Conservation’s Evolution:
The Emergence of the Entrepreneur

Twenty years ago, the vast majority of conservators worked for a nonprofit. An enormous demographic shift has taken place and today, more than half of AIC’s members work for a business.

Tax law amendments, reduced government funds, and a shift in museums’ missions have severely reduced the budgets of many institutional conservation laboratories. Also, many permanent institution positions have now become contractual. This change in work status is reflected in the increase of members in the AIC group created to serve private practitioners, the Conservators in Private Practice (CIPP). However, only one-third of AIC members who are in private practice currently participates in CIPP.

CIPP is one of two AIC groups that cut across specialties. It equally represents all other specialty/subgroups in its membership. Business concerns separate CIPP’s members from other conservators, not the type of art or artifact treated. CIPP’s mission is to provide a forum for conservators in private practice within AIC. Most members join CIPP to interact and network with other members, share information about common issues, and discover business solutions. CIPP’s greatest asset is the vast store of business and conservation knowledge within its membership. As a subgroup of AIC, CIPP does not support individual businesses, tell members how to run their businesses, or make referrals. Rather, the organization is a place for open discussion and offers guidance, ideas, and resources to support members.

Last year, CIPP surveyed its members to determine the subgroup’s demographics, define the members’ concerns, and formulate long-range goals for CIPP. The 88 members (a 22% return rate) who responded echoed many of the sentiments expressed in the 1997 Report of

Just Compensation:
A Comparative Study of Conservation Salaries and Cost of Living Around the World

As conservators, are we at the top or bottom of the economic food chain? Almost universally, conservators view their economic position as being below their national earning average for equivalent professionals. This article explores the topic of conservation salary using data from institutionally based conservators in Europe, Asia, Latin America, Australia, and Africa and compares conservators’ salaries in other nations to those in the United States. Only institutionally based conservators were surveyed because their similar common denominators allow comparison of economic averages across nations.

Background

As conservators living in the United States, we have many common economic concerns. They include such things as professional growth, income, benefits, and cost of living. How do conservators in other nations compare to our economic situation? A literature search revealed that very little has been published on the topic of international salary scales for the field, though some comparative data are available in the museum field from the American Association of State and Local History (AASLH) and American Association of Museums (AAM). AIC conducted a conservator’s salary survey in 1995. Data from these organizations were used in this summary and have been updated by computing the American inflation rate over the past four years (and by

continued on page 8

continued on page 12
Table of Contents

AIC Board Elections 21
AIC/FAIC Strategic Plans 18
AIC News 4
AIC News Index Volume 24, 1999 17
Annual Meeting News 16
Conference Reports 25
Conservation’s Evolution 1
Correction 6
Courses, Conferences, and Seminars 32
FAIC Annual Giving Donors 24
Funding Deadlines 15
Grants and Awards 24
Health and Safety News 14
In Memoriam 23
Just Compensation 1
New Materials & Research 24
New PAs 7
People 22
Positions, Internships, and Fellowships 35
President’s Message 3
Specialty/Sub Groups 27
Worth Noting 7

AIC NEWS

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

Second-class postage paid at Washington, DC. Postmaster: Send address changes to AIC News, 1717 K Street, NW, Suite 200, Washington, DC 20006.

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

Opinions expressed in the AIC News are those of the contributors and not official statements of the AIC. Responsibility for the materials/methods described herein rests solely with the contributors. Copy must be typed double-spaced and e-mailed to the AIC office.

Deadline for March Submissions
Deadline for submissions is January 14.
We reserve the right to edit for brevity and clarity.

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Internships and Fellowships, Position Available, and Classified Ads is: $8.00 per word for members and $2 per word for nonmembers; the minimum charge is $50. The cost of advertising in Supplier’s Corner is $100 for 100 words. The cost of display ads is: 1/6 page $185; 1/3 page $320; 1/2 page $395; 2/3 page $450; full page $625.

Advertising Deadlines
Deadlines for advertising copy are February 15, April 15, June 15, August 15, October 15, and December 15.
All ads should be submitted to Megan Dennis at mdennis@aic-faic.org or faxed to (202) 452-9328.

AIC News Staff:
Lisa Goldberg  Editor
Elizabeth F. “Penny” Jones  Managing Editor
Jennifer A. Goff  Production Editor
Megan McKeever Dennis  Marketing Manager
Sarah Stout  Communications Assistant

President's Message

Happy New Year! Whether you are among those who welcome in the new millennium on Jan 1 or believe that there is yet one more year to go, none can deny that last year was filled with visions of the future, both immediate and distant. While our New Year's resolutions probably won't be any easier to keep in the 2000s, the new millennium does give our plans and hopes a weightier feel.

It is appropriate then to look at some of the plans we are making within the organization and the first newsletter in the year 2000. Included in this issue are AIC and the FAIC strategic plans (see pages 18-20), which I hope you will read and consider. Both reflect our commitment to serve you by advancing the profession, seeking greater collaboration, and increasing educational opportunities for conservators within and outside AIC.

A number of initiatives are underway to realize these commitments. We are developing closer ties with the American Association of Museums (AAM) through mutually beneficial programming, such as an upcoming “breakfast dialogue” with museum educators, jointly sponsored by AIC and AAM’s Committee on Education. Additionally, a conservation-related workshop in collaboration with the AAM’s Registrars’ Committee will be held at AAM’s next annual meeting. Also, on our website (http://aic.stanford.edu), our goals of reaching out and growing from within are reflected in a list of papers published from three past student conferences.

Growth and development continues to be encouraged by our mandate to evaluate certification. To move this forward with broader participation, two intensive retreats have been funded by the Getty Grant Program. The first retreat will bring together chairs of the Certification Task Force, the Ethics and Standards Committee, the Education and Training Committee, the Collections Care Task Force and the Membership Committee and members of the AIC Board to discuss opportunities for professional growth. A report on how this first retreat has clarified the mandates to evaluate certification will appear in my next column. I am confident that the meeting will be enormously productive and will ultimately begin to redefine how our committees and task forces work together.

As I have mentioned before, change is in the wind. The lead article, by CIPP Chair Helen Alten and Vice-Chair Kathleen Giesfeldt, expands on some of that “evolution” within conservation. I am particularly grateful to Helen and all the CIPP members for their input on the CIPP survey, which reflects a shifting marketplace.

Open communication and broader input nurtures growth and advances our goals. Such was the focus of this year’s AIC Advisory Council meeting. Consisting of representatives from 14 national organizations related to conservation and preservation, the Advisory Council was founded in 1991 and continues to serve an important role in guiding AIC. Last year we instituted a much-welcomed change in the meeting format. Rather than general discussions, the Advisory Council is now asked to focus on specific questions as indicated by the AIC Board. The November 9 meeting addressed collaboration and the question of how AIC might find opportunities for combining its efforts and resources with other organizations to meet individual needs, achieve mutual goals, and advance mutual and individual agendas.

The meeting was a great success. The AIC Board will pursue various suggestions, including exploring the possibility of sharing annual meeting sites to encourage interaction of AIC members with other organizations, such as Heritage Preservation and the various Committees of ICOM. Heritage Preservation extended an invitation to assist in assessing the public’s awareness of conservation needs throughout the country. Work already being carried out by AIC’s committees and task forces, such as the Health and Safety Committee, was much praised and interest in joining—as well as further supporting—these efforts was often mentioned. Opportunities to reach out through presentations and publications were also a common theme because many of the Advisory Council members felt that conservators and AIC need to expand their message to a larger audience. Various Advisory Board members felt they and their organizations could assist AIC in developing and promoting ongoing professional education and development, whether through traditional avenues or more recent developments such as web casts and long distance learning. Our outreach to educate the public and allied professionals did not go unnoticed, as it was generally agreed that we need to reach out more aggressively and to a broader audience. We all agreed on the need to become more informed of, informed by, and helpful to, groups that have stewardship of cultural property as part of their responsibilities.

We can make much of the new millennium, whenever we might think it starts, by working more closely together. The willingness of the CIPP members to provide their view is an example of how we can identify and evaluate concerns, needs, and changes occurring in the field and within our organization. Reaching out to other professional groups to enhance yet unrealized opportunities is another way we can grow and be more effective. All of this translates to benefits for the profession as well as for the individual professional.

Behind all of these efforts are those who work hard for the AIC membership. This coming year is an appropriate time to take a closer look at these individuals and to listen to what they think about the future. To do this, we will begin a new series in the newsletter in which members of the AIC Board, chairs of committees and task forces, and others, will be asked to comment on their hopes and goals for AIC in the next millennium. While this is one way of applauding their efforts, it is also a way of pulling us closer together. After all, if we are going to reach out to others and into the future, we should do so hand in hand.

-Jerry Podany, AIC President; J. Paul Getty Museum, Antiquities Conservation Dept., 1200 Getty Center Dr., Suite 1000, Los Angeles, CA 90049-1687; (310) 440-7049; Fax: (310) 440-7792; jpodany@getty.edu
E-mail Changes

The AIC office has upgraded its e-mail system to a Digital Subscriber Line, which allows for faster online access and personal e-mail accounts for each staff member. Please make a note of the new e-mail addresses listed in the box below.

AIC Presents at NPC

The National Trust's National Preservation Conference was held in Washington, D.C., from October 19–24, 1999. AIC was a cooperating organization for the conference and sponsored several activities. AIC held a breakfast meeting for conference registrants that was attended by a variety of people, including architects, tourism consultants, historic house personnel, armed forces personnel, and others to discuss conservation issues. Penny Jones and Jerry Podany made opening remarks, and Joseph Oppermann (pictured above), chair of the AIC Architecture Specialty Group, gave a presentation on his work at Coolmore Plantation in North Carolina. He stressed the need for close working relationship among the various personnel working on a site, such as conservators, architects, board members, and staff. AIC also sponsored a field session at the Anderson House, headquarters of the Society of Cincinnati. Penny Jones, session manager, Kathleen Betts, AIC member and museum director of the Anderson House, volunteer guides, and staff members conducted a detailed tour highlighting recent conservation and preservation activities. AIC also had a booth at the Resource Center, where AIC staff members Megan Dennis and Sarah Stout spread the word about conservation with AIC brochures and information.

Talent Search

As AIC expands its outreach efforts in areas less typically explored, such as television, radio, and the writing of feature articles in a broader scope of publications, the need to match the talents of our membership with those opportunities is going to grow rapidly. If you have had experience presenting conservation issues on television or radio, or if you have a specific interest in writing feature articles for magazines, newspapers, and journals outside of the conservation profession, please write to Craig Deller at [address removed] in Geneva, IL 60134.

Hotel Savings!

In a continuing effort to keep meeting costs at a minimum for the board, committees, task forces, and other small groups, AIC has become a member company of the Club Quarters hotel chain. The Club Quarters properties will be used for smaller AIC meetings whenever possible and, as an added benefit, the hotels are available to all AIC members and their families for both business and personal use.

Club Quarters properties are located in prime locations in city centers. They offer reasonable rates for weekday stays and even lower weekend and holiday rates for business and personal use. For example, the weekend rate in Washington, D.C., starts at $56; New York City starts at $76! Current locations are Boston (near Faneuil Hall), midtown New York City (near Rockefeller Center), downtown New York City (by South Street Seaport), Philadelphia (near City Hall), Washington, D.C. (near the White House), London (near the Tower of London), and coming soon to Chicago (near the Art Institute). Club Quarters offers four room sizes at varying rates, and most rooms have dedicated dataports, voice mail, cable television, refrigerators, and microwave ovens.

To make reservations and for more information:

- Call [number removed] for reservations at any of the Club Quarters properties
- Identify AIC as the member company when making your reservations

We encourage you to take advantage of this exciting (and cost-saving) AIC membership benefit. We would also like to extend an open invitation to any AIC member staying at the D.C. location to visit the AIC office, located just one block from the hotel.

Open House

The AIC Board and staff held an Open House at the new AIC office on November 8, 1999. AIC moved one floor down in the same building to an office with a greatly improved floor plan.

Staff E-mail Addresses

The following list shows the new e-mail addresses for each staff member:

- Penny Jones, Executive Director
- Beth Kline, Assistant Director
- Jennifer Goff, Publications Manager
- Megan Dennis, Marketing Manager
- Sarah Stout, Communications Assistant
- Christine Monaco, Administrative Assistant

For more information, please contact [address removed].
AIC Then and Now: The Future of a Profession

The IIC-American Group meeting in Boston in 1960 included the Art Technical Section of the American Association of Museums (AAM). This Section previously had been the only regular forum in this country for presentations by conservators and in its early years, IIC-AG planned its meeting to coincide with those of the AAM.

How did the meeting content compare with those of current AIC meetings? It was shorter—only two days—but the sorts of things we talked about were remarkably similar. We were concerned then, as now, with new techniques: ultrasonic cleaning was discussed by Murray Pease, and there was an evening lecture by Robert Ogilvie on the electron probe. We learned about the deterioration of materials from Robert Brill, who spoke on the weathering of ancient glass. Louisa Bellinger reported on the habits of textile fibers. There was a tips session, more elegantly titled a “forum”: Sheldon Keck and R. J. Gettens reported on conservation in Europe. There were visits to museum laboratories and, of course, the inevitable business meeting. At a dinner at the Harvard Club, Carroll Wales spoke on the restoration of sites in the Middle East. One habit of conservators that has not changed over the years is their propensity for using every moment of their time by extending meetings into the evening.

So what has changed in the last 40 years? Obviously there are more of us. The photo taken in the courtyard of the Isabella Stewart Gardner Museum shows 48 attendees; total membership that year was 115. I'm sure it would have been hard for

Identifications of persons shown in the above photograph of IIC-AG, Isabella Stewart Gardner Museum, May 24, 1960, Boston, Massachusetts


continued on page 6
us then to imagine that AIC, the successor organization to IIIC-AG, would become large enough to have subgroups in the various specialties. How were we trained? At that time, there were no formal conservation training programs; the graduate program at New York University was on the verge of opening. Our backgrounds were in art, art history, archaeology, or chemistry, and we were self-trained or had learned by various forms of apprenticeship. The question of the certification of conservators that AIC has yet to deal with had not yet arisen.

What were our priorities in 1960? Conservation then dealt mainly with the treatment of objects or identification of their constituent materials and was applied mainly to the fine arts. Studies concerned with preventative conservation and the significance of the museum environment were in their infancy. The importance of public awareness and outreach was still to be discovered. And the coming of the electronic age would have been beyond the imaginations of those of us in that Gardner Museum photo. Who knew that treatment records would become more easily kept with a computer and that e-mail and the Internet would make instant communication possible?

But something else remains the same. One aspect of our field that has never failed to impress me is the quality of the individuals involved. Colleagues I have worked with in various capacities over the years have been incredibly dedicated, smart, and professional. This bodes well for the future of the profession as it enters the year 2000.

—Elizabeth West FitzHugh, Mitchellville, MD 20721-2734, rfitzhugh@its.wmu.org

Journal Receives Award

AIC is pleased to announce that the Journal of the American Institute for Conservation (JAIC) was a runner-up in the 1999 Association Trends Publications contest. The contest gathered nearly 400 of the association community’s best publications in 18 categories. Contest judges evaluated appearance, layout, style, content, appropriateness and general effectiveness. The spring 1999 issue of JAIC was a runner-up in the professional journal category with the winner being the American Association of Neurological Surgeons’ Neurological Focus. AIC will be honored for this award at a luncheon sponsored by Association Trends this month. Congratulations to all who work so hard on this publication, especially Chandra L. Reedy, Paul Whitmore, and Jennifer A. Goff.

