1755 Massachusetts Ave., NW, Suite 500, Washington, D.C. 20036.

### Grants Offered by Cottonwood Foundation

Cottonwood Foundation is dedicated to promoting empowerment of people, protection of the environment, and respect for cultural diversity. Funding focuses on committed, grass roots organizations that rely strongly on volunteer efforts. The Foundation awards grants in the \$500 to \$1,000 range. No deadline. Contact: Paul Moss, Executive Director, (651) 426-8797; [www.cottonwoodfdn.org](http://www.cottonwoodfdn.org).

### Learning Opportunity Grants 2003

The Institute for Museum and Library Services (IMLS) is accepting applications for its new program, the Learning Opportunity Grants FY2003. This grant opportunity is part of an evaluation and redirection of the GOS program. Deadline: **January 15, 2003**. For information, contact Dan Lukash at (202) 606-4644; or [dlukash@imls.gov](mailto:dlukash@imls.gov); or visit [www.imls.gov/grants/museum/mus\\_gen.asp#vitals](http://www.imls.gov/grants/museum/mus_gen.asp#vitals).

## Allied Organization News

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### Heritage Health Index

The Heritage Health Index has made much progress since its launch in June 2001. The project convened an institutional advisory committee and nine working groups as a survey tool in order to get feedback from the industry.

The survey instrument will be pre-tested this fall and eight CAP museums will be included in the pre-test group. The survey will be distributed nationally in 2003. For more information, go to [www.heritagepreservation.org](http://www.heritagepreservation.org) or e-mail [klaise@heritagepreservation.org](mailto:klaise@heritagepreservation.org).

### ICCRROM's New Website

ICCRROM announces the launch of its redesigned website, [www.iccrom.org](http://www.iccrom.org). The redesign is the result of collaboration with the EVTEK Institute of Art and Design in Finland and ICCROM staff and consultants. The site contains up-to-date coverage of ICCROM's library catalogue and five current databases; the training directory; the conference directory and the directory of periodicals; an image archive of the features.

New features include a downloadable version of the ICCROM newsletter in PDF format and a sitewide search function from each page.

## New Materials & Research

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### Cotton Gloves with Dots

An interesting discussion recently arose on the ConsDist List in regards to a query about dotted cotton gloves by an English colleague. Several respondents noted observable problems with the use of these gloves: tarnish and corrosion occurred in the pattern of the dots in metals and also on gilded frames. Some observed transfers of the dot pattern to glass and ceramics objects as well.

Scott Williams, senior conservation scientist at The Canadian Conservation Institute (CCI), conducted some analysis and posted his response about the composition of these gloves, which are widely used in the museum and preservation community.

Excerpted from ConsDist List posting 16:10, July 31, 2002:

During a recent IR spectroscopic analysis site visit, I was handling glass microscope slides with gloves having knobby finger grips and I noticed the creation of a spotted pattern on the glass. I pressed one of these nodules against the ATR crystal of my TravelIR spectrometer and obtained a spectrum of phthalate plasticize poly (vinyl chloride). When I removed the glove from the crystal, a residue was left that produced a spectrum of phthalate plasticizer. As a result of recent

notices on the Conservation DistList, I decided to repeat the analysis for confirmation. I obtained three gloves of this type from staff at CCI. These three gloves look identical to each other and had been previously used. Unfortunately, their containers had been lost and their source was unknown. They were made of four separate pieces of fabric: two pieces with nodules, two without. One glove had a label bearing the inscription, "84% Cotton 16% PVC Made in China RN#65739."

Nodules of all three were analyzed as described above and had the same composition. The nodules were made of phthalate plasticized poly (vinyl chloride). All left a residue of dioctyl phthalate on the ATR crystal after being pressed against it. In some cases the residue also seemed to contain particles of plasticized poly (vinyl chloride), presumably fragments of the nodules that had broken off and deposited on the crystal.

A likely scenario is corrosion by acidic products from hydrolysis of the phthalate ester plasticizer (perhaps catalyzed by the metal). Yvonne Shashoua described the production of phthalic acid from hydrolysis of phthalate plasticizers in her Ph.D. thesis entitled "Inhibiting the deterioration of plasticized poly (vinyl chloride)," pp. 36–37.

Whether a product is likely to transfer material to an object can be assessed by using the technique of pressing the product against a freshly cleaned microscope slide or polished metal surface (or any other polished surface of interest), then observing the polished surface by holding it so that the specular reflection from a broad light source such as a window can be seen. If material is transferred it will be revealed by imperfections in the reflection. This will show transfer by simple contact. A different test where the product is dragged across the polished surface will show if material can be transferred by rubbing, which might happen with soft materials such as the nodules on the gloves. Neither test shows if material can be transferred to rough surfaces by abrasion." —R. Scott Williams, Senior Conservation Scientist (Chemist), Conservation Processes and Materials Research, Canadian Conservation Institute, (613) 998–3721; Fax: (613) 998–4721.

Other issues where research may prove helpful in regards to the use of gloves in the museum and preservation communities may be the wicking of perspiration and moisture from skin to fabric to object; a determination of the transfer of surface dirt and chemicals from gloves to objects; and the proper cleaning protocol for cotton gloves to avoid the presence of detergents and chemicals from washings so they can be safely reused. Many conservators also express a glove preference (synthetic vs. cotton) based on comfort, tactile sensitivity, and the ability to grip an object securely.

A wide array of people in addition to conservators use cotton gloves when handling art, objects, and artifacts in personal and institutional collections, so it is important for us all to be aware of potential problems with the materials that comprise the gloves and also the practices in their use.

—David Harvey, *Artifacts*, 2930 S. Birch St., Denver, Colo. 80222;  
(303) 300-5257; top10denverdave@aol.com

“Start a fashion trend. UV-  
impact-solvent resistant; the  
right glasses for every  
occasion.”

*A reminder from the AIC Health and  
Safety Committee*

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## Conference Report

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The National Archives of Canada and the Canadian Conservation Institute (CCI), Department of Canadian Heritage, co-hosted a 10-day workshop entitled *Japanese Paper Conservation Techniques* from June 17–27, 2002, held at the Gatineau Preservation Center, Gatineau, Quebec.

The course was taught by Kazunori Oryu, oriental paintings conservator and associate professor, Department of Historical Heritage, Kyoto University of Art and Design, Kyoto, Japan. Oryu has spent many years working, studying, and lecturing about the conservation of Japanese paintings and scrolls, and has perfected his hand skills to a very high level. As an educator, Oryu was very responsive and considerate to questions asked by the class and encouraged active participation. For clarification of understanding he often gave helpful tips or practical examples whenever possible.

The course was divided between lectures, demonstrations, and hands-on sessions. The length of each was well-balanced and provided participants with the appropriate amount of time to digest information. Although the days were long because of the volume of material being covered, the organizing committee—Sherry Guild (CCI), Wanda McWilliams (National Archives of Canada), and Mary Murphy (National Archives of Canada)—did a fantastic job of making sure the workshop proceeded in an orderly manner, and transitions between sessions were smooth.

The focus of the course was to introduce methods used in Japanese conservation through an understanding of the tools, adhesives, and papers utilized by Japanese conservators and scroll mounters. The class participated in such activities as paper squaring, infilling losses, applying false margins, lining objects, making bamboo spatulas, and paste making. The overall result of the acquired skills was the construction of three Karibari boards which were collectively built by all 15 class members. These skills can now be incorporated into other paper conservation lab procedures which include the use of Japanese tools or papers.

As a participant it was particularly wonderful to receive a tool kit for use in our own labs. The tool kit included a paste brush, a smoothing brush, a water pen, a Japanese

ruler, an awl, two lifting sticks, and a small towel. All of these tools were demonstrated by Oryu to explain proper technique and were then used throughout the exercises.

The course was supplemented by guest lecturers including Nancy Jacobi, owner of The Japanese Paper Place in Toronto, and Gregory Young, Conservation Scientist from CCI. Jacobi gave a thoughtful lecture on the status of Japanese papermaking in modern-day Japan; Young presented a well-researched lecture on the Microscopic Identification of Japanese Fibers.

I highly recommend this workshop for paper conservators interested in expanding their knowledge of Japanese tools and techniques. It was a very beneficial and practical learning experience.

—Theresa Voellinger Shockey, *Assistant Paper Conservator, National Park Service, Department of Conservation, P.O. Box 50, Harpers Ferry, W.V. 25425; (304) 535-2914, Fax: (304) 535-6055*

## Worth Noting

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### Internship Placement Schedule

The following schedule is recommended to prospective internship sponsors in order that they and the three U.S. graduate conservation programs—University of Delaware, Buffalo State College, and New York University—can better coordinate the internship selection process. Those not able to adhere to this schedule are encouraged to convey their interest in potentially hosting an intern directly to these schools, who will make every effort to accommodate their needs.

- September–November: Initial inquiries from students/programs
- October–December: Formal letter from students requesting interviews
- Late December–February 15: Interviews at host institutions
- March 1–April 1: Decisions

—*Association of North American Graduate Programs in the Conservation of Cultural Property (ANAGPIC)*

### NISO's Draft Digital Image Standard Released

The National Information Standards Organization (NISO) has released a draft of Z39.87 for trial use, the Data Dictionary for Technical Metadata for Digital Still Images. The trial period is June 1, 2002 to December 31, 2003. The ultimate purpose of this data is to define a standard set of metadata elements for digital images. Standardizing the information should allow users to develop, exchange, and interpret digital image files. To obtain a document of the proposed national standard, visit [www.niso.org](http://www.niso.org) for a free download or call NISO headquarters at (301) 654–2512 or e-mail to [nisohq@niso.org](mailto:nisohq@niso.org).

### Preserving New Orleans' Endangered Creole Cemeteries

A new approach to preserving New Orleans' historic cemeteries is currently underway through a collaborative effort by the Departments of Historic Preservation and Landscape Architecture from the Graduate School of Fine Arts, University of Pennsylvania, led by professors Frank Matero and Dana Tomlin, and the School of Architecture/Preservation Studies, Tulane University, led by Eugene Cizek. Funded by a grant from the Louisiana Division of Historic Preservation, Office of Cultural Development, and The Samuel H. Kress Foundation, and in collaboration with Save Our Cemeteries, Inc. and the Archdiocese of New Orleans, the project is focused on St. Louis Cemetery No. 1, the city's oldest extant cemetery, founded in 1789. In 2001, St. Louis Cemetery No. 1 was nominated to the Save America's Treasures (SAT) program and has recently

received unprecedented funding to begin preservation work.

By coordinating the knowledge and skills of many specialists to develop and implement a conservation plan for St. Louis Cemetery No. 1, this multi-faceted project provides an alternative approach to the long-term preservation and care of a very unique and important American place. The results of all phases of the project may be accessed through the project's website, [www.noladeadspace.org](http://www.noladeadspace.org); Save Our Cemeteries, Inc. website, [www.saveourcemeteries.org](http://www.saveourcemeteries.org); and articles in *Preservation in Print*, a journal published in New Orleans.

### International Summer Intern Exchange Program

US/ICOMOS is pleased to report on the 2002 International Summer Intern Exchange Program. Now in its 19th season, more than 500 young preservationists from more than 50 countries have participated in the Program. The Summer Intern Program advances the mission of ICOMOS by strengthening international cooperation in heritage conservation, ensures the ongoing exchange of information, and ushers in a new generation into the global network of ICOMOS. This year, four countries participated for the first time: Bolivia, Georgia, Panama, and the Philippines.

If you wish to receive more information on the program or to participate next year, either as host organizations or as an intern, contact [gkubaitis@usicomos.org](mailto:gkubaitis@usicomos.org) or visit our website at [www.icomos.org/usicomos](http://www.icomos.org/usicomos).

### Grant Awarded to Museum Loan Network

The Museum Loan Network (MLN) announced that it has received a \$2.75 million grant from the John S. and James L. Knight Foundation to continue its program that funds and fosters the long-term loan of art and objects of cultural heritage between institutions throughout the United States.

Funded by the Knight Foundation and The Pew Charitable Trusts since its inception in 1995, the MLN has facilitated and funded the long-term loan of more than 4,000 objects to 191 institutions in 48 states. The MLN has also built an online database of more than 8,000 objects that serves as a shared permanent collection for museums nationwide. Through its multifaceted programs, the MLN helps to bring objects out of storage and into public view at different museums, and responds to such challenges facing the museum community as the shrinking availability of many categories of museum objects, the greater control over the import of objects of cultural heritage, and the changing public demands for relevant long-term exhibitions.

The MLN manages two complementary programs: MLN Travel, Survey, and Implementation grants that help fund research and loans between institutions; and the MLN Directory, which serves as a free resource and shared permanent collection for museums nationwide.

## Wood Floors Examined

Wood scientists at Purdue University and the USDA Forest Products Laboratory are developing a rapid, cost-effective method of evaluating the structural integrity of wood floor systems in older buildings. NCPTT has assisted in this endeavor. Currently there are no standard methods for examining and assessing the integrity of wood floors.

Researchers speculate that wood decay reduces the strength and stiffness of the floor, which should affect the dynamic behavior of the wood floor when subjected to loads. To test the hypothesis, researchers measured the fundamental frequency and stiffness of a floor and compared data to the curve generated by the theoretical model.

It is hoped that with continuing trials, the compiled data will form the basis of computer software that will help structural engineers look beyond water and insect damage, as well as age, to determine the load-bearing capacity of wood floors in older buildings. Information: Dr. Michael Hunt, Purdue University, (765) 494-3636 or [mhunt@fnr.purdue.edu](mailto:mhunt@fnr.purdue.edu).

## Technical Bulletin on Salvaging Books

The Conservation Center for Art and Historic Artifacts (CCAHA) announces the publication of *Disaster Recovery: Salvaging Books*, the third in a series of technical bulletins on disaster recovery. Written by Glen Ruzicka, CCAHA's director of conservation, the bulletin reviews a range of treatment options for drying wet books. The bulletin is available for \$3.50 at the CCAHA website, [www.ccaha.org](http://www.ccaha.org); order forms can be obtained on the website.

## Letter to the Editor

Thank you to all who have recently contributed to the helpful and intelligent dialog on certification. I especially want to thank those who posted on the CIPP list serve. I am for certification. I have always felt that something was missing from our own definition of conservation and what it means to be a conservator. Therefore the public must be unclear as well.

In order to be considered a good conservator I feel that there are several parts to the whole. One needs a code of ethics, a knowledge of material behavior, craftsmanship, and, because this field is a consensus, the approval of other practicing conservators or peers. The AIC membership categories (PA and Fellow designations) cover the peer review and code of ethics components, but do not tell the whole story. We will never be able to quantify the craftsmanship portion, and, like certified architects or building contractors, there is often some room for interpretation. Those of us in private practice know that craftsmanship and adherence to the code of ethics will translate into a good reputation and the word-of-mouth referrals we are so dependent upon. The market will continue to take care of the question of craftsmanship and quality of work.

What is missing then, is the pure academics based on a knowledge of materials. Therefore, I would like to see the certification process concentrate only on the body of knowledge needed to make intelligent treatment decisions. This is a chance to truly level the playing field between those of us who are apprentice trained and those of us who are formally trained; and between those of us who are well connected and those less connected. I believe that with this certification model, in conjunction with the existing membership designations, we may begin to tell the whole story.

—Anne Zanikos, Chair CIPP

*Note:* This letter first appeared on the CIPP distribution list and was submitted to *AIC News* by Terry Drayman-Weisser, chair of the Certification Task Force

### PMG Winter Meeting, Puerto Rico

The Local Arrangements Committee for the PMG Winter Meeting in San Juan, Puerto Rico, March 7–8, 2003, is pleased to serve as your host. The meeting sessions are to take place at “Cuartel Ballajá” historic site, to be preceded by a walking tour of Old San Juan, a tour to the Art Museum in Ponce, and natural sites in El Yunque, a rain Forest, and Fajardo. Receptions with cocktails are being planned at other historic sites. Additional arrangements are being made for your arrival and for a pleasant visit to beautiful Puerto Rico.

For additional information regarding Puerto Rico, e-mail Julio Quiroz Alcala at [munoz-marin@guajana](mailto:munoz-marin@guajana), Oficina de Turisomo, [www.gotopuertorico](http://www.gotopuertorico), and José Orraca at [jorraca@snet.net](mailto:jorraca@snet.net). For additional information regarding registration or the program, e-mail Lee Ann Daffner at [leeann\\_Daffner@moma.org](mailto:leeann_Daffner@moma.org).

## Freeze Drying Services

Freeze drying has many uses including:

- Stabilization of water-logged materials
- Drying of wet or water-damaged books, manuscripts, paper
- Drying of wet or water-damaged artwork
- Stabilization of archaeological artifacts
- Pest management and insect abatement of objects
- Mold, mildew, and fungus prevention

*The Artifact Research Center is a laboratory facility specializing in the analysis, interpretation, and preservation of archaeological and archived materials.*

**The Artifact Research Center**  
262 Spring Street  
Newton, NJ 07860  
Tel: 973-579-2761  
Email: [ArtifactResearch@aol.com](mailto:ArtifactResearch@aol.com)  
<http://artifactresearch.home.att.net>

## AIC/FAIC Award Deadlines

If you would like an application or more information about any of the items listed below, please contact the AIC office at [info@aic-faic.org](mailto:info@aic-faic.org); Fax: (202) 452-9328; Phone: (202) 452-9545, ext. 10; or see the AIC website at <http://aic.stanford.edu> under Grants & Awards.

### December 15

University Products Award For Distinguished Achievement. Contact the AIC office for applications.

### February 1

Carolyn Horton Fund. Contact the AIC office for applications.

### February 15

George Stout Memorial Fund. Contact the AIC office for applications.

## Recent Publications

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*Layers of Understanding. Setting Standards in Architectural Paint Research*, edited by Helen Hughes, contains the proceedings of English Heritage, seminar held in London in 2000. It describes architectural paint research and explains its role in understanding and managing historic buildings. The nine papers, discussion sessions, and appendices promote the development of standards and guidelines for use by clients and consultants. 2002. Paperback. 30 Euros. Published by English Heritage and available from English Heritage Postal Sales, c/o Gillards, Trident Works, Temple Cloud, Bristol BS39 5AZ, UK, ehsales@gillards.com.