Correction

Deborah Bigelow’s address was printed incorrectly in the 2000 AIC Directory. The address should be: American Burnish, P.O. Box 3452, Grand Central Station, New York, NY 10017; Tel./Fax: (212) 234-4567; studio@americanburnish.com
**New PAs**

- Susan A. Adler
- Helen F.T. Anderson
- Julia M. Brennan
- Emilia Cortes
- Matthew Crawford
- James A. Cutrone
- Marlene Eidelheit
- Frances K. Faile
- Todd H. Jorgensen
- Daniel Kurtz
- Molly Lambert
- Denise Krieger Migdail
- Rachel Paar
- Marilen A. Pool
- Julie Dennin Ream
- William C.S. Remsen
- Nancy C. Rosebrook
- Pamela Jary Rosser
- Susan R. Schmalz
- Patricia Silence
- Katharine Wagner
- Richard Dean White

---

**Worth Noting**

**New Reporting Limits for Lead**

EPA proposes to lower the current reporting thresholds for lead and lead compounds from 25,000 pounds per year to 10 pounds per year. This means that all companies that use or process 10 pounds or more per year must report. EPA further proposes to eliminate the 0.1% de minimis concentration of lead as an impurity because use of large amounts could easily exceed the 10-pound limit. EPA lists a number of types of companies that would have to provide this data including “facilities that manufacture, process or use inorganic pigments,” and “small arms ammunition.” This rule also clearly would apply to thousands of small lead-using craft businesses such as potteries, ceramic/glass decorators, glassblowers, and stained glass studios. Conservators should note that this regulation could affect individuals who work with lead-based artifacts or those who work on large-scale projects where lead products are in use.

—Excerpted from *ACTS FACTS*, vol. 13, no. 10, p. 1

---

[Image of the Restoration & Renovation Expo & Conference advertisement]
Focus Group Meetings (AIC News, vol. 22.5, pp. 16 and 30) and provided more specific information about the concerns and challenges of conservators running a business.

Who Is a Member of CIPP?

The average CIPP member has been involved in AIC for 1 to 10 years and has participated in CIPP for the past 6 to 10 years. Unfortunately, almost half of the members have never attended a CIPP workshop at the AIC Annual Meeting, even though there is no additional cost. A growing segment includes nearly a quarter of the respondents who entered private practice because they could not find a job with an institution. For many, private practice is a way to own a full-time business and pursue personal interests. The average CIPP member is between 30 and 49 years old, and is equally likely to be male as female. They are most likely to practice on the East Coast, have 3 to 5 years of formal conservation training or apprenticeship, and they generally have practiced conservation for 11 to 20 years, mostly in private practice. Although most work alone out of their homes, where they have created office and lab space, two-thirds contact other conservators to discuss business practices at least occasionally. Each conservator runs his or her business differently, but they generally charge between $51 and $80 per hour. Forty-five percent bill 20 hours or fewer each week, while a like percentage bills between 20 and 40 hours per week. The services that CIPP members provide include condition surveys, general assessments, and preventive measures, as well as treatments.

One-third of the clients is museums and more than half of those are small museums. Private collectors and individuals make up almost 50% of the client base. The rest of private work comes from other nonprofits, which creates a balance between nonprofit and private clients for the CIPP group as a whole. Because staff at small museums and private clients typically have less collection care training and smaller budgets than big museums, CIPP members play an important part of AIC's public outreach efforts.

Based on survey results, CIPP members are at the forefront of preservation public awareness campaigns. One member stated in the 1999 survey, “The majority of artifacts to conserve are in private hands. The public needs to be better educated on the practices of conservation.” Although survey results showed that most members focus their time on treatments, an overwhelming majority is committed to public education. More than half of the members give public lectures and almost one-third teaches at local institutions. Almost 70% provide general assessments and condition surveys as part of their services. Forty percent further the conservation field by providing continuing conservation education and training for their colleagues.

Marketing is imperative to the sur-
vival of any private business, and conservation is no exception. Less than a third of conservators surveyed advertise in the Yellow Pages or other common places; the overwhelming majority obtains clients from referrals made by previous clients, other conservators, and small museums. Forty-five percent of the respondents noted that they received work through the AIC Guide to Conservation Services.

Membership Concerns

Some members want CIPP to provide information on how to start a private conservation practice. They have requested information on insurance, management, time-cost analysis, marketing, and budgeting. The top four significant issues, as defined by the CIPP membership survey, are:

- Education in treatment options
- Education in preventive conservation
- Insurance for conservation practices
- Improvement of the perception of those in private practice among private clients and museum professionals.

Of these issues, treatment options and preventive conservation are already addressed by other specialty groups. CIPP provides a neutral forum that encourages dialog and creative solutions drawn from the multitude of members' specialties and experiences. Because many CIPP members work in isolation, the subgroup can facilitate continuing education concerns by notifying members of training opportunities and worthwhile publications through various initiatives such as the CIPP discussion list, World Wide Web page, publications, and contact with like-minded members. The CIPP board has discussed the development of a fund to assist members with continuing education opportunities.

Insurance is a major concern for everyone in business. The CIPP survey shows a high level of confidence among members that they have adequate insurance coverage. Most use Huntington Block for both business and client property. More than half have property and casualty insurance for their business and fine arts marine policies for their clients' property. At least 46% have health insurance. Most did not have commercial auto, disability, or business interruption policies. Because most CIPP practitioners are sole proprietors, few have worker's compensation insurance.

Improving the private conservator's image with clients and museums may require better marketing and public awareness to the entire conservation field, especially at the annual meetings. Given the ongoing debate within AIC about certification, education, and peer review, some CIPP members are interested in examining and discussing how these affect the concerns of private practitioners. One survey respondent felt certification was important for conservators outside institutions to shield them from unfair, unsubstantiated criticism. Another respondent was interested in a good methodology for the examination and comparison of university programs with apprenticeships, the implication being that credentials have been questioned. Members concerned about public perception, as addressed by the survey, suggest that CIPP take an active role in public outreach initiatives.

As in the 1997 focus group discussions, many respondents felt that AIC gave preference to museums or institutional conservators—including unfair competition—by nonprofit entities and poor identification of CIPP members within the AIC Directory. One respondent expressed his perception of a "strong feeling of competition among conservators," and stated "CIPP needs to educate AIC and potential clients that CIPP members adhere to the AIC Code of Ethics." Conservators interviewed during earlier focus group discussions also expressed a wide variety of concerns and complaints about a growing disparity between institutional practitioners and conservators in private practice.

In the past few years, there have been positive changes within AIC to reflect the concerns of private conservators. Part of the 2000 AIC Directory was reorganized to avoid the perception of unfair commercial advantages. The CIPP board is working with the AIC office to include an identification symbol for its members in the Directory. And, CIPP members are now listed at the back of the AIC Directory, as are all other specialty groups.

Goals

As AIC's membership reflects shifts in the marketplace, the perception of private practice will evolve. The CIPP board's long-range plans are incorporating members' concerns. Some members stated that "CIPP needs to overcome the perception of a 'bad vibes' group" and that "proactive worthy seminars and constructive dialog" are needed to repair this problem. Some of the solutions CIPP is considering are a business kit for start-ups, a new-members packet, joint sessions with other subgroups and regional guilds, expanded web offerings, and increased networking opportunities.

The challenge is transmitting information and personal experience to those who can benefit from it. Transcripts from CIPP sessions and workshops are mailed to every current member. These transcripts are a high priority, especially to those who cannot afford to attend meetings. Some survey respondents thought these would also be useful in their interaction with clients. Sessions and workshops have covered such diverse topics as marketing, public perceptions, and emergency response. Postprints or transcripts for all sessions are available through CIPP. Currently, two meeting publications are being prepared, "Perceptions in Preservation" (1999) and "Marketing Your Business" (1997). Members will receive them by this spring.

In the near future, CIPP will launch "Business Briefs," a series of topical leaflets covering the business side of conservation. As this series builds, it will become the business handbook that has been a CIPP goal for many years. For the past three years, CIPP board members have worked on an insurance publication, which will explore the different types of insurance and provide an important glossary of terms. CIPP expects to publish this brief in 2000.

CIPP also has created a World Wide Web page. It can be viewed at http://aic.stanford.edu/conspec/cipp/. Web page expansion is expected to include CIPP publications and other member services. The CIPP list serve, another free member service, provides a

continued on page 10
Business Models

Most conservators begin their businesses as sole proprietors. This legal term means that money they earn is counted as personal income and taxed as such. This is the simplest business to set up, but has no legal protections for the owner. If sued for damage to artwork, all of the conservator’s personal assets may be seized. Personal assets are better protected by setting up a corporation. There are three types of corporations found in conservation: limited liability, S-corporation, and C-corporation. Usually, the choice is determined by a company’s size and tax needs. Federal and state laws determine how each is set up.

Sole Proprietors and Limited Liability Corporations

In the 1999 CIPP membership survey, 67.3% of the members said they were sole proprietors. These conservators serve the general public and they may subcontract out to museums and other conservators. They pay self-employment taxes and may or may not form Limited Liability Corporations. Although the formation of a limited liability corporation shields the conservator’s personal assets, many sole proprietors forego this legal procedure because they view it as a great expense, and their startup capital is often very limited.

Limited Liability Corporation

The Limited Liability Corporation is usually created for a fixed period of time. The individual business owner is not responsible for the debts incurred by the business. This type of corporation has a great degree of simplicity of operation; there is no board of directors, shareholders, or officers of the company. The sole proprietor can upgrade to the Limited Liability Corporation at any point and can also

---

Conservation’s Evolution continued from page 9

forum for announcements about bid dates, equipment resources, and other concerns for those running a business.

The CIPP membership survey was a positive information-gathering tool. It gave the board a chance to understand who participates in this subgroup and why. In this way, the CIPP’s board can tailor long-range plans to serve its members, provide vital workshops that will address members’ concerns, and improve communication among all AIC members.

—Helen Allen, Northern States Conservation Center, St. Paul, MN; (612) 378-9379; altenhuber@wavetech.net; Kathleen Giesfeldt, Art Restorations, Inc., Dallas, TX; (214) 350-0811; epoxylady@aol.com

---

ARTEX CONSERVATION LABORATORY

ARTEX Fine Art Services is proud to announce the opening of the ARTEX Conservation Laboratory. We have recently expanded our professional art handling, crating, storage, installation, transportation, and project management services to include art conservation.

Our Conservation Laboratory can be rented for short or long term projects. Now self-employed or museum-based conservators can rent the ARTEX Conservation Laboratory for their on-going conservation practice or special projects.

The new laboratory offers:

- A convenient location in Landover, MD
- Highly secure premises with a variety of storage options
- Strictly maintained environmental controls
- Good ventilation and Nederman fume extraction system
- High ceilings and oversize access doors
- Insurance for items in storage or undergoing treatment
- North facing daylight exposure
- 1000 square feet of flexible work space
- A photography area
- Professional art handling and transport
- Loading dock adjacency
- Space shared with other conservation professionals
- Painting and conservation examination, documentation, surveys, preventive conservation, preparation for exhibition or loan, restoration treatment, and project management by an experienced, professional staff. Museum, corporate, and private commissions are accepted.

For more information on ARTEX conservation services, please contact:
Barbara A. Ramsay, Director of Conservation Services, ARTEX Fine Art Services
8712 Spectrum Drive, Landover, MD 20785 Telephone: (301) 350-5500 Fax: (301) 350-5505 bromsay@artefas.com or visit the ARTEX website at www.artefas.com

10 AIC News, January 2000
Business Models

upgrade this type to either an S-Corporation or a C-Corporation. However, once the business has been incorporated to one of these, it cannot be rescinded.

Example: Sole Proprietor, Paintings Conservator
- Number of years business has existed: 19 years
- Number of conservators employed: only the owner, no additional employees planned
- Number of non-conservators employed: none
- Business location: in home
- How business started: with $3,000 in parent’s basement
- Security Systems or procedures: Business location not advertised
- Insurance: Business contents, Marine policy
- Source of Clients: word of mouth
- Services Provided: treatments of paintings and murals.
- Minimum Work to Feel Comfortable: 48 paintings a year
- Greatest Challenges: self-discipline, managing the treatment flow and work schedule to meet deadlines, and making reasonably accurate estimates of when work might begin on a project and just how long it might take.

Example: Contractor
- Number of conservators employed: only the owner
- Number of non-conservators employed: none
- Business location: a museum conservation lab
- How business started: hired on contract by museum
- Source of Clients: the contracting museum(s)
- Services Provided: acting like an employee, without the benefits and costs to the institution, pay self-employment taxes
- Note: Many conservators that are hired as contractors are expected to record hours and work set schedules. There is some question as to the legality of this form of employment. In effect, these conservators are museum employees without any benefits.

Partnerships
Almost 5% of the respondents declared themselves partners in business. Partnerships may be incorporated or unincorporated; the members did not state which form of business they were partners in. Unincorporated partnerships are business organizations that have any number of individuals called general partners. These general partners have unlimited legal liability for the debts of the business. They have control over the day-to-day management of the company. Additional limited partners may be involved and invest in the business but may not be directly involved in the management and may only be liable to the extent of their investments. Joint stock companies, S-Corporations, and joint ventures are examples of limited partnerships.

S-Corporation
Twelve percent of the members have incorporated their businesses as S-Corporations. This type of business is created for a perpetual existence. A greater degree of complexity exists in the operation of this corporation. It requires a board of directors, officers, and shareholders. In most small S-Corporations, these may be the same people. The CEO and president may be the same person. Some states do require yearly meetings. The shareholders of a S-Corporation are not normally liable for the debts of the corporations; however, income or loss can be passed through to the stockholders and can be deducted from their personal taxes.

Example: Objects Conservator
- Number of years business has existed: 3 years
- Number of conservators employed: only the owner, plan to add more
- Number of non-conservators employed: 1
- Business location: rent 1500 square foot lab in industrial space
- How business started: with $10,000 in two bedrooms
- Security Systems or procedures: alarm, sprinklers
- Insurance: Business contents, Health, and Work-stoppage
- Source of Clients: small museums, word of mouth, grants
- Services Provided: 30% general site assessments, 30% treatment of objects, 30% sales of collection care materials
- Minimum Work to Feel Comfortable: 6 conservation assessments per year
- Special Services/Equipment: quarterly newsletter to clients, a flame hood, flexible exhausts, 24-foot ceilings, and a roof hatch for sculptures.

C-Corporation
An S-Corporation and a Limited Liability Corporation can be upgraded to a C-Corporation, which is similar in structure to the S-Corporation. Unlike the S-Corporation, it is a taxable entity. Income that would normally be taxed at the corporate level can be paid out in salaries and in other deductible ways. This reduces the tax liability for the corporation. Corporate losses are not deductible by the shareholder. This type of incorporation is often the choice of public companies. Almost 17% of CIPP respondents have created their business in this manner.

Example: C-Corporation
- Number of years business has existed: 21 years
- Number of conservators employed: 10
- Number of non-conservators employed: 2-an office and an assistant manager
- Business location: rent building
- Size of space: currently 2000 sq. ft., soon to be expanded to 4000 sq. ft.
- Security Systems or procedures: security and fire alarm, health and safety program
- Insurance: Business contents, marine policy, health insurance, workman’s comp
- Source of Clients: multiple listing in the Yellow Pages, word of mouth, galleries, public presentation, AIC guide to conservation services, interior designers, and small museums.
- Services Provided: Treatments: 20% of paintings, 40% treatment of decorative objects, 20% wooden artifacts/frames, 20% metal & minerals
- Minimum Work to Feel Comfortable: 6-8 week-backlog
- Special Services/Equipment You Offer: an interdisciplinary staff challenged by multi-media artifacts, flexible exhausts, gold and nickel electroplating, bronze and brass patination, gilding and special finishes, glass and crystal repair.

For more information on business, legal definitions, and regulations:
http://4inc.com
http://www.investorwords.com
http://www.lectlaw.com

AIC News, January 2000 11
Just Compensation continued from page 1
the AAM salary data for museum professionals, including conservators).

Research Method

For nine years, comparative data were gathered through questionnaires and interviews from institutionally based conservators in 15 nations. Interviews were conducted at three ICOM meetings (Dresden, Washington, Edinburgh) and four IIC meetings (Brussels, Ottawa, Copenhagen, Dublin). In addition, questionnaires were sent to several international institutions, mostly in Europe. The amount of raw data accumulated over nine years was daunting to decipher. In addition, some countries reported a wide range of figures, which had to be averaged to arrive at the current statistics.

Following standard economic analysis, the raw data were divided into several categories such as income, work hours, cost of food, and the general cost of living in a modern society, such as the cost of a set of new clothing. Housing prices and automobile costs, benefits of employment, such as paid research time, vacations, and health care were also examined. The general health of each national economy was also examined through published literature on the topic, mostly from *The Economist*.