*The Effect of Selected Cleaning Techniques on Berkshire Lee Marble: A Scientific Study at Philadelphia City Hall* by V. G. Mossotti, A. R. Eldeeb, T. L. Fries, M. J. Coombs, V. N. Naudé, L. Soderberg, and G. S. Wheeler is a report on CD-ROM that describes the scientific investigation of the effects of eight different cleaning techniques on the Berkshire Lee marble on the facade of Philadelphia City Hall. The techniques evaluated include power wash, misting, gommage, combination of gommage and misting, Armax, JOS, laser, and dry ice. The CD includes the unabridged report and field and lab photographs, analysis figures and charts, computer programs for image analysis and original lab data. 2002. \$32. Available from USGS Information Ser-

vices, Box 25286, Denver Federal Center, Denver Colo. 80225, (888) 275-8747, infoservices@usgs.gov.

*Structural Studies, Repairs and Maintenance of Historical Buildings VII*, edited by C.A. Brebbia, contains papers presented at the 7th International Conference on Structural Studies, Repairs and Maintenance of Historical Buildings held in May 2001. More than 65 papers cover structural issues, seismic behavior and vibrations, material problems, maintenance, prevention of structural damage, stabilization and reinforcement, experimental techniques, monitoring and testing, simulation and modeling, deterioration, protection and evaluation of materials, and historical and architectural aspects. 2002. 736 pages. \$355. Available from Computational Mechanics, Inc., 25 Bridge St., Billerica, Mass. 01821; info@compmech.com.

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

## Specialty Groups



### Architecture

**2003 ANNUAL MEETING:** ASG Program Chair Judy Jacob is planning the program for next year's Annual Meeting in Arlington, Virginia. She is tentatively thinking about two topics: concrete and tips. If you

have worked on any interesting concrete projects or know of anyone who has, please let Judy know. Also, she asks that members start thinking about possible tips to be presented. Tips can be about treatments, tools, products, specs, contracts, resources, etc. Judy welcomes other ideas for topics and can be contacted at [judy\\_jacob@nps.gov](mailto:judy_jacob@nps.gov). We also plan to have another ASG dinner the night before our session.

**CERTIFICATION:** There has been much discussion recently regarding the issue of certification. Many AIC members think this is an important issue and it is a major issue for architectural conservators. Many of you have been confronted with "request for proposals" requiring licenses or certifications of team members on large projects, or have had to deal with companies or individuals that identify themselves as conservators though they lack the appropriate education or training. We urge all of you to review the information regarding certification and express your support when this issue comes up for a mail vote in November. Please remember that the vote is to determine whether or not AIC should proceed with developing certification standards, tests, etc. Information regarding certification can be found in the box on page 6 and on the AIC website.

**ASG TRIP TO CUBA:** ASG Chair Mary Jablonski has been working on the possibility of an ASG trip to Cuba in the spring. The number of participants will likely be limited to 20. Anyone who is interested should contact Mary at [majablonski@aol.com](mailto:majablonski@aol.com).

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



### Book and Paper

**IIC 2002:** For those of us fortunate enough to have attended the recently held IIC Conference in Baltimore, *Conservation of Works of Art on Paper; Books, Documents and Photographs*, the meeting was well worth the

wait. Thirty years ago the 1972 meeting in Lisbon dealt with conservation of paintings and graphic art, and the 1988 Kyoto conference addressed Far Eastern Art including

silk, lacquer, and wood. For these five days in Baltimore, presentations concentrated on tools, techniques, treatments, and scientific analysis of a wide-ranging group of paper artifacts: books, manuscripts, screens, scrolls, fans, wallpapers, globes, drawing media, and supports were some of the topics discussed in detail. Inks, pigments, watermarks, and the use of digital imaging were also explored. Not only was the conference notable for the quality of its presentations, but it was streamlined by the efficiency of the audio-visual components, and the comfortable temperature of the lecture hall. One other detail made the sessions particularly worthwhile: all participants were given the full text of each talk at registration. This publication, complete with abstracts, illustrations, and references, made it possible to read through the talks prior to their presentation. It is clear that years of planning went into the presentation of these sessions, and the effort was much appreciated.

Special thanks must go to the Washington Conservation Guild which coordinated schedules and provided attendees with receptions, lab tours, and a myriad of other perks that made the meeting the most comfortable hotel conference ever. Eleanor McMillan must be singled out for her unique contribution to the week by providing a very elegant reception (and fun party) at the Walters Art Gallery. It was an amazing night provided by an admired member of our community—thank you.

**FAIC CAROLYN HORTON AND CHRISTA GAEHDE FUNDS:** In the September *AIC News*, mention was made of the FAIC Carolyn Horton and Christa Gaehe Funds, both of which were initiated to honor the contributions of these conservators to the field. At the last business meeting in Miami, member Tom Edmondson offered a timely observation regarding those funds that provide financial support for, respectively, training of book conservators and research/study in the conservation of prints and drawings. His concern was that in the future, other funds might be set up to honor conservators who have also been pillars in the field, and BPG members would be faced with a number of choices to either contribute to or apply for funding. His suggestion was that we augment these already existing funds when honoring a member rather than initiating new ones. In that way, the two established funds can accumulate enough money to make a more significant contribution to helping conservators in each endeavor. It would also limit the resources needed to administer multiple funds. This is an issue that can be discussed and voted on at the 2003 Annual Meeting.

**2003 ANNUAL MEETING:** October 31 was the deadline for submission of talks for the 2003 Arlington, Virginia, meeting. If you have an idea for a presentation, please call or e-mail Program Chair Elmer Eusman at (202) 707-5838 or [eeusman@loc.gov](mailto:eeusman@loc.gov) to discuss it. Specialty group sessions are scheduled for June 8-9. While we welcome any subjects, we are looking for those that address past practices

## Specialty Groups

and treatments; maybe contributors to the 1983 Book and Paper Catalogue can 'revisit' their articles and evaluate those 20-year-old papers.

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



### CIPP

#### 2003 ANNUAL MEETING:

First-year Director Marianne Marti is planning a session on financial planning and retirement. In the works is a working lunch (instead of the usual half-day session) with a speaker who has expertise in accounting and finances and as a self-employed professional in the arts, who will focus on the exploration of retirement and savings plans. The business meeting will take place as an evening event in order to allow more people to attend and to provide an opportunity for networking. The business meeting will include a business tips session as a continuation of the session topic of financial management. We would like to call for contributions from the CIPP membership. Possible topics might include the retirement plan you have implemented, ideas for saving money and investing, and time management as a means to increased profit. If you have input or suggestions, please contact Marianne at [rmcs@sprintmail.com](mailto:rmcs@sprintmail.com).

Also proposed for the 2003 meeting is an important follow-up to the Miami session on Analysis for the Private Lab. Second-year Director Susan Barger has suggested a workshop on materials testing to be held as a pre- or post-session. The workshop would be presented by Nancy Odegaard and Scott Carrlee, and would be an introduction to their five-day workshop on spot testing. CIPP members would be offered a discounted rate.

**CERTIFICATION:** While certification is an extremely important issue to CIPP, our group is waiting for the results of the November vote before moving ahead. This vote will decide whether the AIC Certification Task Force will move forward in establishing details regarding certification. If the vote is in favor of certification, CIPP will send representation to the AIC Committee and will develop our own advisory group. I will do my best to keep you informed. If you have questions about certification, contact Terry Drayman Weisser at [tweisser@thewalters.org](mailto:tweisser@thewalters.org).

**CALL FOR NOMINEES:** CIPP will be electing four new board members this year. Open posts are vice-chair (to become chair in 2004), treasurer, nominating committee member, and director, who will be in charge of planning the 2004 meeting with assistance from past directors. With both the issue of certification and the fact that the major-

ity of AIC members now work privately for some portion of their professional careers, CIPP will be serving an increasingly important role. To run or to nominate someone else, please contact the chair of the nominating committee, Nancy Heugh, at [heughed@attglobal.net](mailto:heughed@attglobal.net). Remember that CIPP Board members are reimbursed for the early bird registration fee to the AIC Annual Meeting.

**PUBLICATIONS:** The 2001 *PostPrints* on health and safety should be appearing on the CIPP website soon, followed by the 2002 *PostPrints* on analysis. Publishing directly on the website will save money, time and effort, and will hopefully be more convenient for our members.

**LIST SERVE:** It is with great regret I inform you that our fearless list serve webmaster, Jim Moss, has decided to put his energies elsewhere and relinquish his position. Jim was instrumental in starting the CIPP list serve and has devoted much time and energy in making it viable and efficient. Thank you, Jim, for your invaluable contribution to our group. In the meantime, we are looking for a replacement. If you are interested in maintaining the CIPP list serve by adding new members and keeping the database up to date, please contact me. A stipend of \$50 per month is available to help offset costs. Recent discussions on the list serve include certification, along with a posting of the minutes of the board meetings. If you would like to subscribe, please contact Jim Moss at [clkmkr@tiac.net](mailto:clkmkr@tiac.net). The list serve is your forum to discuss conservation issues, business topics, or employment opportunities.

—Anne Zanikos, *CIPP Chair*, 1023 Shook Ave., San Antonio, Texas 78212; [azanikos@yahoo.com](mailto:azanikos@yahoo.com)



### Electronic Media

**CALL FOR PAPERS:** The EMG is accepting proposals for papers to be presented at the 2003 Annual Meeting in Arlington, Virginia. Of particular interest are talks by and for non-techies concerning the practical application of technology in conservation; talks on the preservation of cultural materials produced by electronic and digital technology; and information about recent advancements in technology and new products pertinent to conservation. Please contact Hannah Frost, program chair, with your submission abstract or questions: [hffrost@stanford.edu](mailto:hffrost@stanford.edu) or (650) 724-4047.

**LOOKING FOR NEW MEMBERS:** The EMG is looking for new members from all AIC specialties to join, participate in, and contribute to the group. EMG deals with issues pertinent to all practices, from documentation and record keeping to information on the latest technologies that can enhance, simplify, or streamline your practice. EMG also focuses on the conservation of electronic media and

## Specialty Groups

the education needs for electronic media conservation (refer to the EMG column in the 2002 September *AIC News*). The EMG plans to offer and/or foster the development of workshops on topics of interest to its membership.

### TRANSCRIPTS FROM THE EMG SYMPOSIUM:

Transcripts for the EMG Symposium, "Education Needs for Electronic Media Conservation," held in Miami on June 10, 2002, are currently being prepared. When completed, transcripts will be posted on the EMG website.

—Elizabeth Kaiser Schulte, 1786 Nancy Creek Bluff, NW,  
Atlanta, Ga. 30327; (404) 350-8346; Fax: (404) 350-8152;  
ekschulte@aol.com



### Objects

**OSG UPDATES:** The OSG website is now a reality (<http://aic.stanford.edu/consp/osg>). This was a project that started under Emily Kaplan (OSG chair 1999–2000) and

continued under former chairs Jessie Johnson (2000–2001) and Lisa Bruno (2001–2002). We are fortunate that both Emily and Jessie continued to work on this endeavor well past their term as chair, giving it some much-needed continuity. The initial design for the website was provided by contract web designer Michelle Martello; Vanessa Muros came on board in 2001 as the OSG's web person. Vanessa and I have continued to discuss improvements to the site's content, such as a list of officers and the bimonthly OSG columns. We would also like to add internship and position listings of particular interest to OSG members. Other ideas we have discussed include adding meetings and conferences (both postings and reviews), course listings, reviews of useful books and articles, and maybe even a tips section. We envision the site as the first place objects conservators might turn to for current information. We need help with a website committee whose role is to actively improve the website's content by researching, gathering, and compiling new information to update the site's features, and by developing new ideas for additions to the site. Anyone interested in helping should contact Pat Griffin at the following e-mail address: [cuprorivaite@hotmail.com](mailto:cuprorivaite@hotmail.com).

**LEAD ARTICLE:** OSG is responsible for the lead article to be featured in the March *AIC News*. Anyone with ideas for topics should contact me at the e-mail address above. Two ideas up for discussion: 1) Terry Drayman-Weisser mentioned in the 2002 OSG business meeting that the changes in procedures for loan- and exhibition-related travel post 9/11 and their ramifications for the conservation community would be a worthy topic for a pre-session. Perhaps a discussion of immediate concerns might be appropriate in *AIC News*; 2) A possible topic is: How easy is it to

implement basic preventative conservation methods within the modern museum environment of institutional prerogatives and various departmental agendas?

**2003 ANNUAL MEETING:** Another exciting project that is well underway is the planning for the Annual Meeting by Dave Harvey. In case you missed his online call for papers: "This year's OSG program is soliciting abstracts for two sessions on the theme, 'Creativity in Conservation: What's inside the Envelope? History, Ideas, and Practice.' We are looking for the novel, inventive, and creative ideas and practices from the tips and techniques that we all discover in practical benchwork to the larger subjects of dealing with previous restorations, mass treatments, conservation science, examination, ethics, documentation, treatment, and storage and exhibition issues. We also encourage submissions that have utilized conservation approaches and practices from other specialties adapted to the needs of an objects conservation problem. The morning session will consist of 15-minute papers/presentations on the topic. The afternoon session will be a tips and demonstration session that will be more informal and interactive. Anyone interested in submitting a paper or a demonstration should contact David Harvey for either session and Tony Sigel for the tips and presentations session. Please send a succinct and informative abstract of no more than 300 words by **November 29, 2002**, to Dave and/or Tony at the following addresses: David Harvey, Artifacts, 2930 South Birch St., Denver, Colo. 80222, (303) 300-5257, e-mail: [Top10denverdave@aol.com](mailto:Top10denverdave@aol.com); Tony Sigel, Harvard University Art Museums, 32 Quincy St., Cambridge, Mass. 02138, (617) 496-1903, Fax: (617) 495-0322, e-mail: [asigel@fas.harvard.edu](mailto:asigel@fas.harvard.edu).

There is a potential limitation in the audio-visual arsenal for the meeting. The renting of Powerpoint projectors is prohibitively expensive (\$1,500 is a good estimate for our session). Last year we avoided this cost because we borrowed a projector. To keep overspending down, the OSG officers decided not to include Powerpoint rental as a budget line; however, we hope that an OSG member will offer to lend a projector for 2003. Please contact Dave Harvey if you have access to a Powerpoint projector that you are willing to lend to the cause.

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

## Specialty Groups



### Paintings

**CALL FOR PAPERS:** I encourage those who are interested in submitting papers for the painting specialty group's session to begin your plans for submission; deadlines are approaching. To be included in the early publicity for the 2003 AIC Annual Meeting in Arlington, Virginia, you need to submit your proposals to the chair of the Paintings Specialty Group by November 18. Abstracts will be due to the chair on February 25, 2003. The general session topic is "The History, Philosophy & Ethics of Conservation," but we will not be limiting our paper topics to just that.

**REPORT FROM THE PAINTINGS CONSERVATION CATALOG EDITORIAL BOARD:** Sarah Fisher, project guide for the Paintings Conservation Editorial Board, reported on the status of the forthcoming publication on stretchers, edited by Barbara Buckley. While the varnish catalog did not rely on illustrations to make its points clear, the visual complexities of the stretcher and all that it entails has brought forth an abundance of diagrams. These drawings, which clarify many of the topics discussed, are a significant part of the catalog. The editorial board is pleased to announce that Mark Bockrath will undertake the job of illustrating the catalog. Mark, painting conservator in the Conservation Division of the Winterthur Museum in Delaware, will bring not only his abilities as a draftsman to the task, but his understanding of the material as a painting conservator. Sarah expressed, on behalf of the editorial board, great appreciation to Mark for agreeing to undertake the job.

**A VOTE ON CERTIFICATION:** As Pamela Young informed us in *AIC News*, September 2002 (Vol. 27, no. 5), we are going to be asked to vote on the issue of certification. The ballot will be coming in mid-November and you will have two weeks to respond. If you wish to review this issue, see the box on page 6 for references. In the September newsletter chairs of both Conservators in Private Practice and Photographic Materials put their support behind certification in their columns. I encourage you to look at what the representatives of other specialty groups are saying. While many of us often feel weary when faced with the prospect of tests, reviews, and fees, I encourage you to look more positively at the benefits of continuing education and increased professional pride as we continue to take steps forward. Now is the time to let a greater public know who we are and the standards that we keep. Please let your voice be heard with your vote.

**FAIC ENDOWMENT FOR PROFESSIONAL DEVELOPMENT:** I know you all received a fundraising letter in September from FAIC, and my final plea to you is to give if you can. Participation is equally as important as

dollar amount, as participation shows outside funding agencies that the membership supports AIC. Anyone who has had the pleasure of attending a workshop that was subsidized by this fund knows directly what a great opportunity for personal advancement (and perhaps certification) that such intimate learning experiences provide. Just look at the listing of courses and workshops in any of the recent newsletters and look for the AIC logo to get an idea of the types of offerings that this funding helps to make possible. Please show your support.

—Heather Galloway, *Intermuseum Conservation Association*,  
(440) 775-7331, [heather.galloway@oberlin.edu](mailto:heather.galloway@oberlin.edu)



### Photographic Materials

**PMG WINTER MEETING, MARCH 7-8, 2003:** The Local Arrangements Committee for the PMG Winter Meeting 2003, San Juan, Puerto Rico, is pleased to serve as your host. The meeting sessions are to take place at "Cuartel Ballajá" historic site, to be preceded by a walking tour of Old San Juan, a tour to the Art Museum in Ponce, and natural sites in El Yunque, a rain Forest, and Fajardo. Receptions with cocktails are being planned at other historic sites. Additional arrangements are being made for your arrival and for a pleasant visit to beautiful Puerto Rico. For additional information regarding Puerto Rico, e-mail Julio Quiroz Alcala at [munoz-marin@guajana](mailto:munoz-marin@guajana), Oficina de Turisomo, [www.gotopuertorico](http://www.gotopuertorico), and José Orraca at [jorraca@snet.net](mailto:jorraca@snet.net). For additional information regarding registration or the program, e-mail Lee Ann Daffner at [leeann\\_Daffner@moma.org](mailto:leeann_Daffner@moma.org).