The data were further subdivided into advanced and emerging economies. The advanced economies are those of the North Atlantic community, Japan, and Australia. Five of the largest and most dynamic emerging economies were also sampled from Latin America, Africa, and Eastern Europe, specifically Brazil, Mexico, Bolivia, Poland, and Ghana.

European Monetary Union

On January 4, 1999, a new currency called the Euro was launched in 11 nations of Europe, though the new bank notes and coins will not replace the old national currencies until 2002. Already banks and some lending institutions are trading in the new currency. The January 1999 exchange rates between the U.S. dollar and the Euro are presented here to illustrate the new emerging economic reality. The Euro traded at $1 = 1.12 EU (see graphs). Future comparative statistical research will be simplified with the Euro in place. Future economic research, even in the conservation field, will have to take into account this new reality.

Results

The results of the survey were sometimes startling. The average cost of living in some nations exceeds conservators' institutional salaries. To make up for the deficit, many conservators indicated that they do private work outside their normal jobs; others save money by living with family or friends. Still others have private sources of income. There are great disparities in the income of conservators between advanced and emerging economies as there are in salaries in general between these different economies (see Graph 1).

Although incomes were high in some cases, so were the costs of living. This is the case in Germany, where salaries exceed comparative American incomes, except when you factor in high prices, the heavy taxation, and value added taxes, which are found on almost all goods and services. In Japan, where salaries are not particularly higher than in the United States, the cost of living is nearly 25–35% higher. In Australia, salaries are comparable to the United States, but Australia has a higher tax rate.

In many countries, high prices and taxation reduce conservators' disposable incomes, but the social benefits are greater than in the United States. For example, in Sweden and Holland, salaries, tax rates, and cost of living are high, but related social benefits of employment, such as generous health care, paid research time, travel allowances, and paid vacations, make these two nations desirable for the conservation field professional. In addition, some nations regulate the field, set income levels by law, and treat the field like a union. In Denmark, as in Germany, certification has helped to raise standards, salaries, and national recognition of the value of the field.

Salaries in the emerging economies are substantially lower than in the advanced industrial nations, though this finding does not necessarily indicate poverty. Because of low consumer prices in some nations, the conservator's salary goes a long way and has good purchasing power, especially for staples such as food and clothing that are at times regulated by the government. Salaries in Brazil in the early 1990s, for example, were quite good in comparison to purchasing power, but as inflation and economic restructuring have transformed this South American giant, the conservator is now closer to the bottom of the economic ladder. Conservation as a profession is not valued as much in emerging economies as it is in advanced industrial nations. Conservation is viewed as a luxury, not necessity of life.

Conclusions

Some conclusions can be drawn from this preliminary project. The amount that one earns is proportional to the cost of living in a particular place. In nations where the cost of living is low and conservation salaries are relatively high, the conservator is well off. By and large, American conservators fared quite well in comparison to their foreign colleagues. For those lucky enough to get institutionally based jobs in a country that has good benefits, the rewards are enormous. Conservators in Germany, Holland, and Denmark fare especially well because a cradle-to-grave economic security is offered that other nations cannot afford. This is a result of a healthy economy and interest in preserving cultural artifacts.

Also of note is the fact that over a nine-year period, with the general growth of national economies, the salaries of most conservators have been on the rise, except in nations facing high inflation rates and declining production, such as Mexico or Brazil.

More research is required on this topic as we move into a truly global economy in the next century. Conservation salaries represent a very small percentage of Gross Domestic Product worldwide, but that small percentage sustains us. The introduction of the Euro will transform Europe and affect conservators. The North American Free Trade Alliance will probably impact the conservation field as more Americans seek employment in the nations that border the United States, and vice versa. We need to prepare ourselves for this new world in the next century.

Additional sources of information include the World Bank, International Monetary Fund (IMF), and the U.S. State Department country reports.

—Anton Rajer, University of Wisconsin

Madison, Wisconsin 53701;

<table>
<thead>
<tr>
<th>Country</th>
<th>Yearly Salary</th>
<th>Mid Career</th>
<th>Senior</th>
<th>Health Insurance</th>
<th>Hours Per Week</th>
<th>Paid Vacation Yearly</th>
<th>Annual Inflation Rate</th>
<th>Gross Domestic Product</th>
<th>National Unemployment Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>U.S.A.</td>
<td>$20,000</td>
<td>$25-40,000</td>
<td>$50-60,000</td>
<td>Institutional</td>
<td>40 hours</td>
<td>2-3 weeks</td>
<td>3.5%</td>
<td>$15,640</td>
<td>4.5%</td>
</tr>
<tr>
<td>Sweden</td>
<td>$24,000</td>
<td>$35,000</td>
<td>$45-55,000</td>
<td>National</td>
<td>40 hours</td>
<td>6 weeks</td>
<td>7.1%</td>
<td>$19,540</td>
<td>5.3%</td>
</tr>
<tr>
<td>Japan</td>
<td>$20,000</td>
<td>$25,000</td>
<td>$35,000</td>
<td>National</td>
<td>40 hours</td>
<td>2-3 weeks</td>
<td>3.9%</td>
<td>$13,000</td>
<td>2.2%</td>
</tr>
<tr>
<td>Germany</td>
<td>$50,000</td>
<td>$39,000</td>
<td>$50-60,000</td>
<td>National</td>
<td>40-40 hours</td>
<td>6 weeks</td>
<td>4.3%</td>
<td>$19,000</td>
<td>4.2%</td>
</tr>
<tr>
<td>England</td>
<td>$14,000</td>
<td>$20-25,000</td>
<td>$30-35,000</td>
<td>National</td>
<td>40-50 hours</td>
<td>4 weeks</td>
<td>5.8%</td>
<td>$13,018</td>
<td>9.8%</td>
</tr>
<tr>
<td>Denmark</td>
<td>$28,000</td>
<td>$35,000</td>
<td>$52,000</td>
<td>National</td>
<td>37 hours</td>
<td>3 weeks</td>
<td>3.9%</td>
<td>$16,000</td>
<td>11.0%</td>
</tr>
<tr>
<td>Australia</td>
<td>$22,000</td>
<td>$39,000</td>
<td>$53,000</td>
<td>National</td>
<td>40 hours</td>
<td>3 weeks</td>
<td>4.5%</td>
<td>$12,295</td>
<td>10.0%</td>
</tr>
<tr>
<td>Spain</td>
<td>$14,000</td>
<td>$25,000</td>
<td>$35,000</td>
<td>National</td>
<td>36-40 hours</td>
<td>4 weeks</td>
<td>5.4%</td>
<td>$12,023</td>
<td>19.0%</td>
</tr>
<tr>
<td>Ireland</td>
<td>$8,500</td>
<td>$15,000</td>
<td>$25,000</td>
<td>National</td>
<td>26 hours</td>
<td>28 days</td>
<td>6.7%</td>
<td>$7,950</td>
<td>17.0%</td>
</tr>
<tr>
<td>Holland</td>
<td>$20,000</td>
<td>$35,000</td>
<td>$45-55,000</td>
<td>National</td>
<td>35 hours</td>
<td>23 days</td>
<td>3.9%</td>
<td>$15,329</td>
<td>5.3%</td>
</tr>
<tr>
<td>Poland</td>
<td>$3,000</td>
<td>$2,500</td>
<td>$4,500</td>
<td>National</td>
<td>30 hours</td>
<td>4 weeks</td>
<td>N/A</td>
<td>$2,382</td>
<td>14.0% est.</td>
</tr>
<tr>
<td>Mexico</td>
<td>$2,400</td>
<td>$4,500</td>
<td>$7,000</td>
<td>National</td>
<td>40 hours</td>
<td>15 days</td>
<td>9.0%</td>
<td>$3,506</td>
<td>17.0% est.</td>
</tr>
<tr>
<td>China</td>
<td>$16,000</td>
<td>$35,000</td>
<td>$1,100</td>
<td>National</td>
<td>35 hours</td>
<td>4 weeks</td>
<td>N/A</td>
<td>$2,92</td>
<td>12.0% est.</td>
</tr>
<tr>
<td>Brazil</td>
<td>$7,000</td>
<td>$15,000</td>
<td>$25,000</td>
<td>National</td>
<td>40 hours</td>
<td>4 weeks</td>
<td>12.0% est.</td>
<td>$2,750</td>
<td>16.0% est.</td>
</tr>
<tr>
<td>Bolivia</td>
<td>$2,000</td>
<td>$2,500</td>
<td>$5,500</td>
<td>National</td>
<td>38 hours</td>
<td>4 weeks</td>
<td>16.0%</td>
<td>$770</td>
<td>16.0% est.</td>
</tr>
</tbody>
</table>

Notes:
- Incomes varied among institutions within a country by an average of + or - 10%.
- Salary is gross income before taxation.
- Figures based on exchange rate of 1997 U.S. dollars.
- Est. = estimated = no accurate figures available.
- Vacation = maximum vacation time after several years of service.

GRAPH 2. Cost of Living--Clothes, housing, car (expressed in September 1997 US dollars) and Cost of Food

<table>
<thead>
<tr>
<th>Country</th>
<th>Shoes*</th>
<th>Clothes*</th>
<th>Dwelling* (6 rooms)</th>
<th>New car*</th>
<th>Eyeglasses*</th>
<th>Kilos of beef</th>
<th>Litre of milk</th>
<th>1 dozen eggs</th>
<th>1 dozen oranges</th>
<th>Kilos of rice</th>
<th>Kilos of potatoes</th>
</tr>
</thead>
<tbody>
<tr>
<td>U.S.A.</td>
<td>$85</td>
<td>$190</td>
<td>$1,690</td>
<td>$1,000</td>
<td>$150</td>
<td>$1.35</td>
<td>$1.00</td>
<td>$2.10</td>
<td>$3.25</td>
<td>$2.45</td>
<td>$1.35</td>
</tr>
<tr>
<td>Sweden</td>
<td>$85</td>
<td>$190</td>
<td>$1,100</td>
<td>$1,000</td>
<td>$150</td>
<td>$2.45</td>
<td>$3.90</td>
<td>$1.20</td>
<td>$3.15</td>
<td>$3.70</td>
<td>$1.65</td>
</tr>
<tr>
<td>Japan</td>
<td>$150</td>
<td>$350</td>
<td>$4,000</td>
<td>$3,500</td>
<td>$225</td>
<td>$6.60</td>
<td>$1.75</td>
<td>$9.00</td>
<td>$13.45</td>
<td>$8.45</td>
<td>$4.15</td>
</tr>
<tr>
<td>Germany</td>
<td>$90</td>
<td>$150</td>
<td>$1,100</td>
<td>$3,000</td>
<td>$250</td>
<td>$2.26</td>
<td>$1.95</td>
<td>$3.25</td>
<td>$5.35</td>
<td>$5.40</td>
<td>$1.35</td>
</tr>
<tr>
<td>England</td>
<td>$55</td>
<td>$150</td>
<td>$1,800</td>
<td>$3,000</td>
<td>$375</td>
<td>$4.75</td>
<td>$4.55</td>
<td>$9.95</td>
<td>$9.50</td>
<td>$8.60</td>
<td>$1.77</td>
</tr>
<tr>
<td>Denmark</td>
<td>$80</td>
<td>$160</td>
<td>$1,200</td>
<td>$2,000</td>
<td>$1,12</td>
<td>$4.21</td>
<td>$1.12</td>
<td>$2.09</td>
<td>$4.80</td>
<td>$2.11</td>
<td>$2.22</td>
</tr>
<tr>
<td>Australia</td>
<td>$80</td>
<td>$160</td>
<td>$1,000</td>
<td>$3,000</td>
<td>$200</td>
<td>$4.12</td>
<td>$2.65</td>
<td>$3.12</td>
<td>$3.65</td>
<td>$4.27</td>
<td>$0.88</td>
</tr>
<tr>
<td>Spain</td>
<td>$55</td>
<td>$290</td>
<td>$800</td>
<td>$20,000</td>
<td>$250</td>
<td>$5.05</td>
<td>$5.94</td>
<td>$2.11</td>
<td>$4.13</td>
<td>$1.13</td>
<td>$0.75</td>
</tr>
<tr>
<td>Ireland</td>
<td>$80</td>
<td>$250</td>
<td>$1,200</td>
<td>$25,000</td>
<td>$120</td>
<td>$1.19</td>
<td>$1.09</td>
<td>$5.50</td>
<td>$1.14</td>
<td>$0.95</td>
<td>$0.95</td>
</tr>
<tr>
<td>Holland</td>
<td>$53</td>
<td>$160</td>
<td>$1,800</td>
<td>$22,000</td>
<td>$160</td>
<td>$6.50</td>
<td>$6.10</td>
<td>$7.25</td>
<td>$1.50</td>
<td>$2.00</td>
<td>$1.20</td>
</tr>
<tr>
<td>Poland</td>
<td>$80</td>
<td>$160</td>
<td>$1,800</td>
<td>$35,000</td>
<td>$325</td>
<td>$1.14</td>
<td>$1.45</td>
<td>$3.90</td>
<td>$5.50</td>
<td>$1.10</td>
<td>$0.85</td>
</tr>
<tr>
<td>Mexico</td>
<td>$25</td>
<td>$120</td>
<td>$800</td>
<td>$22,000</td>
<td>$100</td>
<td>$5.25</td>
<td>$5.50</td>
<td>$6.40</td>
<td>$3.45</td>
<td>$3.10</td>
<td>$0.85</td>
</tr>
<tr>
<td>Brazil</td>
<td>$45</td>
<td>$120</td>
<td>$900</td>
<td>$20,000</td>
<td>$150</td>
<td>$3.00</td>
<td>$3.00</td>
<td>$8.00</td>
<td>$6.60</td>
<td>$1.90</td>
<td>$0.80</td>
</tr>
<tr>
<td>China</td>
<td>$45</td>
<td>$150</td>
<td>$600</td>
<td>$45,000</td>
<td>$120</td>
<td>$2.45</td>
<td>$2.25</td>
<td>$9.50</td>
<td>$8.00</td>
<td>$0.85</td>
<td>$1.10</td>
</tr>
<tr>
<td>Bolivia</td>
<td>$45</td>
<td>$160</td>
<td>$600</td>
<td>$15,000</td>
<td>$100</td>
<td>$3.50</td>
<td>$3.65</td>
<td>$1.05</td>
<td>$1.15</td>
<td>$0.85</td>
<td>$0.75</td>
</tr>
</tbody>
</table>

1. New pair of dress shoes
2. New set of clothing, suit or dress
3. To rent 6 room apartment/monthly (living room, dining room, kitchen, bath, 2 bedrooms)
4. New medium range car (Ford, Toyota, Fiat)
5. Pair of new eyeglasses

The figures presented in the food graph are averages.

Figures based on exchange rate of 1997 U.S. dollars.
Health and Safety

News

Health and Safety Responsibilities for Employees, Interns, Volunteers, Apprentices, and Students

The Health and Safety Committee occasionally fields questions regarding liability issues for health and safety standards in conservation laboratories. Committee members see the need to clearly state issues of personal responsibility to others who frequent conservation laboratories.

According to the AIC Code of Ethics (Section XI), “The conservation professional shall practice in a manner that minimizes personal risks and hazards to coworkers.” The Guidelines for Practice (Section 4a) further note, “The conservation professional should be aware of issues concerning the safety of materials and procedures and should make this information available to others, as appropriate.” In Commentary 4a (Section B) this is emphasized by the statements, “The conservation professional must comply with all relevant federal, state, and local standards and regulations. . . . Conservation professionals must assure that all personnel working under them are informed about health and safety issues, including emergency procedures.”

This responsibility extends to all who frequent your place of work and are subjected to any safety and health risks posed by your workplace or work practices. Besides being an ethical responsibility, safety and health are a legal liability for all employers, even private conservators who might take on an apprentice, student, intern, or assistant. Virtually all states require that an employer provide injury and illness liability coverage (usually in the form of worker’s compensation benefits) to those employed, and this usually extends to those in “non-pay” status such as volunteers and interns. The exception might be a contractual arrangement, depending on how your organization defines “employee.” If you have hired someone not defined as your employee but as truly an independent contractor, then they should secure their own insurance coverage. Keep in mind that any time a conservator is serving in a teaching role, there is an element of liability for failure to demonstrate proper regard for safety in practice, as well as for failing to inform students of relevant safety information. The term “conservation professional” implies adherence to standards that protect ourselves, the view of ourselves that we present to the public, and our responsibilities to those who serve with us.

—Kathryn Makos, Senior Industrial Hygienist, Office of Environmental Health and Safety, Smithsonian Institution, Washington, DC, and members of the AIC Health and Safety Committee
Funding Deadlines

FEBRUARY 3, 2000

• Carolyn Horton Fund
The Carolyn Horton Fund is used to support continuing education or training including attendance at meetings, seminars, workshops, and other events. It is specifically reserved for assistance to current members of the AIC Book and Paper Specialty Group. Approximately $1,000 is available each year, which may be divided among qualified applicants. For more information, contact the AIC office or visit the website: http://aic.stanford.edu

• George Stout Memorial Fund
The George Stout Memorial Fund is restricted to use for special lectures at Annual Meetings and/or financial aid to students in defraying their travel costs for attending professional meetings. For more information, contact the AIC office or visit the website: http://aic.stanford.edu

MARCH 21, 2000

• Samuel H. Kress/Ailsa Mellon Bruce Paired Fellowships for Research in Conservation and Art History Archaeology
Applicants for the Paired Fellowships are invited from teams consisting of two scholars: one in art history, archaeology, or another related discipline, and one in conservation and materials science. The Fellowship includes a two-month period for field, collections, and/or laboratory research and a two-month residency at the Center for Advanced Study, National Gallery of Art. For more information, contact CASVA, National Gallery of Art, Washington, DC 20565; (202) 842-6482; http://www.nga.gov/resources/casva.htm

MARCH 31, 2000

• Preserve LA
The Getty Grant Program is offering a grant that will focus on the preservation of Los Angeles's architectural heritage. The initiative will provide funds to local nonprofits to support conservation planning for landmark buildings, sites, and districts. For more information, contact the Getty Grant Program at (310) 440-7320; preservela@getty.edu; http://www.getty.edu/grant/preservela

Funding Sources

• American Association of Museums (AAM), Museum Assessment Programs (MAP), (202) 289-9118
• Foundation of the American Institute for Conservation, (202) 452-9545; http://aic.stanford.edu
• Getty Grant Program (GGP), (310) 440-7320; Fax: (310) 440-7703
• Heritage Preservation, (202) 634-1422
• Institute of Museum and Library Services (IMLS), (202) 606-8539
• National Endowment for the Arts (NEA), (202) 682-5442
• National Endowment for the Humanities (NEH), Division of Preservation and Access, (202) 606-8570, Fax: (202) 606-8639
• National Gallery of Art, Center for Advanced Study in the Visual Arts, (202) 842-6482
• National Center for Preservation Technology and Training, (318) 357-6421
• Smithsonian Institution, Museum Studies Program (202) 357-3101; Fax: (202) 357-3346
• MAP at map@aam-us.org or (202) 289-9118 for more information.

AIC News, January 2000 15
Annual Meeting

News

Philadelphia in June

Philadelphia is proud to host the 28th AIC Annual Meeting from June 7–13, 2000. As the location where Ben Franklin carried out his experiments with electricity, it is especially appropriate that the general session will focus on electronic media!

The meeting will kick off with an Opening Reception at the Philadelphia Museum of Art on Friday night. Conservation lab open houses are also being planned to allow for visits to several facilities in the area, and there will be mini tours to other areas of special interest.

Philadelphia Facts

Not only is Philadelphia the first capital of the United States and the home of the Liberty Bell, it is also home to John Coltrane, Patty LaBelle, the Hooters, Bardo Pond, and the famous cheese steak. But cheese steak isn’t the only attraction for food lovers. Philly offers a dizzying array of culinary delights, including inexpensive Ethiopian, Malaysian, Burmese, and Lebanese, as well as elegant French, and glamorous Chinese.

The 20th century has provided the city with hundreds of outdoor murals and sculptures as a result of several very active public art programs. Philadelphia also has museums to suit everyone’s taste, with some of the finest collections of art, archaeology, and natural sciences in the world.

Historic Sites

Philadelphia encompasses numerous historic buildings and fascinating sites. Society Hill, for example, was originally developed by William Penn and has been frequently described as the largest revived 18th-century residential district in the English speaking world. Fairmount Park and Germantown are filled with 18th- and 19th-century treasures, such as the National Trust house, Cliveden, and Rittenhouse Town, where the first paper was made in the United States. South Philly, complete with the Italian Market and Old City, and the local Soho with art galleries, restaurants, and shops are neighborhoods well worth exploring. The PSFS Building, which is the first International-style skyscraper in the United States, will reopen in June, having changed from bank to hotel. If you are looking for a place to visit that is near the Adam’s Mark Hotel, where the meeting is being held, check out the Barnes Foundation, with its great collection of 19th- and 20th-century paintings and objects. Finally, the 19th-century riverside community of Manayunk, a Mecca for those interested in good restaurants and jazzy shopping, was recently revitalized and would be a great place for a walk along the canal.

Outside City Limits

Outside of the immediate richness of Philadelphia, about an hour to the south, is the Winterthur Museum, Library and Gardens and Longwood Gardens. An hour to the north is Doylestown with the triple contribution of the American genius Henry Chapman Mercer: Fonthill, his amazing tile and concrete home; the Moravian Tile Works, the Arts and Crafts tile factory that he started just behind the house; and the Mercer Museum, a configuration out of Piranesi, which houses Mercer’s important collection of American daily artifacts and crafts. Special tours will be offered to both of those complexes, as well as to a group of Fairmount Park houses, with a supper offered at Lemon Hill.

We look forward to welcoming you to our vibrant city, Philadelphia. For more information, contact the Philadelphia Convention and Visitors Bureau: (888) 90-PHILA; www.libertynet.org/philavisor

— Melissa Meighan, Local Arrangements Chair, Conservation Department, Philadelphia Museum of Art, Philadelphia, PA; (215) 684-7566; mmeighan@philamuseum.org

Registration Packets

Look for your AIC 28th Annual Meeting Registration Packet in the mail in early February. The theme of this year’s General Session is “Preservation of Electronic Media.”
AIC News Index Volume 24, 1999

Editor's Note: The January 1999 issue of AIC News was erroneously numbered Vol. 38, No. 1. It was, in fact, Vol. 24, No. 1.

AIC 1998 annual report, 24/3(15-21); Commentaries, draft, 24/2(bet. 16 and 17); index, 24/5(bet. 20 and 21); overview of role and functions, 24/4(1, 10-14); referral system changes, 24/4(1, 4)
Angels, Conservation, activities, 24/1(10)
Antiques Road Show, conservation segment, 24/2(1, 8-9)
Art slides, online archive, 24/2(15)
ASTM, conservators' input needed, 24/3(15)
Bergman, Bob, obit., 24/5(15)
Burgess, Helen Diana, obit., 24/6(15)
Carbon pollutants, database, 24/2(15)
Carriages, care and preservation, 24/1(17-18)
Certification and accreditation, 24/3(9-11); 24/3(30)
Conservation: 20th century history, 24/2(14); 24/3(8); 24/4(9); changing role in museums, 24/4(7-9); health of in U.S., 24/6(5-6); vs. historic renovation, 24/4(6-7)
Copying pencil, 24/3(1, 4)
Delta-Lite, 24/1(14-15).
Electronic media, 24/2(3-5)
Exhibition conservation, National Park Service guidelines, 24/5(15)
Flanagan, Jack Key, obit., 24/4(4)
Fungal control with natural products, 24/5(8-9)
Gaizes, resin impregnated, 24/1(14-15)
Health and safety, prudent behavior for, 24/5(1, 18-19)
Hobbs, Glenn, obit., 24/5(15)

IAG meeting, 24/3(11-12)
Ink jet printing, 24/3(5-7)
Insect control with natural products, 24/5(8-9)
JAIC, guidelines and update, 24/6(17)
Media, modern fugitive, 24/3(1, 4-7)
Microbiologists, dialogue with conservators, 24/6(18)
Mold in soil excavation, 24/4(18)
Occupational safety: biological monitoring in the workplace, 24/6(insert bet. 18 & 19); list of clinics, 24/6(insert bet. 18 & 19)
Ostroff, Eugene, obit., 24/6(15)
Paper, ASTM natural aging testing, 24/6(20)
Pen: porous point, 24/3(4-5); ball point, 24/3(5)
Photography, resin coated papers, 24/6(1, 8-9); advanced studies in, 24/6(9)
Respirator, OSHA fit test, (24/6(insert bet. 18 & 19))
Respiratory protection guide, OSHA, 24/2(15)
Roof drain repair on historic buildings, 24/5(17)
Shock protection, designing software for, 24/4(14)
Society of American Archaeology (SAA), activities, 24/5(7); AIC letter to, 25/6(12-13)
SOS! activities, 24/2(16); 24/5(17)
Textiles, fiber analysis, 24/3(23); replacement textiles for furniture, 24/1(1, 7-8); upholstery, 24/1(1, 7-8, 16)
Tiffany chapel conserved, 24/2(15)
Upholstery, historical research, 24/1(16); replacement textiles for furniture, 24/1(1, 7-8)
Vara-form, 24/1(14-15)
Waterfront revitalization, Bristol, RI, 24/2(15)
X-Lite, 24/1(14-15)

Tips Session

In the spirit of interdisciplinary communication, the Paintings Specialty Group is expanding its Tips Session at the 28th AIC Annual Meeting in Philadelphia to include other specialty groups. We're excited about this collaboration and hope that you will be able to attend this special luncheon program. Perhaps you have an interesting sampling method or have developed a useful tool that you would like to share. Tip presentations should be 3-5 minutes long. Interested tipsters should contact Nancy Pollak for further information and to be listed on the schedule for the session.

Nancy Pollak
Art Care Associations, P. O. Box 4141, Frederick, MD 21705

AIC News, January 2000 17
AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC & ARTISTIC WORKS

STRATEGIC PLAN 2000–2003

Introduction

When developing this strategic plan, the Mission Statement of AIC was reviewed. The AIC Board and the members polled concurred that the Mission Statement accurately reflects the direction and aspirations of the organization and can serve it well into the 21st century. The primary focus of the plan centers on the development of professional standards and the provision of educational opportunities for its members. A major concern is how to provide public outreach and educational opportunities while maintaining essential membership services, given fiscal constraints. The following Goals and Strategies are for the fiscal years 2000–2003. The plan will be updated periodically to reflect changing technologies and internal and external factors.

Mission Statement

The American Institute for Conservation of Historic & Artistic Works (AIC) is the national membership organization of conservation professionals dedicated to preserving the art and historic artifacts of cultural heritage for future generations. AIC advances the practices and promotes the importance of the preservation of cultural property by establishing and upholding professional standards and coordinating the exchange of knowledge, research, and publications.

Goals

I. Develop and Maintain Professional Standards

As the profession of conservation evolves, the AIC Code of Ethics and Guidelines for Practice become increasingly important documents for the profession of conservation and the broader cultural community. Establishing standards that both define and guide the field of conservation encourages professional growth and assures a major role for conservators in efforts to preserve cultural property.

Strategies

A. Further develop mechanisms for upholding the Code of Ethics, Guidelines for Practice, and the Commentaries.
B. Continue to develop, review, and publish Commentaries to the Code of Ethics and the Guidelines for Practice and distribute them to an audience beyond the membership of AIC.
C. Assess the viability of professional certification and decide whether to implement a certification program.
D. Continue to develop guidelines for conservation training.

II. Provide Educational Opportunities for Membership

An essential goal of any national professional organization is to assure the well being of the profession through the ongoing professional development of its members. AIC will review the educational opportunities available within the field and work toward developing, expanding, and supporting such opportunities.

Strategies

A. Review current continuing educational opportunities; evaluate needs for additional programs; and plan, implement, and support appropriate programs that enable members to remain informed of recent advances in the care of cultural property.
B. Coordinate educational programs with those of PAIC.
C. Serve as a clearinghouse for conservation and educational opportunities with an emphasis on mid-level professional development.
D. Expand educational opportunities at the Annual Meeting.
E. Develop and support training opportunities in the application of electronic media to conservation training.
III. Further the Quality of AIC Publications

An effective means of communication, education, and outreach, AIC publications in both print and electronic format must be encouraged and promoted. AIC will continue to improve its publications through regular review and the establishment of policies that provide consistency, assure quality, and maintain standards.

Strategies

A. Develop an AIC Publications Policy that includes issues of subject area, continuity of design, bibliographic format, and marketing of AIC publications in print and electronic format.
B. Continue to review and upgrade the Journal of the American Institute for Conservation.
C. Continue to review and upgrade AIC News format and content; consider changes that make the newsletter more readable and informative.
D. Continue to review and improve the AIC website.
E. Continue to support the publishing efforts of the Specialty and Sub-groups.

IV. Enhance the Visibility of the Organization and Provide Leadership in the Preservation and Conservation of National Cultural Heritage

As the national professional organization for conservators, AIC will take an active leadership role in guiding the development of the profession and increase its collaboration with allied organizations on behalf of conservation. To raise its profile on both a national and international level, AIC will continue to expand its public outreach and will advocate for the support and further development of conservation and preservation initiatives.

Strategies

A. Advocate for conservation among government agencies and cultural organizations.
B. Participate in national efforts to shape policy and programs to preserve electronic media.
C. Strengthen relationships with allied organizations.
D. Collaborate with groups outside the preservation community to increase the visibility of AIC and preservation/conservation issues.
E. Raise public awareness through cost-effective programs and alternative strategies that reach a broad audience.
F. Provide the public with the means of locating appropriate conservation services and guidelines for evaluating and selecting conservation services.
G. Continue to update funding agencies and foundations on AIC activities.

V. Assure Growth and Financial Stability

The growth of programs depends on a strong financial base. To achieve this goal, AIC will work in tandem with FAIC to increase funding and establish a long-term financial plan.

Strategies

A. Retain and promote membership. Encourage membership among diverse groups.
B. Support efforts of FAIC to develop financial independence from AIC.
C. Review dues structure and Annual Meeting costs.
D. Review office staffing, facilities, and equipment in order to best meet the needs of members.
E. Review investment strategies.
F. Pursue additional non-dues revenue opportunities.

N.B. Activities to implement strategies and meet goals will be added and continued as necessary over the next three years.
FOUNDATION OF THE AMERICAN INSTITUTE FOR
CONSERVATION

STRATEGIC PLAN 2000–2003

Introduction
The Foundation of the American Institute for Conservation (FAIC) was incorporated as a 501(c)(3) organization in 1972 to solicit, receive, and maintain funds in order to support the charitable, scientific, and educational activities of the American Institute for Conservation and the field of conservation. The primary goals of the Foundation focus on providing funds for educational and professional development opportunities to improve the knowledge and skills of conservators, who are responsible for the care of cultural material, and on raising the general awareness of conservation through public outreach programs and activities.

The following goals and strategies are for the fiscal years 2000–2003. The plan will be updated periodically to reflect changing technologies and internal and external factors.

Goals

I. Improve the Financial Stability of the Foundation
To address the needs of an expanding profession, the Foundation needs to build a strong financial base by increasing endowment and revenue, while continuing to fund short-term projects through grants and sponsorships.

Strategies
A. Increase endowment funds to support programs and develop a steady source of income for the operating costs of the Foundation.
B. Continue to provide support for project-based programs and activities through the active pursuit of private, corporate, foundation, and government grants.
C. Continue to seek sponsorship to underwrite programs and special events at the annual meeting.
D. Expand the FAIC Development Committee by appointing individuals with broad financial, marketing, and fundraising expertise.

II. Provide Funding for Educational Programs and Opportunities for Conservation Professionals
Opportunities to develop skills and exchange information are paramount to the evolution of the conservation profession and its obligation to preserve our cultural heritage. The Foundation is committed to supporting a range of educational programs and initiatives for conservation professionals.