Come prepared to attend and participate in the Business Meeting, as there were many issues carried forward from the meeting in Miami. We will be discussing matters that will involve increased spending from the PMG treasury, and the informed consent of the membership is important and necessary. Also, it is time to elect PMG officers, so please contact Andrew Robb with any suggestions for nominees. There will be a mailing soon that will include information about the creation of a new officer position, treasurer, which has become a necessity. A separate mailing regarding the Winter Meeting should already be in your hands.

**CERTIFICATION:** If not already received, the membership will soon get a ballot regarding authorizing the AIC Board of Directors to proceed with the development of a certification process. All members of PMG are again exhorted to vote their conscience on this issue. It is hoped that all will vote in favor of certification, even while recognizing that there have been, and perhaps remain, valid questions in opposition. It should be remembered that this is not an end in and of itself, but rather another step in the

## Specialty Groups

maturation of conservation as a recognized and respected profession. We all will have plenty of opportunity to be confused and misunderstand the actual process once it has been developed. However, we must continue to move forward in this process, and an overwhelming if not unanimous vote of approval to begin is imperative for our continued professional advancement and maturation.

**HOLIDAYS:** I hope that this past year has been prosperous and healthy for all of you, and that you are going into the holidays with glad hearts and clean minds. I wish you a very happy holiday season and the best of new years.

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



### Textiles

**CERTIFICATION:** If you have delayed pondering the issue of certification, please delay no longer! November is voting month. Now is the time to review several excellent articles that have been presented in *AIC News* and to talk with your colleagues. Please see box on page 6. If you cannot locate an issue, please contact me and I'll fax you the article. Please be informed and please vote.

**PROFESSIONAL DEVELOPMENT:** Have you noticed the exciting workshops offered in some specialties? If you haven't already taken a look at the professional development section of the AIC website, there are exciting opportunities to be found there. In particular, see the sections "Scholarships and Awards" and "Reports and Forms." The former has information on funds available to individuals as well as specialty groups, and the latter has an interesting summary of the 2001 Continuing Education Survey, including comments that summarize responses of textile specialists. If you have an idea for a textiles-related course, share it with our group.

**CATALOG:** For those who have been awaiting the distribution of another catalog chapter, The TSG Catalog editors are working with a professional editor to make final formatting changes to the chapter entitled, "Stabilization by Non-Adhesive Methods."

**TREASURY:** TSG Treasurer Susan Adler wants to remind members of the process for reimbursement: Receipts and the required request for reimbursement form should be submitted to Susan. She will forward the request to AIC for payment. It is essential that the treasurer approves and tracks TSG's spending.

**LEAD ARTICLE:** TSG will sponsor the lead article for the *AIC News* in May of next year. This is an opportunity to contribute an article that focuses on an area of special interest to TSG members or one that may be of interest to

the wider AIC audience. Please contact me if you have ideas about potential topics or if you're interested in authoring or co-authoring an article.

**2003 ANNUAL MEETING:** If you haven't attended the Annual Meeting in a few years, please plan to join us in 2003. The topic for the general session, "The History, Philosophy and Ethics of Conservation," will pair well with the specialty group topic of "Pushing the Envelope." This year's program chair is Deborah Bede, who can be contacted at stillwaterstudio@conknet.com.

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

—Kathy Francis, TSG Chair, Isabella Stewart Gardner Museum, 2 Palace Rd., Boston, Mass. 02115; (617) 278-5119; kfrancis@isgm.org



### Wooden Artifacts

**NOMINATIONS:** It is never too early to start thinking about next year's officers for WAG. If you or someone you know would be interested in running for session chair or for secretary/treasurer next year, please send the names to me. It is very important that we fill these jobs with people who will work hard to make WAG a better group that serves its membership more fully each year. Over the years, we have accomplished some great things. We have the financial resources and the talent in our membership to accomplish a great many more. So if you have never been an officer and are ready to make your contribution, or if it has been some time since you were an officer and you still want to make a difference, please consider running this year. Please submit your nominations to me (see address below).

**CALL FOR PAPERS:** There is still space available in the schedule for WAG talks at the 2003 meeting in Arlington, Virginia. If you have a talk or a tip that you would consider giving, please drop a line to Joe Godla at jgodla@spnea.org. Let's make it another great year of talks!

**CALL FOR COURSES, WORKSHOPS, CONFERENCES, AND SYMPOSIA:** This is a reminder that WAG and AIC can provide considerable support for members who would like to organize a course, conference, workshop, or symposium. If there are things you'd like to learn, or things you'd like to teach, now is the time to make it happen. Feel free to contact me or Eric Pourchot at the AIC office at (epourchot@aic-faic.org) to find out more about how to begin the process.

**QUESTIONS & COMMENTS:** Please feel free to contact me about any questions, complaints, or comments about WAG. I rely on your input to know if WAG is work-

## Specialty Groups

ing for you.

—Arlen Heginbotham, Decorative Arts and Sculpture Conservation Department, J. Paul Getty Museum, 1200 Getty Center Dr., Suite 1000, Los Angeles, Calif. 90049-1687; (310) 440-7178; Fax (310) 440-7745; aheginbotham@getty.edu

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

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

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

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

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## Courses, Conferences, and Seminars

### CALL FOR PAPERS

#### **November 15. The 10th Annual Meeting of the American Association for History and Computing, to be held March 13–15, 2003.**

Indianapolis, IN—Contact: Jessica Lacher-Feldman, W.S. Hoole Special Collections Library, University of Alabama Libraries, Box 870266, Tuscaloosa, AL 35487-0266; [jlfeldman@bama.ua.edu](mailto:jlfeldman@bama.ua.edu)

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

Vienna, Austria—Contact: Alexander Aichinger, Österreichisches Staatsarchiv, Nottendorfergasse 2, A-1030 Wien; +43 1 7954 0603; [alexander.aichinger@oesta.gv.at](mailto:alexander.aichinger@oesta.gv.at)

#### **December 31. The Historical Society's National Conference, "Reflections on the Current State of Historical Inquiry," to be held June 3–6, 2004.**

Boothbay Harbor, Boston—Contact: The Historical Society, 656 Beacon St., Mezzanine, Boston, MA 02215-2010.

#### **December 31. "The Pictorial Arts of Asia: The Impact of Research Using Scientific Methods on Art History, Curatorship and Conservation," The Second Forbes Symposium on Scientific Research in the Field of Asian Art, to be held September 18–20, 2003.**

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

#### **April 3–4, 2003. Research on Inks, Substrates and Processes Used in Digital Printing and Photographs.**

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

#### **June 1, 2003. National Association of Corrosion Engineers (NACE) Northern Area Eastern Conference, to be held September 14–17, 2003.**

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

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

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

### GENERAL

#### **November 20–22. Lasers in Art Conservation.**

Hengelo, Netherlands—Contact: Mariëlle M.N. Kuijper, Art Innovation, Westermaatsweg 11, 7556 BW Hengelo (O), The Netherlands; +31 074 2501 239; Fax: +31 074 2423 296; [mariëlle.kuijper@art-innovation.nl](mailto:mariëlle.kuijper@art-innovation.nl); [www.art-innovation.nl](http://www.art-innovation.nl)

#### **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](mailto:p.boylan@city.ac.uk); [www.icom.org/ictop](http://www.icom.org/ictop)

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

Norwich, Norfolk, United Kingdom—Contact: [iaq2003@uea.ac.uk](mailto:iaq2003@uea.ac.uk); [www.uea.ac.uk/~e620/IAQ2003.html](http://www.uea.ac.uk/~e620/IAQ2003.html)

#### **April 1–May 30, 2003. Historic Buildings, Collections and Sites: Sustainable Strategies for Conservation, Management, and Use.**

Participants' Home Institutions—Contact: [www.ucl.ac.uk/sustainableheritage/learning/shortcourses.html](http://www.ucl.ac.uk/sustainableheritage/learning/shortcourses.html) or [www.getty.edu/conservation/work/education.html](http://www.getty.edu/conservation/work/education.html) or e-mail: [sustainableheritage@ucl.ac.uk](mailto:sustainableheritage@ucl.ac.uk) or [gcieducation@getty.edu](mailto:gcieducation@getty.edu); Fee: \$535; Application deadline: January 3, 2003.

#### **April 1–5, 2003. "Wet Sites Connections—Linking Indigenous Histories, Archaeology, and the Public," the International Wetland Archaeology Research Project Conference.**

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

## Courses, Conferences, and Seminars



**April 2–5, 2003.**

### **“Mastering Inpainting,” in partnership with the UCLA Fowler Museum of Cultural History.**

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

### **April 14–18, 2003. “Protecting Our Diverse Heritage: The Role of Parks, Protected Areas, and Cultural Sites.”**

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

### **May 22–23, 2003. Flat Glass Sheets: Museum Sites, Innovation Process, Innovation Products.**

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

### **June 2–20, 2003. Preventive Conservation: From Current Issues to Common Strategies.**

Ottawa, Ontario, Canada—Contact: ICCROM Training Office, 13, Via di San Michele, I-00153 Rome, Italy; +39 06 585531; Fax: +39 06 58553349; [collections@iccrom.org](mailto:collections@iccrom.org); Application deadline: January 24, 2003.