Strategies
A. Support the development of courses, workshops, and other training opportunities for mid-career conservation professionals.
B. Support the publication of conservation information through fellowships. Encourage projects that increase the written body of knowledge in the field.
C. Support initiatives that document the history of AIC and the conservation profession.

III. Expand Public Outreach Programs
Collaborate with allied professionals to educate the public about conservation and its importance to the preservation of our cultural heritage. The Foundation will produce educational materials, sponsor programs, and collaborate with other organizations to achieve this goal.

Strategies
A. Revise and publish informative brochures for the public and make them available on the AIC/FAIC website.
B. Encourage members to provide public lectures and presentations to broaden the awareness of the conservation profession.
C. Expand the use of electronic media as an outreach tool.
D. Encourage joint outreach projects with allied cultural organizations.
E. Collaborate with allied cultural organizations on conservation issues.
F. Continue to encourage cultural diversity within the field of conservation.
G. Explore potential programs, educational materials, and model curricula that address conservation and preservation awareness themes.
Slate of AIC Board Candidates Offered by the AIC Nominating Committee for the Year 2000

Secretary (two-year term): Hilary Kaplan  
Treasurer (two-year term): Nancy Schrock  
Director, Committee Liaison (three-year term): Shelley Sass  
Pam Young

The Nominating Committee sincerely thanks those who have agreed to run for office, those who considered running, and all those who offered guidance and helpful suggestions.

The 2001 Election: The following positions will be posted for next year's election: President; Vice-President; and Director, Communications as the terms for Jerry Podany, Elizabeth Kaiser Schultz, and Craig Deller will be up. (See the November 1999 issue of AIC News (p. 20) or the AIC Directory for a complete list of current Board members.)

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

The AIC Nominating Committee welcomes and encourages the AIC membership to submit additional nominations of qualified individuals as candidates for the 2000 AIC Board Elections. Remember: The Nominating Committee's charge is to ensure that there is at least one qualified candidate available for each office and to request additional nominations for candidates from the membership at large.* These membership nominations are critically important as the most effective means of broadening the participatory base of the AIC Board, and the procedure for submitting them is simple.

*Despite the presentation of contested positions in the Committee's slates this year and in 1995 and 1997, the Nominating Committee guidelines (openly under the 1992 resolution passed by the AIC voting membership at the General Meeting in Buffalo) direct the committee to produce a slate that provides a single candidate for each office. That this year's Nominating Committee slate is contested is in response to last year's voter survey; that it is partially contested is a reflection of the difficulty the committee faced in finding qualified candidates who were willing and able to run for office, and reinforces the importance of membership contributions to the slate of nominees.

How to Submit Nominations

Nominations must be in writing, and must be accompanied by:
- the signatures of three AIC members in good standing (Associate, Professional Associate, or Fellow);
- a brief biographical sketch of the nominee (format available from Nominating Committee Chair, see below);
- a signed copy of the willingness-to-serve statement (available from the Nominating Committee Chair, see below).

Potential Nominees are encouraged to obtain copies of the official position descriptions (available from the Nominating Committee Chair or the AIC office) and to discuss the duties of the office under consideration with current incumbents or past officers.

NOTE: The AIC Bylaws require that all candidates for this year's three vacant positions (Secretary, Treasurer, and Director, Committee Liaison) be either Professional Associates or Fellows. The Bylaws also require that all nominations, accompanied by the required documentation (see above), be received by March 11 (i.e., three months prior to the General Meeting).

All completed nominations and all correspondence regarding nominations, including position descriptions and requests for copies of willingness-to-serve statements and guidelines for the biographical sketch, should be addressed to Dan Kushel, Nominating Committee Chair, Art Conservation Department RH 230, Buffalo State College, 1300 Elmwood Avenue, Buffalo, NY 14222; (716) 878-5034; Fax: (716) 878-5039; jandan@buffnet.net.

Call for Nominations from the Membership for Candidates for the AIC Nominating Committee

In response to valuable suggestions from the membership, this year, for the first time, the Nominating Committee also solicits, in advance of the General Meeting (i.e., the annual business meeting), nominations of qualified individuals as candidates for the Nominating Committee election to be held at the General Meeting in Philadelphia in June. As it does each year, the three-member committee will have a vacant position due to the rotation off the committee of the chair. Because remaining members, Julie Reilly and Debbie Hess Norris, are both Fellows, nominees for this year's open position may be Fellows, Professional Associates, or Associates. Committee members serve terms of three years, the third year as chair. The Nominating Committee strongly encourages the AIC membership to submit nominations for this important committee position.

While additional nominations will be taken at the General Meeting, we require that all advance nominations be received by the Nominating Committee Chair (address above) by May 30, 2000. This is to avoid the accidental omission of any mailed-in nomination. Nominations must be accompanied by a signed willingness-to-serve statement. (Copies of the statement form are available from the Nominating Committee Chair.) In accordance with the AIC Bylaws, the committee member is then elected by the Fellows and Professional Associates in attendance at the General Meeting. (The AIC Bylaws Committee is aware of the anomaly that Associates may serve on the Nominating Committee but may not vote in the committee election, and will be addressing the issue.)

AIC members should feel free to contact Dan Kushel, Julie Reilly, or Debbie Hess Norris to discuss any aspect of the nominating and election process. We on the Nominating Committee strongly encourage you to participate actively in these upcoming elections and welcome your nominations of any qualified candidates for the AIC Board and AIC Nominating Committee. Most importantly, the committee reminds you to watch for your ballot in early April and BE SURE TO CAST YOUR VOTE IN THE FINAL ELECTIONS!
People

Patricia Battin, former president of the Commission on Preservation and Access, has been named to receive the 1999 National Humanities Medal for her contribution to the liberal arts. President and Mrs. Clinton recently presented medals to Ms. Battin and seven other participants. Ms. Battin is being recognized for her work in organizing and leading a national campaign to save millions of disintegrating books published between 1850 and 1950.

David Blanchfield has joined the department of conservation at the Colonial Williamsburg Foundation (CWF) as the associate conservator of instruments and mechanical arts. In the instruments lab, he will continue to pursue his primary interests: the history, technology, and treatment of musical and scientific instruments. He has been at CWF since 1997 when he joined the staff as a Marshall Steel, Sr. Intern.

The Walters Art Gallery is pleased to announce the appointment of Meg Craft as a senior conservator of objects. We are also delighted that Julie Lauffenburger has been promoted to senior conservator of objects. Other conservators working in the objects laboratory include Yunhui Mao, who is funded by the Stockman Foundation to treat medieval objects, and Lori Trusheim, who is funded by NEA and NEH grants to work primarily on Egyptian stone objects in the collection. In the paintings department, Gillian Cook returns as a Kress Advanced Painting Fellow. She will be researching and treating a Neri di Bicci altarpiece, while Gwen Fife continues as our Mellon Fellow concentrating on the treatment of Murillo's Immaculate Conception. Paul Hepworth, a student in the NYU conservation training program, is working as an intern this year with Abigail Quandt to gain further experience in the conservation of works of art on paper and Islamic manuscripts. And thanks to a recent six-month extension to our grant from the Institute of Museum and Library Services (IMLS), Priscilla Anderson will continue working on the Islamic manuscript collection through the middle of next year.

Jerry Florence was recently appointed to the IMLS National Museum Services Board. Mr. Florence was appointed by President Clinton and confirmed by the U.S. Senate to serve on this federal advisory board. As a board member, he will be providing policy advice to IMLS and independent grantmaking agencies.

Toshiaki Kosaki, photographer conservator at The Better Image in Pittstown, N.J., was invited by the State Archives Department of Vietnam to teach a one-week workshop in Hanoi, Vietnam. The Archive Preservation Workshop, co-sponsored by the Japan Foundation, is designed for mid-career professionals.

Nashville sculpture conservator Shelley Reisman Paine received a $1,000 first-place SOS! Achievement Award for her work on Two Dragons, a 250-foot-long concrete and mosaic sculpture located in Fannie Mae Dees Park in Nashville. The 1999 SOS! Achievement Awards recognized 12 outstanding sculpture preservation and awareness projects across the nation with five, $1,000 first-place awards and seven $500 honorable mentions. Ms. Paine donated the cash portion of the award to the fund for further preservation of Two Dragons. To participate in the SOS! Achievement Award program, call (888) 767-7285 or (202) 634-1422 for an application or more information.

Donna Strahan has joined the Asian Art Museum of San Francisco as head of conservation. She joins Mark Fenn (objects), Debra Fox (paper/paintings), Meg Geiss-Mooney (textiles) and Lisa Lee (administrative assistant) in the conservation department.

Suzanne Thomassen-Krauss received a Presidential Citation for Outstanding Achievement from the University of Delaware for her work as chief conservator and project manager of the Star-Spangled Banner Preservation Project at the Smithsonian Institution.

Sarah Wagner will be on sabbatical leave from the National Archives until November 1, 2000. During her one-year sabbatical, she will be the Samuel H. Kress Photograph Conservation Fellow at the National Gallery of Art's Photographic Archive. She can be reached at her home phone at (202) 634-1422 for an application or more information.

Norman R. Weiss has joined the staff of Integrated Conservation Resources, Inc. and Integrated Conservation Contracting, Inc. as senior scientist. Drawing
Weiss will provide technical support to debilitating stroke in 1999. Happily, Rob can be reached at (ICC)
on more than 30 years of practical experience in architectural conservation, Mr. Weiss will provide technical support to consultant and contracting personnel. He can be reached at [redacted] (ICR) or [redacted] (ICC).

**Special Note**

As many of you know, Robert Sawchuck, a longtime AIC member, suffered a debilitating stroke in 1999. Happily, Rob has returned home, but physical therapy must continue. Rob's medical insurance is not expected to cover the entire cost of this extended treatment, and his personal finances are exhausted. Contributions are being solicited to help Rob meet his medical expenses and personal care needs. If you wish to make a financial contribution toward Rob's recovery, make a check out to the UJAFederation Community Trust for Disabled Adults. Please be sure to include "for the benefit of Robert Sawchuck" on the memo line of your check so that your gift will be deposited directly into Rob's account. The address is [redacted] New York, NY 10022, Attn: Morton Asch.

**In Memoriam**

**Lawrence J. Majewski**

Lawrence J. Majewski, 80, former chairman and Hagop Kevorkian professor of the Conservation Center, Institute of Fine Arts, New York University, died of leukemia at his Wappingers Falls home on December 2, 1999.

Larry Majewski studied chemistry and biology before entering the service during World War II. After the war, he turned to studies in art and completed his B.F.A. and M.F.A. at Yale University. His dual interests in art and conservation led him first into paintings conservation at the Metropolitan Museum of Art in 1952. In 1953 he was recruited to help with the conservation of the Byzantine Mosaics in Istanbul, which led to his appointment as Deputy Director of the Byzantine Institute of America in Istanbul, Turkey from 1956-1960.

In 1960 he returned to the United States to join the staff of the Conservation Center, Institute of Fine Arts, New York University, the first degree-granting American conservation training program. He was appointed chairman in 1966 and actively served as a member of the faculty until his retirement in 1986. After 1986 he continued to teach and advise students in his role as the Hagop Kevorkian Professor Emeritus of Conservation.

Throughout his career, Professor Majewski provided advice, support, and service to conservation education, archaeology, and heritage management. In 1964 he was appointed chief conservator of the archaeological expedition to Sardis for Harvard University. He kept that position for 25 years, teaching dozens of students in the field. In 1966 he organized and led a group of 17 American conservators to aid in the rescue effort just after the devastating flood in Florence. He served as a consultant to a wide variety of international projects, including the Buddhist Shrine of Borobodur (Indonesia) in 1973 and the Ajanta Caves (India) in 1975, and was advisor to numerous projects in Venice and Poland. He also actively worked as a member of the ICOM Working Group on Icons and the ICCROM Group on mosaics, as well as acting as Editor for Art and Archaeology Technical Abstracts for almost two decades. He was a Fellow of the International Institute for Conservation for more than 30 years and, in 1987, he was appointed Honorary Fellow of AIC. In 1993 the first John Langeloth Loeb Award was conferred on him by the Trustees of the Institute of Fine Arts in recognition of his devotion to the Conservation Center and its students. Shortly before his death, he was honored by the Archiological Institute of America.

He also found time to contribute to his local community of Wappingers Falls, where he had lived since 1977, as president of the Fishkill Historical Society.

Survivors include his companion of 37 years, Dewey Owens of Wappingers Falls, a brother, Andrew Majewski of Plymouth, Iowa, and several nieces and nephews.

Donations in his memory may be sent to the Lawrence J. Majewski Rare Book Fund, Conservation Center, Institute of Fine Arts, NYU, 14 East 78th St., New York, NY 10021, or Hospice of Dutchess County, 70 South Hamilton St., Poughkeepsie, NY 12601.

—Margaret Holben Ellis, Conservation Center, Institute of Fine Arts, 14 East 78th St., New York, NY 10021; (212) 772-5849, Fax: (212) 772-5851; mhe1@is2.nyu.edu

**Martha Morales**

Martha Morales (Mrs. Donald Sebera), former executive secretary of the American Institute for Conservation, died on October 6, 1999, after a prolonged battle with Amyotrophic Lateral Sclerosis (commonly known as Lou Gehrig's Disease). Martha was AIC's first full-time employee and set up the national office, which was initially a one-room, one-woman operation. AIC's activities expanded quickly during the eight years of her tenure, through the presidencies of Donald Sebera, Paul Banks, Terry Huston, and Pieter Meyers. She worked tirelessly with the AIC Board, officers, committee members and AIC's causes in her many interactions with allied professional organizations in Washington, D.C., nationally, and abroad. After her resignation in December 1984, she became executive director of a national organization of attorneys working in the area of intellectual property rights. In 1985, she was named an Honorary Member of AIC.

Martha contributed greatly to the development of our profession, always guiding us along with great warmth, zest, and good humor. All who had the good fortune to know her and work with her are saddened by her death and will miss her terribly. Martha is survived by her husband, Dr. Donald Sebera, conservation scientist and AIC Fellow, and three (of four) children from her marriage to Dr. George Morales, and a number of grandchildren.

Contributions in her memory may be made to the Kent Hospice Foundation, Inc., 118A Lynchburg St., Chestertown MD 21620.

—James Bernstein, San Francisco, CA 94114-3559; [redacted] Barbara Appelbaum and Paul Himmelstein, West, New York, NY 10025; [redacted]
Grants and Awards

US/ICOMOS Supports Interns

The United States Committee, International Council for Monuments and Sites (US/ICOMOS) is seeking U.S.-citizen graduate students or young professionals for paid internships in Argentina, Australia, Bulgaria, Croatia, Cuba, France, Ghana, Great Britain, India, Lithuania, Malta, Poland, Portugal, Slovak Republic, Transylvania, Turkey, and other countries in summer 2000. Interns will be paid a stipend of/or equivalent to approximately $4,300 for the 12-week working internship. For more information, contact Ellen Delage, Director of Programs, US/ICOMOS, 401 F St., NW, Room 331, Washington, DC 20001-2728; (202) 842-1862; Fax: (202) 842-1861; edelage@usicomos.org. The deadline for applications is February 15, 2000.

Williamstown Center Grant

The National Park Service and the National Center for Preservation Training and Technology (NCPTT) have awarded the Williamstown Art Conservation Center $49,808 through the NCPTT Analytical Facility Support Program. This project is enabling Williamstown Center to provide an increased range and specificity of information obtained by light microscopy and FTIR microscopy, and to provide services at lower cost to an increased number of conservators and non-profit institutions. The principal investigator on this project is James Martin, director of analytical services and research at the Williamstown Center.