### **June 4–7, 2003. “Art Forgeries,” International Institute for Conservation Nordic Group Conference.**

Reykjavik, Iceland—Contact: Nathalie Jacqueminet, Chairman of the Organization Committee, National Museum of Iceland, Lyngas 7, 210 Gardabaer, Iceland; +354 530 22 80; Fax: +354 530 22 81; [nathalie@natmus.is](mailto:nathalie@natmus.is)

### **June 29–July 3, 2003. The Seventh Annual International Conference on the Arts and Cultural Management.**

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

## ARCHITECTURE

### **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](mailto:av@rcccr.org)

### **April 4–5, 2003. “20th Century Exterior Architectural Metals: Design, Preservation, and Care.”**

Cambridge, MA—Contact: Technology and Conservation, 76 Highland Ave., Somerville, MA 02143; (617) 623–4488; Fax: (617) 623–2253

### **June 16–27, 2003. Historic Buildings, Collections, and Sites: Sustainable Strategies for Conservation, Management and Use.**

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

## BOOK & PAPER



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

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

### **November 20–22. Innovative Methods for the Conservation and Storage of Works on Parchment.**

Vienna, Austria—Contact: Alexander Aichinger, Österreichisches Staatsarchiv; +43 1 7954 0603; [alexander.aichinger@oesta.gv.at](mailto:alexander.aichinger@oesta.gv.at)

### **December 8–11. Block Printing for Wallpapers.**

Chichester, West Sussex, England—Contact: Isabel Thurston, West Dean College, West Dean, Chichester, West Sussex, PO18 OQZ; 01243 818294; [isabel.thurston@westdean.org.uk](mailto:isabel.thurston@westdean.org.uk); [www.westdean.org.uk](http://www.westdean.org.uk)

## ELECTRONIC MEDIA

### **November 6–8. Quantitative Image Analysis.**

Raleigh, NC—Contact: Chip Futrell, Office of Professional Development, North Carolina State University, Campus Box 7401, Raleigh, NC 27695–7401; (919) 515–8179; Fax: (919) 515–7614; [www.dcs.ncsu.edu/opd/course.cfm?cid=31&sid=439](http://www.dcs.ncsu.edu/opd/course.cfm?cid=31&sid=439)

### **March 19–22, 2003. Museums and the Web 2003.**

Charlotte, NC—Contact: David Bearman, Archives & Museum Informatics, 158 Lee Ave., Toronto, ON, M4E 2P3 Canada; (416) 691–2516; Fax: (416) 352–6025;

## Courses, Conferences, and Seminars

mw2003@archimuse.com;  
www.archimuse.com/mw2003

### **March 27, 2003. 18th Annual Preservation Conference, "Preservation Reformatting: Digital Technology vs. Analog Technology."**

National Archives at College Park, MD—Contact:  
[http://www.archives.gov/preservation/conferences/preservation\\_conference2003.html](http://www.archives.gov/preservation/conferences/preservation_conference2003.html)

## **OBJECTS**

### **November 28–29. AICCM Gilded Objects Conservation Special Interest Group Symposium.**

Melbourne, Australia—Contact: Holly McGowan-Jackson, GOCSIG Coordinator; 03 9208 0320; Fax: 039208 0249;  
[holly.mcgowan.jackson@ngv.vic.gov.au](mailto:holly.mcgowan.jackson@ngv.vic.gov.au)

### **January 3–6, 2003. 104th Annual Meeting of the Archaeological Institute of America.**

New Orleans, LA—Contact:  
[jmoen@aia.bu.edu](mailto:jmoen@aia.bu.edu)

### **June 21–26, 2003. The Fifth World Archaeological Congress (WAC-5), in partnership with the Smithsonian Institution's National Museum of Natural History and the National Museum of the American Indian in collaboration with the Getty Conservation Institute.**

Washington, DC—Contact:  
[wac5@american.edu](mailto:wac5@american.edu)

## **PAINTINGS**

### **December 6. Digital Imaging for Paintings Conservators.**

London, England—Contact: Kate Lowry, +44 2920 573 225;  
[kate.lowry@nmgw.ac.uk](mailto:kate.lowry@nmgw.ac.uk)

## **PHOTOGRAPHIC MATERIALS**

### **November 11–13. "From Negative to Positive," Workshop Series by the Conservation Center for Art and Historic Artifacts (CCAHA).**

Baltimore, MD—Contact: Preservation Services Office, CCAHA, 264 South 23rd St., Philadelphia, PA 19103; (215) 545-0613; Fax: (215) 735-9513;  
[ccaaha@ccaaha.org](mailto:ccaaha@ccaaha.org); [www.ccaaha.org](http://www.ccaaha.org)

### **December 4–5. Photography and Glass.**

Edinburgh, Scotland—Contact: Dagmar Hinz, Archive Conservator, Scottish Archive Network, Thomas Thomson House, 99 Bankhead Crossway South, Edinburgh EH11 4DX, Scotland; +44 131 242 5816; Fax: +44 131 535 1390;  
[dagmar.hinz@scan.org.uk](mailto:dagmar.hinz@scan.org.uk)

## **COURSE OFFERINGS**

### **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](http://scils.rutgers.edu/pds/pmi.jsp)

### **The Centre for Photographic Conservation Courses.**

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

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

Nationwide—Contact: Tara White, (615) 320-3203; [white@aslh.org](mailto:white@aslh.org); [www.aslh.org](http://www.aslh.org)

### **The American Academy of Bookbinding Courses**

Telluride, CO—Contact: AAB, P.O. Box 1590, Telluride, CO 81435; (970) 728-3886; [www.ahhaa.org](http://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](mailto:campbellcenter@internetni.com); [www.campbellcenter.org](http://www.campbellcenter.org)

### **Centre for Photographic Conservation Courses**

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

### **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](mailto:info@cbl-ascona.ch)

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

Contact: Shelley Sass, Program Coordinator, [sks3@nyu.edu](mailto:sks3@nyu.edu)

### **ICCROM Training Information**

Contact: Training and Fellowship Office, [training@iccrom.org](mailto:training@iccrom.org); [www.iccrom.org](http://www.iccrom.org)

# Courses, Conferences, and Seminars

## Institute for Paper Conservation Courses

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

## International Academic Projects—Short Courses

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

## The Laboratory Safety Institute Seminars and Workshops

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

## Multimodal Hazardous Materials Transportation Training Seminar

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

## Smithsonian Center for Materials Research and Education

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

## Seminars in Historic Preservation and Cultural Resource Management

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

## SOLINET Courses

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

## West Dean College Courses

Conservation Engineering (December 3-6); Conservation Plans, CoBRA and Recording for Repair (January 21-24, 2003); Conservation of Masonry Ruins (February 4-7). UK—Contact: Patricia Jackson, c/o West Dean College, West Dean, Chichester, West Sussex, PO18 OQZ; pat.jackson@westdean.org.uk; www.westdean.org.uk

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I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).

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- In item 16, indicate the date of the issue in which this Statement of Ownership will be published.
- Item 17 must be signed.  
Failure to file or publish a statement of ownership may lead to suspension of Periodicals authorization.

PS Form 3526, October 1999 (Reverse)

## Positions, Internships, and Fellowships

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### GEORGE EASTMAN HOUSE, ROCHESTER, NY ADVANCED RESIDENCY PROGRAM IN PHOTOGRAPH CONSERVATION

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The George Eastman House and the Image Permanence Institute are accepting applications for the third cycle of an advanced-level, two-year residency in photograph conservation beginning September 2003. Funded by the Andrew W. Mellon Foundation with additional support from the Getty Grant Program, the Advanced Residency Program will draw upon the rich resources of George Eastman House, Image Permanence Institute, Rochester Institute of Technology and other area institutions, and will provide exceptional opportunities for training and research at the highest level. A combination of lecture and seminar instruction, laboratory experiments, advanced treatment experience, and exposure to research techniques and methodologies is intended to equip Fellows for positions of leadership in the field of photograph conservation.

Fellowships to the Mellon Advanced Residency in Photograph Conservation will be granted to six to eight persons for the two-year cycle. Priority will be given to American residents, but others may apply.

The fellowship includes a stipend of \$34,479 plus benefits per year for living expenses and supplies, \$1,000 per year for research and an additional \$2,000 per year for program related travel.

Qualifications include a degree from a recognized American graduate program in Art Conservation (or equivalent experience) and a declared and demonstrated commitment to photograph conservation. Conservation students in their third or fourth-year who are committed to a career in photograph conservation will be considered for admission pending completion of their degree.

Applications must be received by January 13, 2003. Admission notifica-

tions will be mailed by April 1, 2003. Applications for the Mellon Advanced Residency in Photograph Conservation should include:

- A curriculum vitae
- A statement of interests and career goals
- 3 letters of recommendation
- A portfolio documenting treatment experience and evidence of research

An interview will be required of qualifying applicants and may be held by telephone or in person.

Interested individuals should contact the program Director for additional information about the program's structure, content, objectives and requisites.

Inquiries or complete applications should be sent directly to:

Grant B. Romer  
Director  
Advanced Residency Program  
George Eastman House  
900 East Avenue  
Rochester, NY 14607  
Phone: (585) 271-3361, x323  
romer@geh.org

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### GLENBOW MUSEUM PAPER CONSERVATOR

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The Glenbow Museum is looking for an individual to provide conservation of paper artifacts\*, including preventive care and treatment of works on paper in storage, on exhibition or loan; and training, advice and assistance to other staff and the public regarding the conservation of paper artifacts. This position will also assist in reviewing the condition of paintings for loan and exhibit. (\*Paper artifacts include works on paper, objects which incorporate paper, and photographs).

Qualifications include a master's degree in Art Conservation (Paper) or equivalent, four to five years of experience in paper conservation, and computer literacy. Also required are good interpersonal and communication skills, ability to work independently as well as in a team, ability

to multi-task, well developed fine motor skills and manual dexterity, and skill in color matching.

This is a regular, full-time position (37.5 hours per week). Salary range is from \$35,522 to \$44,996 per annum and Glenbow offers a full benefits package. Résumés can be submitted by e-mail (in text format or RTF only please) to [cboehm@glenbow.org](mailto:cboehm@glenbow.org), by mail to 130-9th Ave. SE, Calgary, Alberta, T2G 0P3, Canada, or by fax to (403) 265-9769 to the attention of the Human Resources Manager. Review of applications will begin immediately and continue until the position is filled.

We thank all applicants for their interest, however only those candidates selected for an interview will be contacted.

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### ISABELLA STEWART GARDNER MUSEUM, BOSTON ASSISTANT CONSERVATOR OF TEXTILES

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Applications are invited for the full time, one year, position of assistant conservator of textiles at the Isabella Stewart Gardner Museum in Boston. The assistant conservator works with the senior conservator of textiles in all aspects of the care and conservation of the museum's historic 15th- to early 20th-century textiles, including tapestries, embroideries, furnishing fabrics, laces, and whitework.

Applicants should hold a graduate degree in conservation from a recognized institution or the equivalent in training. Further postgraduate work and/or several years employment in conservation is strongly suggested. The candidate should possess a demonstrated ability to conserve a wide variety of textiles, to manage projects, and to communicate effectively and work well with other museum department personnel.

The salary range is competitive and includes benefits. Qualified applicants should submit a cover

## Positions, Internships, and Fellowships

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letter and curriculum vitae, including a list of three professional references to: Director of Human Resources, Isabella Stewart Gardner Museum, 2 Palace Rd., Boston, Mass. 02115. E-mail is [hr@isgm.org](mailto:hr@isgm.org), fax is (617) 278-5177. The Gardner Museum is an equal opportunity employer. Minority candidates are strongly encouraged to apply.

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### LOS ANGELES COUNTY MUSEUM OF ART ANDREW W. MELLON CONSERVATION FELLOWSHIPS 2003-2004

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The Conservation Center at the Los Angeles County Museum of Art will award a total of three Andrew W. Mellon Fellowships in the Conservation Center. The conservation sections of Paintings, Textiles, Paper, Objects, Conservation Research and Laser Conservation Research each invite applicants. The most qualified applicants to three of the six departments will be selected. The fellowships, which are full time positions for one year, include a stipend of \$23,500 (\$1,958 per month) plus benefits. A \$2,500 travel allowance for study/research will be allocated at the discretion of the section head and Director of Conservation.

The fellowships will focus on the study, examination and treatment of works of art in the collections of the Los Angeles County Museum of Art. Successful candidates will gain considerable experience studying and treating works of art in well-equipped, production-oriented conservation and research laboratories. Conservation involvement in rotating exhibitions, special exhibitions and loans will enhance training opportunities. Research projects are encouraged. Participation in informal lectures, symposia, workshops, etc., will contribute to the fellowship program as well as the opportunity to visit and collaborate with nearby cultural institutions. The deadline for applica-

tion is February 15, 2003. Successful candidates will be notified by April 1, 2003.

Fellowship positions will be available beginning October 1, 2003.

#### Eligibility

Candidates will be considered who have graduated from a recognized conservation training program, with the appropriate specializations, or who have similar training or experience; for the Conservation Research section, a Masters degree in chemistry or materials science, or equivalent training and experience is required.

#### Application Procedure

Interested candidates must submit the following material:

1. A curriculum vitae including basic biographical information, current and permanent addresses and telephone numbers, education, experience and interests.
2. Names, addresses and telephone numbers of three references.
3. A short statement of the candidate's interest and intent in applying for the fellowship.

The above material should be sent to:

Jacqueline Wright  
Human Resources  
Los Angeles County Museum of Art  
5905 Wilshire Boulevard  
Los Angeles, Calif. 90036  
cc: Victoria Blyth-Hill  
Director, Conservation Center  
Los Angeles County Museum of Art is an Equal Opportunity Employer

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### LOS ANGELES COUNTY MUSEUM OF ART SENIOR PAPER CONSERVATOR

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The Conservation Center of LACMA is seeking a qualified full-time paper conservator. The primary responsibility of the incumbent is to coordinate and supervise all activities of the paper conservation laboratory. Duties include the active involvement in the preservation, examination and

treatment of the museum's permanent collection, acquisitions, loans, research, special exhibitions, traveling exhibitions, environmental standards, storage and transit conditions as well as supervision and training of paper conservation fellows and/or interns.

The incumbent, with the title of senior conservator (or conservator, depending on qualifications), will report to the Head of Conservation and will provide assistance on budgets, fundraising, and other administrative matters.

Minimum requirement: Bachelor's degree and graduation from a recognized conservation training program or equivalent education and professional experience. Conservation experience should include at least five years in a supervisory or independent conservation position (eight years for senior conservator), preferably in an art museum conservation laboratory. Must possess good written and verbal communication skills in English, have interest in research and a demonstrated familiarity with workplace chemical hygiene practices.

Applications: This non-civil service position will be available after August 1, 2002. Title and salary will be commensurate with experience. A competitive benefits package is provided. Application deadline: December 30, 2002.

To apply: Submit letter of intent, résumé and the names and telephone numbers of three professional references to:

Jacqueline Wright  
Los Angeles County Museum of Art  
5905 Wilshire Blvd.  
Los Angeles, Calif. 90036

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### MUSEUM OF FINE ARTS, BOSTON FAIRCHILD FELLOWSHIP IN OBJECTS CONSERVATION

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The Museum of Fine Arts, Boston seeks applicants for an advanced level Fellowship in Objects Conservation, funded by the Fairchild Foundation.

## Positions, Internships, and Fellowships

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The duration of the fellowship is 18 months. The pertinent collections at the Museum of Fine Arts, Boston encompass archaeological materials, American and European sculpture and decorative arts, African, Oceanic and Asian objects and sculpture, as well as contemporary works of art. The Fairchild Fellow will have the opportunity to work on a wide variety of treatments and to participate in a wide range of conservation activities with conservators, conservation scientists, collections care specialists and curators. The Fellow will have the opportunity to carry out a publishable research project.

Applicants must have a master's degree in conservation and a minimum of one year of practical experience beyond graduation. Compensation includes \$25,000 stipend and a generous benefits package.

For consideration, please submit the following: a cover letter summarizing your interest, your résumé, and two letters of recommendation to:

Sandra Matthews  
Senior Employment Officer  
Human Resources  
Museum of Fine Arts, Boston  
465 Huntington Avenue  
Boston, Mass. 02115

or  
Pamela Hatchfield, Head of Objects  
Conservation, phatchfield@mfa.org

The Museum of Fine Arts is an equal opportunity employer

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### NATIONAL GALLERY OF ART, CONSERVATION DIVISION ANDREW W. MELLON ADVANCED TRAINING FELLOWSHIPS IN PAPER AND OBJECT CONSERVATION

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The conservation division of the National Gallery of Art is offering conservation fellowships supported by the Andrew W. Mellon Foundation in the paper and object treatment laboratories. The two-year fellowship in paper conservation commences in October 2003 and the object fellowship starts in September, 2003. Both fellowships include a

\$26,000 stipend plus \$2,000 for travel and research. The fellowships will be devoted to conservation treatments at the National Gallery of Art and research related to the collections. The fellows will be expected to produce a publishable paper based on his or her research project before the end of the appointment. Lectures, symposia, and informal discussions contribute to the fellowship program, as do the significant resources of the Gallery, including the library, photographic archives, and the scientific research department.

#### Eligibility

Graduates from recognized training programs or candidates with equivalent training will be considered. Applicants should have no more than five years of work experience. A proven record of research and writing ability, and English language skills are required. Fellowships are awarded without regard to age, sex, nationality, or race. Selected finalists who are not United States citizens must provide proof of their own health insurance coverage during the fellowship period.