Academic Image Exchange

The Andrew W. Mellon Foundation has awarded a grant to the Council on Library and Information Resources (CLIR) to support the development of the Academic Image Exchange, a project of the Digital Library Federation and the College Art Association. Making images available electronically will benefit teaching and research in art history and architecture. Students will be able to study images on their computer screens as well as compare and enlarge them for close examination. For more information about the initiative, contact Rebecca Graham of CLIR at [email protected]

New Materials & Research

New Products

University Products is marketing a lignin indicating pen for $6.95. The pen makes a mark that turns bright orange when the paper contains 0.5% lignin, according to the University Products catalog, year 2000. There is no information on which indicator the pen contains. Among the spot tests for lignin that are described in the AIC Book & Paper Group's Paper Catalog, the indicator that seems similar to the pen is P-nitroaniline. Preliminary testing of some of the 20 papers in the Abbey Publications office being used for another testing project, offered the expected results with the
exception of two papers that were hard-sized and that barely reacted at all, even though they contained lignin. The preservation community needs more research and information about this handy lignin test pen that is bound to be popular and widely used. We need to know its accuracy on papers made from various pulps and its ability to indicate different sorts of lignin.

The possible effect of this product on the paper market may be significant. Most purchasers may not question the results because paper with less lignin is perceived as better. However, if the pen is accurate, customers may reject most papers that meet the NISO paper permanence standard (Z39.48) that specifies a maximum lignin content of 1%.

This is a great opportunity for some research and analytical work with papers of known lignin content.

Editor's Notes: The material for this column was reprinted with permission from The Abbey Newsletter, 1999, v.23, #3, p. 40. The associate editor of this column, David Harvey, can be reached at the following e-mail and address:

David Harvey, Williamsburg, Virginia 23185;...
lections at the Art Institute of Chicago. The artifacts ranged from the medieval to the contemporary and included works featured in several of the presentations. This exhibit provided delegates with an opportunity to scrutinize examples of the materials and techniques discussed throughout the conference in their own time and at their own pace.

This review was written as an expression of my gratitude to FAIC, whose generous support—through the Carolyn Horton Fund—gave me the opportunity to attend The Broad Spectrum.

—Julie Biggs, Folger Shakespeare Library, Washington, D.C.; (202) 675-0332; biggs@folger.edu

SWAPNET '99
May 13-14, 1999
Wolverhampton, England

Fifty international delegates attended this year’s Stone Weathering and Atmospheric Network Conference (SWAPNET). The topic of SWAPNET ’99 was “Stone Weathering in Polluted Urban Environments” and was conducted in collaboration with the School of Applied Sciences (SAS) and the Built Environment Research Unit (BERU) at the University of Wolverhampton, England. The delegates included architectural conservators, conservation scientists, pollution control experts, geologists, and representatives from the government of Romania. These representatives were on a fact-finding mission as Romania is embarking on developing a conservation plan for their stone monuments.

The presentations included an eight-year study tracking pollution deposition on the stonework of the Victoria and Albert Museum, London, after cleaning and the mapping of post-exavation deterioration of archeological stonework at Congrey Circle, Ireland. A paper on the decay mechanisms of limestones in Budapest was also reported. M.J. Wilson of Macaulay Land Use Research Institute, Aberdeen, United Kingdom, presented a case study demonstrating the surprisingly fast weathering induced by lichen that depletes potassium from sandstones. Juxtaposing this paper was one demonstrating the benefits of some lichen cover as pollutant deterrents.

Update reports for longterm projects such as Great Britain’s National Materials Exposure Programme (1987 to present), the precipitation chemistry program at the University of Wales, and the continuing effort to develop close-range photogrammetric techniques to map surficial losses at the University of Portsmouth were also presented. A risk assessment model aimed at improving the longterm management of stone monuments was presented, using the results of a study of Scottish market crosses erected over the past 800 years.

The conference offered the opportunity for experts from various fields of pollution research to exchange information and ideas. Efforts are now focused on planning a SWAPNET ’00 meeting in conjunction with the “Weathering 2000” conference to be held in June in Belfast.

—Elizabeth A. Bede, Materials Research Fellow, National Center for Preservation Technology and Training, National Park Service, 200 South Hall, NSU Box 5682, Natchitoches, LA 71497; (318) 357-6464; Fax: (318) 357-6421

Philadelphia, June 2000

Call for Posters for the
28th AIC Annual Meeting!

Start thinking about the first AIC conference of the new century by contacting us about a poster session presentation. The general session theme is Preservation of Electronic Media. Abstracts on this theme, or any other, are being accepted for review, including case studies, research, conservation history, or anything related to our field. We encourage students and other colleagues who prefer the poster format to participate.

The conference will be held June 8-13, 2000, at the Adam’s Mark Hotel in Philadelphia. Please contact Tony Rajer, chair, AIC Poster Session:

Fax:  

Or contact Helen Mar Parkin, co-chair:

26 AIC News, November 1999
ARCHITECTURE

CANCELLATION: The symposium on museums in historic buildings that was to have been cosponsored by the Association for Preservation Technology (APT) and AIC has been cancelled. The symposium was to be held in Philadelphia prior to the "Preserving the Recent Past II" conference and the APT Annual Conference in October 2000. The APT/AIC Symposium Steering Committee is actively seeking other venues in order to reschedule the conference. Please contact Dr. Thomas H. Taylor, Jr., for more information:

ASG WEBSITE: The ASG website is now up and running. You may access the site from the AIC specialty group page http://aic.stanford.edu. Please contact Elizabeth Goins for more information.

—Elizabeth Goins, ASG Secretary/Treasurer; Fax:

BOOK AND PAPER

BROAD SPECTRUM: BPG helped support the October conference, "The Broad Spectrum: The Art and Science of Conserving Colored Media on Paper," which was highly successful (see Julie Biggs's detailed Conference Review on page 25). Harriet Stratis and Elizabeth Sobczynski were the principal organizers who, along with their team, provided a wonderful program. The program was augmented by at least two exhibits in the museum—one of which was designed specifically to complement the conference topics. If you could not attend the conference, more information is available. The program and abstracts given to participants are being bound into a volume that can be purchased from the Art Institute of Chicago bookshop. Also, a postprint volume is planned.

BPG ACTIVITIES: Jane Klinger reports that although there is no final schedule for the BPG sessions at the 28th AIC Annual Meeting in Philadelphia, it will be a broad-based program in keeping with the new "global millennium" atmosphere. I would like to thank Stephanie Watkins for organizing and writing the 1999 BPG business meeting minutes, budget report, and publication committee report. She did all the work for the very informative mailing that was recently sent out to the entire BPG membership. In spring 2000, she will do another mailing that will include a ballot for future officers. If you know of someone who you think should be nominated for assistant chair or assistant program chair, please contact a member of the Nominating Committee. The Nominating Committee includes Maria Fredericks, Rachel Mustalish, Sarah Stauderman, and past BPG Chair Abigail Quandt.

MIDYEAR MEETING: The BPG Publications Committee had its midyear meeting in November in Washington, D.C. We had a long and varied agenda for that meeting, I will report on the meeting in my March column.

—Nancy Purinton, BPG Chair, National Park Service, Harpers Ferry Center, Division of Conservation, P.O. Box 50, Harpers Ferry, WV 25425; (304) 535-6143; Fax: (304) 535-6055; nancy_purinton@nps.gov

CIPP

2000 PROGRAM: Plans continue for the 2000 CIPP program "Electronic Media in Conservation." We have received papers that discuss digital cameras as well as salvaging sound. To encourage the participation of our members, the CIPP Board will provide a $300 honorarium to each speaker chosen to present a paper. Please call or write Kathleen Giesfeldt, Dallas, TX 75209; for more information. She would like written abstracts or a telephone call by February 1, 2000.

PUBLICATIONS: The board has committed to producing a series of leaflets called "Business Briefs." The first one, on insurance, is scheduled for publication before June 2000. We are collecting information for the second business brief in the series. This brief will cover how a conservation business is started. We are looking for member stories about how their businesses were started. Please send a paragraph description to Fred Koszewnik, Marleton, NJ 08053; Include the following information: how long you have been in business, how much money you used for the start-up, where the business was physically located then and now, whether you started as a sole proprietor or a corporation (list the type) and whether you remained in that status, what your greatest challenges were, and why you decided to own your own business.

There are 13 CIPP workshop transcripts in our archives. If you are interested in receiving any of them or seeing the list, contact Diana Dicus; Boise, ID 83702; The Law A chapter on the conservation of artwork for Aspen Law and Business' new Art Law book is being written by Steven Mark Levy of Lewis, D'Amato, Brisbois and Bisgaard. Mr. Levy is looking for sample contracts, forms, articles papers, statistics, or surveys relating to conservation and the law. Please send any information that might be useful for him to me.

CALL FOR NOMINATIONS: We are seeking good people for next year's board: vice-chair (oversees annual meeting program, becomes chair the second year, two-year term); secretary (records meeting minutes, two-year term); two directors (two-year terms, various duties); one Nominating Committee member (three-year term, committee chair in final year).

AIC News, January 2000 27
To nominate someone or to volunteer yourself for an office, please contact Meg Loew Craft, CIPP Nominating Committee, Baltimore, MD 21212; Marilyn Kemp Weidner; or Laurie Booth.

CIPP SURVEY: A synopsis of the CIPP Survey is the lead article in this issue of the AIC newsletter. If you would like a full version of the survey results, contact me at ••••••cle in this issue of the AIC newsletter.

CIPP DISCUSSION GROUP: The CIPP list serve, a free member service, provides a forum for announcements about bid dates, equipment resources, and other concerns for those running a business. CIPP members may join the discussion group by e-mailing Majordomo@lists.stanford.edu and writing "subscribe cippnews-l" in the e-mail body, leaving the subject blank.

— Helen Alten, CIPP Chair; Northern States Conservation Center, 1477 Chelmsford St., St. Paul, MN 55108-1407; (612) 659-9420; Fax: (612) 644-0633; altenhuber@uwetech.net

ELECTRONIC MEDIA

COMMENTARIES: Overcoming a late start, EMG has concluded its work on the commentaries project. Led by Walter Henry, the EMG board accomplished its work through an online distribution list. The establishment of the EMG board distribution list is another contribution of Walter Henry on behalf of the Stanford University libraries. This discussion list will certainly prove to be a useful tool for future EMG planning and discussion of issues.

EMG'S VIDEO FORMAT WEBSITE: The European Broadcast Union (EBU) and Society of Motion Picture and Television Engineers (SMPTE) taskforce on preservation have adopted and expanded the format obsolescence ratings first used on EMG's Video Format Website. This rating system is designed to help members of these organizations (typically broadcasters) deal with "legacy" videotapes. So-called legacy tapes are tapes that cannot be played back due to format obsolescence. EBU / SMPTE took EMG's six categories (ranging from "low risk" to "extinct") and condensed them into four categories that take into account, not just the tape's rarity, but the playback machine's rarity. The EBU / SMPTE categories are Near Extinct (NE) (from a broadcaster's perspective it seems nothing is "extinct"), Endangered (EN), Vulnerable (VU), and Safe (S).

This website represents the work of Sarah Stauderman, EMG vice-chair. Andrew Robb helped develop the obsolescence ratings, and I helped by designing the site and formatting the materials for presentation on the web. VidiPax and the Smithsonian Center for Materials Research and Education provided additional support for the project. There is a link to the site from the EMG website at http://aic.stanford.edu/conspec/embr/ .

OUTREACH: As chair, I was invited to represent EMG in a recent panel discussion entitled "Video Art in Museums" as part of the annual New England Museums Association meeting held in Worcester, Massachusetts, from October 27-29. Also on the panel were George Fifield, founder of the incredibly successful Cyberarts Festival and adjunct curator for Media Arts at the Decordova Museum, and Stephen Vitiello, director of Special Projects and Preservation at Electronic Art Intermix. Ian Berry, assistant curator at the Williams College Museum of Art, organized the session. Mr. Fifield gave a terrific first hand account of the early uses of television broadcast equipment and facilities by artists and how video art was impacted as portable and less costly technologies became more widely available. Mr. Vitiello's thoughtful presentation focused on supporting the art-making process through access to technology and through channels by which artists can distribute their work. My talk focused on video from a materials standpoint with an emphasis on the preservation challenges inherent in collecting the medium. The session ended with numerous questions by an audience representing a wide range of museum professionals. This high level of interest and the underlying need for basic information when it comes to collecting "new" media, such as video art, was a welcome affirmation of the founding principles and mission of EMG.

— Paul Messier, EMG Chair, Boston Art Conservation, 60 Oak Square Ave., Boston, MA 02135; (617) 782-7110; Fax: (617) 782-7414; pmessier@bosartconserv.com

OBJECTS

ANNUAL MEETING: Jessica Johnson, OSG program chair, reports that the session for the 28th AIC Annual Meeting in Philadelphia is coming together nicely. Titled "Interchange: Replicas, Research, and Resolution," it will be a mix of papers on practical methods using replicas, research on techniques, and examples of how conservators have incorporated conservation practices into broader institutional concerns. The papers all demonstrate the ways in which objects conservators continually balance conservation with the concerns of other people who care about the objects. If you would like more information about the program, please contact Jessica Johnson, Museum Management Program, National Park Service, 1849 C St., N.W. (NC 230), Washington, DC 20240; (202) 343-8141; Fax: (202) 343-1767; Jessica_Johnson@aps.gov

PUBLICATIONS: The OSG Publications Committee is currently working with the authors of six articles and one short note for the J AIC issue devoted to adhesives and consolidants.

OSG-L SUBSCRIPTION PROCEDURE: Here is a reminder to active OSG and WAG members: To subscribe to the OSG-L listserv, send the phrase "subscribe OSG-L" in the body text of an e-mail message to majordomo@lists.stanford.edu. You will receive an e-mail notification as soon as you are subscribed. Send your postings to OSG-L@lists.stanford.edu. To access the OSG-L...
Specialty/Sub Groups

I, archives, send an e-mail to Dave Harvey at top Dave will send you a username and password. At this time, the OSG-I archives are open only to OSG and WAG members.

OSG WEBSITE: David Harvey is building the site. As always, suggestions are welcome, and please note that David should be contacted at his home e-mail address:

POSTPRINTS: The combined 1998 and 1999 postprints are also coming together nicely. Most of the papers will be from the archives, send an e-mail to Dave Harvey at top

WAG members.

POSTPRINTS: The combined 1998 and 1999 postprints are also coming together nicely. Most of the papers will be from the archives, send an e-mail to Dave Harvey at top

At this time, the OSG-I archives are open only to OSG and WAG members.

OSG WEBSITE: David Harvey is building the site. As always, suggestions are welcome, and please note that David should be contacted at his home e-mail address:

POSTPRINTS: The combined 1998 and 1999 postprints are also coming together nicely. Most of the papers will be from the archives, send an e-mail to Dave Harvey at top

WAG members.

- Emily Kaplan, OSG Chair, National Museum of the American Indian/Smithsonian Institution, Cultural Resources Center, 4220 Silver Hill Rd., Suitland, MD 20746; (301) 238-6624, ext. 6316; Fax: (301) 238-3201; kaplane@nmai.loc.edu

PAINTING CONSERVATION CATALOG: Barbara Buckley, a member of the PSG catalog editorial board, is in the final stages of her work as compiler of the chapter on Stretcher and Strainers. Anyone who would like to assist Barbara in the final stages

should contact her at The beginning stage of the Inpainting chapter is underway. If you would like to contribute to the Inpainting project, please contact Sarah Fisher at the National Gallery of Art.

WORKSHOPS: Robert Proctor and I are still organizing a tear repair workshop. We are currently trying to secure the instructor and the location. We welcome input from conservators about what you would like this workshop to provide in regard to content, duration, etc. Robert can be contacted at:

Houston, TX 77009; Fax: ...

— Catherine Rogers, PSG Chair, 29402; Fax: ...

PHOTOGRAphIC MATERIALS

REMEMBER: For those of you giving presentations at the upcoming PMG session at the 28th AIC Annual Meeting in Philadelphia, the deadline for abstracts for publication is February 1. For more information, contact PMG Program Chair Tom Edmonds:

Fax: ...

REMEMBER: For those of you giving presentations at the upcoming PMG session at the 28th AIC Annual Meeting in Philadelphia, the deadline for abstracts for publication is February 1. For more information, contact PMG Program Chair Tom Edmonds:

Fax: ...

KENT WORKSHOP: This year's Kent Workshop was devoted to the chemical treatment of photographs. Twenty-four conservators—along with Doug Nishimura and Steve Puglia, who provided their chemical and photographic expertise—met at José Orraca's studio from September 24–26. Organized by Debbie Hess Norris and Nora Kennedy, with assistance from Barb Lemmon, the workshop focused on three general types of chemical treatments: reduction of silver mirroring; reduction of staining; and image intensification.

The chemical treatment of photographs is a topic of debate within the field due to the risks involved with the unpredictable nature of chemical treatments weighed against the possible benefits of such treatments for photographs in deteriorated condition. While many noted that most of the processes were unpredictable, all the participants agreed that three treatments—C. Fisher formula for reduction of stains; iodide/ alcohol (Edith Weyde formula) for reduction of silver mirroring; and sodium borohydride for intensification—merit further investigation and experimentation.

The workshop provided a needed forum for the participants to try various chemical treatments and discuss the ethical, theoretical, historical, and practical issues that surround this area of photograph conservation. An important component of the workshop was discussion not only about treatments themselves, but also about the appropriateness of these treatments. While the workshop did not settle the debate over chemical treatments, it did provide a better understanding of chemical treatments and how they relate to photograph conservation as a whole. Future discussions of the topic will no doubt be well served by the infor-
WEB RESOURCE: The National Archives has an excellent website on archives and preservation, including answers to Frequently Asked Questions about photographic materials. It can be reached at: http://www.nara.gov/arch/.

—Andrew Robb, Photographic Materials Group Chair, Conservation Division, Library of Congress, Washington, D.C., 20540-4530; (202) 707-1175; anro@loc.gov

TEXTILES

SEASON TSE (Canadian Conservation Institute) and ANNE-"Laurence Dupont (National Gallery of Art): "Measuring Silk Deterioration: Investigation into the Usefulness of High Performance Size Exclusion Chromatography, Viscometry, and Electrophoresis"

Thanks to the committee for their hard work in identifying those presentations, which contribute to the scientific literature in the profession.

—Judith Bischoff, RATS Chair, National Park Service, Division of Conservation, P.O. Box 50, Harpers Ferry, WV 25425-0050; (304) 535-6146; Fax: (304) 535-6053; judith_bischoff@nps.gov
MANNEQUIN WORKSHOP: Deirdre Windsor kindly provided the following information on the workshop. From October 18-22, the Textile Conservation Center in Lowell, Massachusetts, presented a workshop entitled, “Costume Mannequins: Innovative Methods for Constructing and Casting Custom Archival Forms.” Sixteen textile conservation and museum professionals from the United States, Canada, and Europe attended the lectures, demonstrations, and hands-on learning sessions on how to construct archival mannequins for historic costume. The TCC staff was joined by visiting lecturers Ann Coleman, curator of textiles and costumes of the Museum of Fine Arts Boston, and Nancy Rexford, independent costume historian. The workshop focused on assessing costume condition and support needs, determining historically accurate silhouette and posture, and mannequin construction and casting using a range of techniques and materials. Overall, the workshop was extremely well received by the participants. Please call the TCC at (978) 441-1198 if you are interested in attending a mannequin workshop in the future.

CURRENT BOARD MEMBERS: The current TSG board members are: Joy Gardiner, chair; Jenna T. Kuttruff, vice-chair; Christine Giuntini, treasurer; and Dorothy Stites Alig, secretary. To submit information for the next TSG column, or if you have comments or suggestions for the specialty group, please contact one of the board members.

—Joy Gardiner, TSG Chair, Conservation Division, Winterthur Museum, Winterthur, DE 19735; (302) 888-4612; Fax: (302) 888-4838; jgardner@winterthur.org

WOODEN ARTIFACTS

NEW EDITOR: Bob Flexner has taken over as editor of Professional Refinishing. He’s extremely interested in expanding the dialogue between and among restorers and conservators. I’ve had some of my best agreements and disagreements with Bob and encourage you to make his acquaintance.

CONTACT ME: Let you’ve forgotten, I can be reached at (days) or (evenings).

—Melissa Car, Wooden Artifacts Group Chair; Robert Mussey Associates

Tips Session

In the spirit of interdisciplinary communication, the Paintings Specialty Group is expanding its Tips Session at the 28th AIC Annual Meeting in Philadelphia to include other specialty groups. We’re excited about this collaboration and hope that you will be able to attend this special luncheon program.

Perhaps you have an interesting sampling method or have developed a useful tool that you would like to share. Tip presentations should be 3–5 minutes long. Interested tipsters should contact Nancy Pollak for further information and to be listed on the schedule for the session.

Nancy Pollak
Art Care Associations, Frederick, MD 21705
### Courses, Conferences, and Seminars

#### Call for Papers

**June 14-18, 2000: Society of Architectural Historians Annual Meeting**
Coral Gables, FL—Contact SAH: www.sah.org/cfpmi.html

**Summer 2000: “Toning Materials for Conservation Repair”**
Oxford, UK—Contact Sabina Pugh, Room 325, Bodleian Library, Broad St., Oxford OX1 3BG, UK; +44-1865-277080; Fax: +44-1865-277182; sp@bodley.ox.ac.uk

**Fall 2000: “Filling and Retouching of Easel Paintings.”**
UK—Contact the Association of British Picture Restorers, Station Ave., Kew, Surrey TW9 3QA; +44-181-948-5644; Fax: +44-181-948-5644; ABPRLONDON@aol.com

**October 2000: The Photographic Historical Society, PhotoHistory XI Symposium**
Rochester, NY—For information, contact James Morsch, Program Chair, PhotoHistory XI, 158 Garden Parkway, Henrietta, NY 14467;

**February 12-13, 2000: “Integrated Pest Management”**
Avalon Peninsula, Newfoundland, Canada—Hosted by the Museum Association of Newfoundland and Labrador and the Association of Newfoundland and Labrador Archives. Contact Ute Okshovsky, Executive Director and Professional Development Coordinator, (709) 722-9034; manl@tourism.gov.nf.ca

**October 1999-September 2000: Managing Preservation: A Coordinated Series of Five Workshops**
Andover, MA—Presented by the Northeast Document Conservation Center. Contact Karen Brown, NEDCC, 100 Brickstone Square, Andover, MA 01810; kebrown@nedcc.org; www.nedcc.org/coord.htm

**October 1999-April 2000: Cultural Resource Management Program**
Victoria BC, Canada—Contact Kelly Wilhelm; kkwilhelm@uvic.ca; http://www.uvic.ca/crm/

**January 23-24, 2000: ASTM Subcommittee D01.57, Artists Paint and Related Materials Meetings**
New Orleans, LA—Contact Joel Turner Luke, Sperryville, VA 22740-9707; Fax: (540) 927-1956

**February 13-17, 2000: 2000 National Conference on Cultural Property Protection**
Arlington, VA—Contact the Office of Protection Services (OPS), Smithsonian Institution; (202) 357-3375; Fax: (202) 357-4132; conf@ops.si.edu; http://natconf.si.edu/

**March 3-5, 2000: Spirit of Preservation Exposition**
Saratoga Springs, NY—For information call (518) 587-5030; meetinsaratoga.org/preservationexpo

**March 13-17, 2000: “Diversity, Leadership and Museums”**
Washington, DC—Contact Karen Cooper, Center for Museum Studies, Smithsonian Institution, Washington, DC 20560-0427; (202) 633-8991; Fax: (202) 357-3346; kcooper@cms.si.edu

**March 19-25, 2000: Great Restorations Convention 2000**
London, UK—Sponsored by The International Association of Antique Restorers. Contact Bryan Tours; (800) 647-5296; (601) 981-1345; bryantours@aol.com

**March 26-31, 2000: 5th Annual U.S. Army Museum Training Course**
Arlington, VA—Contact Constance A. Burns;

**March 28, 2000: The National Archives and Records Administration 15th Annual Preservation Conference**
Washington, DC—Contact Eleanor Torain, preserv@nara.gov

**May 14-18, 2000: AAM Annual Meeting**
Baltimore, MD—For information: www.aam-us.org

**June 8-13, 2000: 28th AIC Annual Meeting**
Philadelphia, PA—Contact AIC, 1717 K St., NW, Suite 200, Washington, DC 20006; (202) 452-9545; Fax: (202) 452-9328; Info@aic-faic.org; http://aic.stanford.edu

**June 18-23, 2000: Analytical Techniques in Conservation**
Winterthur, DE—Contact Janice Carlson, Analytical Laboratory; (302) 888-4732; Fax: (302) 888-4838; jcarls@winterthur.org

Chicago, IL—Contact Nancy Daerr, McCrone Research Institute, 2820 S. Michigan Ave., Chicago, IL 60616-3292; (312) 842-7100; Fax: (312) 842-1078; ndaeer@mcri.org; http://www.mcri.org
Courses, Conferences, and Seminars

September 11-15, 2000: Microscopy for Art Conservators Course
Chicago, IL—Contact Nancy Daerr, McCrone Research Institute, 2820 S. Michigan Ave., Chicago, IL 60616-3292; (312) 842-7100; Fax: (312) 842-1078; ndaerr@mcri.org; http://www.mcri.org

Melbourne, Australia—Contact Julian Bickersteth, International Conservation Services, 53 Victoria Ave., Chatswood, NSW 2067; Fax: ...

January 20-21, 2000: Structural Condition Assessment for Existing Structures
San Diego, CA—Contact American Society of Engineers; (703) 295-6300; www.asce.org/conted/index.html

Part I—Architectural Heritage in the Middle East: Culture and Science
Bethlehem, Israel—Sponsored by UNESCO in partnership with the Bethlehem 2000 Project Authority and ICOMOS. Contact Prof. Croci; Fax: +011-3906-578-1268; mc3832@mclink.it or Isabelle Vinson; Fax: +011-331-45-68-55-98; d.cailler@unesco.org

Part II—Architectural Heritage in the World: Culture and Science Paris—Contact Prof. Croci; Fax: +011-3906-578-1268; mc3832@mclink.it or Isabelle Vinson; Fax: +011-331-45-68-55-98; d.cailler@unesco.org

May 3-5, 2000: Architectural Records: Preserving and Managing the Documentation of our Built Environment
Philadelphia, PA—Co-sponsored by the Conservation Center for Art and Historic Artifacts and the National Park Service. Contact CCAHA, 264 South 23rd St., Philadelphia, PA 19103; (215) 545-0613; Fax: (215) 735-9313; CCXAHA@ccaha.org; http://www.ccaha.org

May 11-13, 2000: Terra 2000, 8th International Conference for the Study and the Conservation of Earthen Architecture
Torquay, England—Sponsored by ICOMOS International Committee. For more information, contact the Conference Secretariat: Terra 2000, Centre for Earthen Architecture, University of Plymouth, Faculty of Technology, Drake Circus, Plymouth PL4 8AA, UK; Fax: +44-1752-233310;

May 17-20, 2000: The Conservation of Heritage Interiors
Ottawa, Canada—Hosted by the Canadian Conservation Institute for the Department of Canadian Heritage. Contact Symposium 2000, CCI, 1030 Innes Rd., Ottawa ON K1A 0M5, Canada; (613) 998-3721; Fax: (613) 998-4721; jamesbourdeau@pch.gc.ca

Florence, Italy—Sponsored by the Universita degli Studi di Firenze. Contact the Dapartamento Processi e Metodi della Produzione Edilizia, Via San Niccolo 89/a, 50125 Firenze, Italy

October 20-26, 2000: “Winds of Change”: the Annual Conference of the Association for Preservation Technology International
Banff, Canada—Some student scholarships available. Contact Banff Centre for Conferences—Reservations, P.O. Box 1020, Station 15, Banff, Alberta T1L 0C0 Canada; (866) 884-7574; Fax: (403) 762-7502; www.apti.org

Willemstad, Curacao—Netherlands Antilles—Contact Yasmin Clifton; Fax: ...

March 28, 2000: “Deacidification Reconsidered”
Washington, DC—National Archives Annual Preservation Conference. Contact Eleanor Torain, 8601 Adelphi Rd., Rm. 2807, College Park, MD 20740-6001; (301) 713-6653; preserve@nara.gov

March 30-April 1, 2000: To Film or to Scan
Providence, RI—Contact Sona Naparian: sona@nedcc.org; www.nedcc.org

April 5-7, 2000: Collections Maintenance
Andover, MA—Contact Karen Brown, NEDCC, 100 Brickstone Sq., Andover, MA 01810; (978) 470-1010; kebrown@nedcc.org

June 1-2, 2000: Selection For Preservation
Andover, MA—Contact Karen Brown, NEDCC, 100 Brickstone Sq., Andover, MA 01810; (979) 470-1010; kebrown@nedcc.org

Book and Paper

March 28, 2000: “Deacidification Reconsidered”
Washington, DC—National Archives Annual Preservation Conference. Contact Eleanor Torain, 8601 Adelphi Rd., Rm. 2807, College Park, MD 20740-6001; (301) 713-6653; preserve@nara.gov

March 30-April 1, 2000: To Film or to Scan
Providence, RI—Contact Sona Naparian: sona@nedcc.org; www.nedcc.org

April 5-7, 2000: Collections Maintenance
Andover, MA—Contact Karen Brown, NEDCC, 100 Brickstone Sq., Andover, MA 01810; (978) 470-1010; kebrown@nedcc.org

June 1-2, 2000: Selection For Preservation
Andover, MA—Contact Karen Brown, NEDCC, 100 Brickstone Sq., Andover, MA 01810; (979) 470-1010; kebrown@nedcc.org

AIC News, January 2000 33
### Courses, Conferences, and Seminars

#### June 1-3, 2000: Conference on Bookbinding
Rochester, NY—Sponsored by the Rochester Institute of Technology. Contact David Pankrow, RIT, 90 Lomb Memorial Dr., Rochester, NY 14623-5604; (716) 475-2408; dppwml@rit.edu

#### April 5-9, 2000: 65th Annual Meeting of the Society for American Archaeology
Philadelphia, PA—Contact SAA, 900 2nd St., NE, Ste. 12, Washington, DC 20002-3557; Fax: (202) 789-0284; meetings@saa.org; www.saa.org

#### April 17, 2000: Field Conservation for Archaeologists
Mount Vernon, VA—National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (703) 765-0010; info@npi.org; www.npi.org

#### July 10-14, 2000: 15th Annual Meeting of the Society for Preservation of Natural History Collections for “Maritime Natural History”
Halifax, Nova Scotia—Contact Suzanne B. McLaren, Conference Chair, c/o SPNHC, Peabody Museum of Natural History, Yale University, 170 Whitney Ave., P.O. Box 208118, New Haven, CT 06520-8118

#### May-August 2000: The Centre for Photographic Conservation Course list 2000
London, UK—For complete course listings, contact Angela Moor, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU, England UK; +44-181-690-3678; Fax: +44-181-314-1940; xfa59@diox.dial.pipex.com; http://www.cpc.moor.dial.pipex.com/

### Textiles

Asheville, NC—Contact the Textile Conservation Staff, Biltmore House, One North Pack Sq., Asheville, NC 28801; (828) 274-6270; Fax: (828) 277-3454; textilescon@biltmore.com; www.biltmore.com/symposium.html

### Electronic Media

Halifax, Nova Scotia, Canada—Hosted by the Council of Nova Scotia Archives (CNSA). Contact Rosemary Barbour, Chair, CNSA, (902) 424-6070; cnsa@fox.nstn.ca

#### March 30-April 1, 2000: To Film or to Scan: Preservation Options in a Digital World
Providence, RI—Contact Sona Naroian, NEDCC; cnsa@fox.nstn.ca

### Objects

Orlando, FL—Contact NACE Membership Services, COROSION/2000 Advance Program; (281) 228-6223; fax: (281) 228-6329; msd@mail.nace.org; www.nace.org

#### April 5-9, 2000: 65th Annual Meeting of the Society for American Archaeology
Philadelphia, PA—Contact SAA, 900 2nd St., NE, Ste. 12, Washington, DC 20002-3557; Fax: (202) 789-0284; meetings@saa.org; www.saa.org

#### April 17, 2000: Field Conservation for Archaeologists
Mount Vernon, VA—National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313; (703) 765-0010; info@npi.org; www.npi.org

#### July 10-14, 2000: 15th Annual Meeting of the Society for Preservation of Natural History Collections for “Maritime Natural History”
Halifax, Nova Scotia—Contact Suzanne B. McLaren, Conference Chair, c/o SPNHC, Peabody Museum of Natural History, Yale University, 170 Whitney Ave., P.O. Box 208118, New Haven, CT 06520-8118

#### August 21-25, 2000: Recent Advances in the Conservation of Silver
Omaha, NE—Several scholarships are available. Contact Lisa Metzger-Grotian at the Gerald R. Ford Conservation Center; (402) 595-1180; Fax: (402) 595-1178; grfcc@radix.net

### Photographic Materials

#### Spring 2000: Colloquium on Collection Photography: Past—Present—Future
Dresden, Germany—Contact Wolfgang Hesse, Rundbrief Fotografie, P.O. Box 21-02-56, D-01263, Dresden, Germany; +49-351-316-09-90; Fax: +49-351-316-09-92; rundbrief@dresden.nacamar.de; http://wwwfoto.uni-bas.ch/~rundbrief/
Positions, Internships, and Fellowships

Internships and Fellowships

MELLON ADVANCE INTERNSHIP IN PAPER CONSERVATION BALBOA ART CONSERVATION CENTER

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

The applicants should be recent graduates of recognized conservation training programs or have equivalent experience. The stipend is based upon a salary of $23,000 plus benefits, four weeks of research leave, and a $1500 travel allowance. The internship is scheduled to begin in September 2000. Interested applicants should apply in writing with a resume, three professional references and examples of treatment experience. Please submit applications by May 5, 2000 to: BACC, PO Box 3755, San Diego, CA 92163.