#### Application Procedure

Interested candidates must submit the following material in English:

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

The materials should be post-

marked no later than 15 February 2003 and sent to:

Michael Skalka, Conservation  
Administrator

Conservation Division  
National Gallery of Art  
Washington, D.C. 20565

E-mail address for inquiries only:

m-skalka@nga.gov

Formal applications must be post-marked and mailed. After a preliminary selection, final candidates may be invited for an interview. A portfolio of conservation treatments and research should be presented by the candidate at the interview. All applicants will be notified by 15 April 2003 of the decision of the selection committee.

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### NATURAL HERITAGE TRUST, BUREAU OF HISTORIC SITES PEEBLES ISLAND RESOURCE CENTER, WATERFORD, NEW YORK ASSISTANT CONSERVATOR OF FRAMES AND GILDED OBJECTS

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Working under the direct supervision of the Peebles Island Resource Center frame conservator, the assistant frame conservator will examine, document and treat frames for the New York State collections, and also assist staff in carrying out preventive conservation measures.

Candidates must have a B.A. in Art History, Chemistry or Studio Art and at least one year of full time paid experience in a frame or gilded decorative arts conservation lab. Experience with gilding, gesso application, carving and mould-making desirable. The appointment will be for one year with possible extension for one to two additional years. The salary is \$36,000 plus an excellent state benefit package.

Applicants should send a résumé and letter of application to John Lovell, Assistant Director, Bureau of Historic Sites and Peebles Island Resource Center, NYS Office of Parks, Recreation and Historic Preservation, P.O. Box 219, Waterford, NY. 12188; Fax: (518) 235-4248.

## Positions, Internships, and Fellowships

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### THE NEW YORK PUBLIC LIBRARY SPECIALIST II (ASSISTANT CONSERVATOR) (2 POSITIONS: TEMPORARY UNTIL APRIL 2004) TECHNICAL SERVICES/GOLDSMITH PRESERVATION DIVISION/GOLDSMITH CONSERVATION LABORATORY

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General Description: Performs conservation treatments for an archival project including testing, humidification, surface cleaning, paper repair, encapsulation, fabrication of protective enclosures, stabilization and structural repair of bound material, and other types of aqueous and non-aqueous treatment.

Eligibility Requirements: Master's degree from an accredited professional conservator training program and successfully demonstrated professional experience in conservation of paper-based materials, or a master's degree in a related field and equivalent combination of conservation experience. Successfully demonstrated thorough working knowledge of conservation theory and techniques, with satisfactory completion of courses in organic, paper, and conservation chemistry.

For a complete job description and instructions on how to apply, please visit us at [www.nypl.org](http://www.nypl.org).

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### QUEEN'S UNIVERSITY INTERNSHIPS/EMPLOYMENT SOUGHT

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Queen's students are available for postgraduate and summer conservation internships or employment. Graduate students seek to gain practical experience with institutional or private conservators in all major disciplines. Those with such opportunities may send application information to the department. Contact: Art Conservation Program Graduate Coordinator (Internships), Department of Art, Queen's University, Kingston, Ontario, Canada, K7L3N6, or e-mail: [pd17@post.queensu.ca](mailto:pd17@post.queensu.ca).

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### RICHARD C. BAKER CONSERVATION ASSISTANT CONSERVATOR

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Conservator in private practice, Richard C. Baker, is seeking a full time assistant conservator to work in his conservation studio in St. Louis, Missouri. This is an entry-level position and will include training for conserving books and items printed on paper and parchment. The studio has been in business for 13 years and does work for both institutional and individual clients. The work ranges from Elizabethan bindings to Civil War parchment to William Faulkner manuscripts. Occasionally, small edition bindings are also taken on. You can visit the studio and view examples of the work on line at [www.RichardCBaker.com](http://www.RichardCBaker.com).

Candidates should have a BA and some experience in hand bookbinding and conservation. This is an ideal situation for anyone seeking broad, hands-on experience in book and paper conservation. The job will remain open until a suitable candidate is found. If interested contact Richard at (314) 781-3035 or e-mail him at [baker@RichardCBaker.com](mailto:baker@RichardCBaker.com).

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### STRAUS CENTER FOR CONSERVATION, HARVARD UNIVERSITY ART MUSEUMS ROUSSEAU FELLOWSHIP, 2003-2005

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The Straus Center for Conservation and Technical Studies at the Harvard University Art Museums is looking for candidates for a two-year Rousseau Fellowship, beginning September 3, 2003. The Rousseau Fellow will work towards an exhibition and research project on Early Netherlandish Diptychs, a collaboration between the Harvard University Art Museums, The National Gallery in Washington, and the Royal Museum of Fine Arts in Antwerp. The fellow will share fully in all research and curatorial activities.

Advanced graduate students in conservation and/or art history with a specialization in the technical examination of Early Netherlandish painting are invited to apply. Practical experience with infrared reflectography is an important qualification for this position.

The fellowship comes with a \$2,200 monthly stipend and an additional travel allowance. The appointment comes with Harvard University benefits including contributory health insurance and access to some University facilities. The fellow will participate in the Museums' weekly seminar with curatorial and conservation interns.

With collections ranking with the best art museums worldwide, the Harvard University Art Museums, along with the Straus Center for Conservation and Technical Studies, are a major center for art historical research and training. Through the Art Museums' affiliation with Harvard University, the fellow will have access to an extraordinary array of resources, including renowned libraries and extensive athletic facilities. Interns and fellows are encouraged to take advantage of the many lectures and seminars offered each year by the University.

Please send your curriculum vitae, three letters of recommendation, and a statement summarizing your interest in the project. Application materials and supporting correspondence should be sent by January 10, 2003 to: Ellen S. Slater, Director of Human Resources, Harvard University Art Museums, 32 Quincy Street, Cambridge, Mass. 02138. The selection process will be completed by May 7, 2003.

For further information about this position, please contact Ron Spronk, Associate Curator for Research, Straus Center for Conservation, Harvard University Art Museums, 32 Quincy St., Cambridge, Mass. 02138 (e-mail: [spronk@fas.harvard.edu](mailto:spronk@fas.harvard.edu)).

## Positions, Internships, and Fellowships

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### WHITNEY MUSEUM OF AMERICAN ART ASSOCIATE CONSERVATOR OF PAINTINGS

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The Whitney Museum of American Art announces the creation of a position of Associate Conservator of Paintings. The successful candidate will participate in the development of a department dedicated to the technical research and treatment of American art both here and abroad. Responsible for a significant and growing collection, the Associate

Conservator will identify areas of the holdings requiring treatment; will conduct research pertaining to the examination, documentation and treatment of works of art; will work closely with the registrars and curators; and will assume responsibility for the department in the temporary absence of the Director of Conservation. Candidates should have a demonstrated interest in the preservation of modern art; working with contemporary artists; an advanced conservation degree or equivalent experience; and several years of museum experience. Excellent organ-

ization and communication skills are also required. Knowledge of a foreign language is desired.

Candidates should send a cover letter, résumé, salary requirements and letters of reference to the Human Resources Director, Whitney Museum of American Art, 945 Madison Avenue, New York, 10021, or to [hr@whitney.org](mailto:hr@whitney.org). The Whitney Museum of American Art is an Equal Opportunity Employer.

## A N N U A L M E E T I N G 2 0 0 3

It's not too early to plan for next year's AIC Annual Meeting:

**June 5–10, 2003**

**Crystal Gateway Marriott Hotel**

**Arlington, Virginia**

**\$158 single/double/triple/quadruple, plus tax**

Take note of the tentative schedule:

- **Thursday, June 5:** Workshops and Tours
- **Friday, June 6:** General Session, Opening Reception
- **Saturday, June 7:** General Session, Issues Session, Business Meeting, Exhibit Hall
- **Sunday, June 8:** Specialty Groups, Exhibit Hall
- **Monday, June 9:** Specialty Groups
- **Tuesday, June 10:** Workshops and Tours

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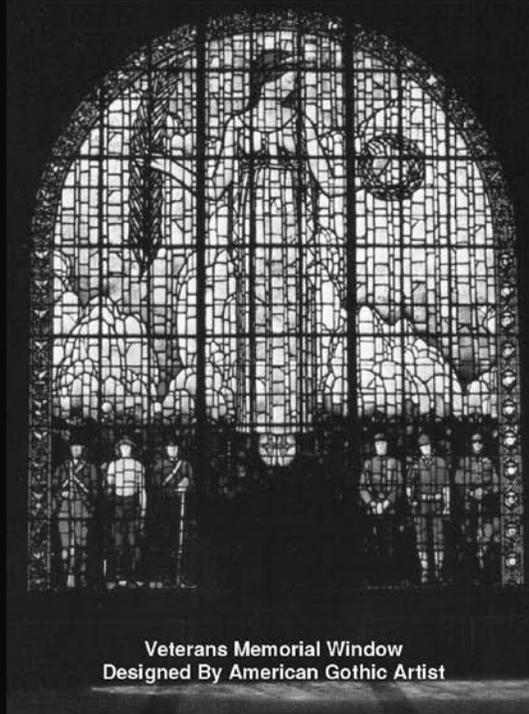
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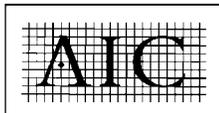
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