ADVANCED INTERNSHIP IN BOOK CONSERVATION CONSERVATION CENTER FOR ART AND HISTORIC ARTIFACTS

The Conservation Center for Art and Historic Artifacts, the regional paper conservation laboratory located in Philadelphia, PA, is pleased to offer a twelve-month advanced internship in paper conservation beginning September 1, 2000. The candidate will have the opportunity to work on a wide range of paper-based materials, in a modern, well-equipped conservation laboratory. The candidate may also have the opportunity to participate in on-site collection surveys and/or treatment projects.

The candidate should be a graduate of a recognized conservation training program or have equivalent experience. Stipend is based on a salary of $22,000/year plus benefits, two weeks vacation, two weeks research leave, and a $1,650 travel allowance. Interested applicants should send resume, three professional references, and three sample treatment reports to Glen Ruzicka, Director of Conservation, CCAHA, 264 South 23rd Street, Philadelphia, PA 19103. Deadline for applications is March 31, 2000.

ADVANCED INTERNSHIP IN PAPER CONSERVATION CONSERVATION CENTER FOR ART AND HISTORIC ARTIFACTS

Through funding from the Getty Grant Program, the Conservation Center for Art and Historic Artifacts, the regional paper conservation laboratory located in Philadelphia, PA, is pleased to offer a twelve-month advanced internship in paper conservation beginning September 1, 2000. The candidate will have the opportunity to work on a wide range of paper-based materials, in a modern, well-equipped conservation laboratory. The candidate may also have the opportunity to participate in on-site collection surveys and/or treatment projects.

The candidate should be a graduate of a recognized conservation training program or have equivalent experience. Stipend is based on a salary of $22,000/year plus benefits, two weeks vacation, two weeks research leave, and a $1,650 travel allowance. Interested applicants should send resume, three professional references, and three sample treatment reports to Glen Ruzicka, Director of Conservation, CCAHA, 264 South 23rd Street, Philadelphia, PA 19103. Deadline for applications is March 31, 2000.

FORBES FELLOWSHIP FREER GALLERY OF ART

The Freer Gallery of Art, Smithsonian Institution, Washington, D.C. has established the Forbes Fellowship to be awarded annually for a project to further the scientific study of the care, conservation, and protection of works of art. Applications are sought from individuals with a background in art conservation or conservation science. Applicants with expertise in the arts of Asia will be given preference.

Applications should include a proposal describing a specific project in six or less double-spaced pages, a description of the methodology to be used in carrying out the project, a curriculum vitae, and bibliography. Please arrange to have three letters of reference sent directly to the address below. The proposed project must be viable for, and conducted at, the Freer Gallery of Art. A stipend of $18,800 to $25,800 will be offered for a twelve month period based on the scholar and professional level of the selectee. Applicants whose native language is not English are expected to have reasonable ability to write and converse in English.

Applications must be postmarked by February 1, 2000, received by February 15, 2000, and addressed to: Forbes Fellowship Selection Committee Freer Gallery of Art Smithsonian Institution Washington, DC 20560 U.S.A.

Inquiries may be made by telephone to 202-357-4880, extension 289, by email to disr@asia.si.edu or by fax to 202-357-4911. The Forbes Fellowship will be awarded for the general period of September 1, 2000-August 31, 2001. The recipient will be notified no later than April 15, 2000.

CONSERVATION FELLOWSHIP CONSERVATION CENTER LOS ANGELES COUNTY MUSEUM OF ART

The Conservation Center at the Los Angeles County Museum of Art is inviting applications for Andrew W. Mellon Fellowships. One or more fellowships, depending on available funding, will be awarded in objects conservation. Each fellowship, a full time position for one year, includes a stipend of $22,500 ($1,875 per month) plus benefits. A $2,500 travel allowance for study/research will be allocated at the discretion of the department head.

The fellowship will be devoted primarily to the study, examination and treatment of works of art in the extensive collections at the Los Angeles County Museum of Art. Successful candidates will gain considerable experience working on significant art objects in a well-equipped, production-oriented conservation laboratory. Conservation involvement in rotating exhibitions, special exhibitions and loans will provide additional training opportunities. Research projects are...
Positions, Internships, and Fellowships

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.

Fellowship positions will be available as of January 15, 2000.

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.

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 and experience.
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:
Kristin Watring, Human Resources Department, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036.

POST-GRADUATE INTERNSHIP IN EXHIBIT CONSERVATION
DIVISION OF CONSERVATION
NATIONAL PARK SERVICE

The Division of Conservation, National Park Service is offering a one-year post-graduate internship in exhibit conservation, supported by the Getty Grant Program. The internship will begin in September 2000 in Harpers Ferry, West Virginia. The position includes a stipend of $27,100 plus an allowance of $5,000 for travel and research, and two weeks vacation.

The internship goals are familiarization with all facets of the exhibition development and production processes and development of expertise in providing the full range of exhibit conservation services. The intern will have the opportunity to travel to park museums; gain hands-on experience as part of exhibit teams; and perform applied research in areas of current need. In addition to access to the significant resources of the Harpers Ferry Center, the interpretive design center for the NPS, lectures, informal discussions, shadow assignments, and site visits to design and fabrication firms are planned. A product of the internship will be a publishable paper based on research completed during the year.

ELIGIBILITY

Candidates should have a graduate degree in conservation or equivalent training; with a minimum of one year post-graduate work experience, and have a proven record of research, writing ability, and English language skills. Internships are awarded without regard to age, sex, race, or nationality of applicants. Finalists who are not United States citizens must provide proof of their own insurance and health care coverage during the internship period.

APPLICATION PROCEDURE

Interested candidates must submit the following materials in English:

Transcripts of both undergraduate and graduate courses of academic study (unofficial copies are acceptable);
A curriculum vitae including basic biographical information, current and permanent addresses, and telephone numbers;
Three examples of written materials, i.e. publications, survey reports, etc.;
A short essay describing the candidate's interest in exhibit conservation and its importance in a preventive conservation program; a discussion of specific research interests may be included.

Two supporting letters from professionals familiar with the candidate's work and two additional references.

The materials should be postmarked no later than April 28, 2000 and sent to:
Toby Raphael, Exhibit Conservation Internship Coordinator
Division of Conservation
PO Box 50
Harpers Ferry, WV 25425
Telephone: 304-533-6141
E-mail address for inquiries only: toby_raphael@nps.gov

Finalists for the internship will be invited for an interview. All applicants will be notified by June 16, 2000 of the selection committee decision.

SMITHSONIAN CENTER FOR MATERIALS RESEARCH AND EDUCATION
ARCHAEOLOGICAL CONSERVATION FELLOWSHIP AND INTERNSHIP

The Smithsonian Center for Materials Research and Education (SCMRE) and Office of Fellowships and Grants announce a postgraduate fellowship and a graduate internship in archaeological conservation, starting fall 2000. Fellowship stipend is $22,000; internship supplemental funding is available, up to $14,000 total. Both appointments have an additional $2,000 travel/research allowance; health insurance is available. Application deadline: March 1, 2000. Application details: Carol A. Grissom or Harriet F. (Rae) Beaubien, SCMRE/MSC, 4210 Silver Hill Road, Suitland, MD 20746; telephone (301) 238-3700, x153 or x154.

ADVANCED AND THIRD-YEAR INTERNSHIPS
WILLIAMSTOWN ART CONSERVATION CENTER

The Williamstown Art Conservation Center offers up to two internships for the year beginning September 2000. The third-year or advanced internships will be divided between paintings and paper, depending on the interests and needs of the intern applicants and the professional staff. Advanced internships carry a stipend of $20,000, individual health insurance, and a $1,500 research/travel allowance. A competitive stipend and research/travel allowance will also be provided for third-year interns.

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

Please send a letter of intent, resume, and three letters of recommendation to Thomas J. Branchick, Director, WACC, 225 South Street, Williamstown, MA 01267. Application deadline is February 4, 2000.
Positions

**DEPUTY DIRECTOR\nRESEARCH CENTER ON THE MATERIALS OF THE ARTIST AND CONSERVATOR\NCARNEGIE MELLON UNIVERSITY**

The Research Center on the Materials of the Artist and Conservator at Carnegie Mellon University has an immediate opening for a Deputy Director who will assist in planning, organizing, and managing the laboratory research program of the Center. Duties will include supervising the Center staff (currently five scientists, one office staff, and students/interns), designing lab research activities, evaluating results, and writing/editing technical publications. This position will also assist the Director in setting strategic goals for the Center, identifying new research directions, and preparing proposals and reports.

The Deputy Director will also share administrative duties, including personnel and purchasing decisions and representing the Center at meetings.

Applicants should have a Ph.D. or equivalent experience in a physical science, with a strong background in experimental research and physical or analytical chemistry. Applicants should also possess a working knowledge of materials science, computers, optics, and mathematics; excellent analytical and problem-solving skills; and excellent manual dexterity. The successful applicant will also have excellent communication skills, especially when communicating to a non-technical audience, and the ability to work well and supervise others, pay attention to detail, and meet deadlines. Experience in an academic setting and supervisory and organizational experience preferred.

Salary commensurate with experience.

Send resume to: Paul Whitmore, Director, Research Center on the Materials of the Artist and Conservator, Carnegie Mellon Research Institute, 700 Technology Drive, Pittsburgh, PA 15230-2950. Carnegie Mellon is an AA/EO employer.

---

**OBJECTS CONSERVATOR\NCARNEGIE MUSEUM OF NATURAL HISTORY**

Carnegie Museum of Natural History seeks a full-time Objects Conservator to care for its anthropological, natural sciences, and library/archives collections. The successful candidate will head the Section of Conservation and be responsible for administering that Section and its budget, operating the Conservation Laboratory, and servicing the conservation needs of the Museum's diverse collections. The Conservator reports to the Dean of Science.

Applications must have experience in evaluating and treating anthropological collections and be familiar with, or demonstrate a willingness to learn about the care of biological, geological, and library/archives collections. The successful candidate must have well-developed project management skills, the ability to interact effectively with staff in other sections, and a record of successful conservation grant applications. Computer skills are essential and knowledge of conservation practices related to exhibit development is desirable. The Conservator will be expected to recruit and supervise interns and grant funded personnel.

The candidate must hold a Master's degree from a recognized conservation training program and have at least three years of experience as an Objects Conservator. Salary range is competitive, commensurate with experience, and includes full benefits. Interested applicants are invited to send a resume, names and addresses of at least three references, and a cover letter discussing how their training/experience/knowledge meet the criteria outlined above. Applications must be received by January 31, 2000. Apply to: Conservation Search, Human Resources Department, Carnegie Institute, 4400 Forbes Ave., Pittsburgh, PA 15213-4080. Carnegie Institute is an Equal Opportunity Employer.

---

**FULL TIME PAINTING CONSERVATOR\NFINE ART CONSERVATION LABORATORIES**

Fine Art Conservation Laboratories (FACL, Inc.) in Santa Barbara, California, announces the opening of a full time, long-term position for a painting conservator to be filled immediately. The position requires the ability to expertly perform conservation treatments on an autonomous basis. Working experience in a private environment is preferred. Both beginning and experienced conservators who can perform excellent quality work will be considered. Please respond to Scott M. Haskins with resume and references in order to receive a packet of information.

FACL, Inc., P.O. Box 23557, Santa Barbara, CA 93121 (805) 564-3438, e-mail: artdoc@earthlink.net

---

**ASSISTANT CONSERVATOR\nHIGH MUSEUM OF ART REGIONAL CONSERVATION CENTER**

The High Museum of Art Regional Conservation Center is seeking applicants for a permanent full-time position in paintings conservation. This position is open to graduates of recognized training programs, or conservators with equivalent experience.

Responsibilities include care, documentation, treatment, surveys and some educational programming for the member institutions. A general understanding of the care of museum collections is important. Strong communication skills, flexibility and a sense of humor preferable. This dynamic and growing regional center serves the diverse collections of its member museums throughout the Southeast, as well as many other prominent institutions and private collections. Competitive compensation and benefits provided. Letter of application together with resume and three references should be sent to: Mark Lewis, High Museum of Art Regional Conservation Center, 1280 Peachtree Street NE, Atlanta, GA, 30309. Fax: 404-733-4502.

E-mail: mark.lewis@woodruffcenter.org

---

**MANAGER OF RESTORATION\nMOUNT VERNON LADIES' ASSOCIATION**

The Mount Vernon Ladies' Association seeks a highly motivated historic preservation professional to fill the position of Manager of Restoration. Under the general direction of the Associate Director for Preservation, this individual will manage the preservation of...
Positions, Internships, and Fellowships

Historic structures at Mount Vernon, the National Landmark home of George Washington.

Responsibilities include coordinating and implementing all preservation-related activities, developing and managing a comprehensive maintenance program, managing the conservation of historic building fabric, and developing and implementing a computerized system for curating the architectural fragments collection. Requires MA or MS degree in historic preservation, architectural history, or architecture, along with a certificate or diploma (preferred) in architectural conservation. Plus: minimum three years experience working in the historic preservation field; familiarity with 18th century building methods and materials, as well as experience in their repair and replacement; experience in the analysis and conservation of historic finishes; computer literacy, and strong communication skills. Please submit letter of interest, resume and salary history to Human Resources, Restoration Search, MVLA, P.O. Box 110, Mount Vernon, VA 22121; Fax (703) 780-8320. EOE.

Metals Conservator National Park Service

The National Park Service is seeking a metals conservator for a short-term project. Duties will include conducting a conservation survey, developing a treatment plan and performing conservation treatment on late 18th and 19th century metal objects and furniture hardware. The position is located near College Park, Maryland. The contract will be for a minimum of 1,040 hours or six months. Candidates with demonstrated experience in these areas are requested to send a letter of interest with a curriculum vitae or resume to: Martin Burke, Harpers Ferry Center, P.O. Box 50, Harpers Ferry, WV 25425.

Senior Objects Conservator National Park Service

The National Park Service at Springfield Armory National Historic Site has the intention to hire in Spring 2000 a permanent full-time objects conservator at the GS-11 level ($40,000 to $52,000) to plan, implement and operate a conservation facility for the preservation of the Unit's 525,000 items in its object, archival and photographic collections. If interested in this position, please contact Cultural Resource Program Manager James Roberts to receive the official announcement at Springfield Armory NHS, ONE Armory Square, Springfield, MA. 01105-1299; (413) 734-6477; email: james_roberts@nps.gov

Conservation Assistant/Intern in Asian Paintings and Works on Paper

Nishio Conservation Studio

Nishio Conservation Studio, specializing in Chinese, Japanese and Korean paintings (screens, scrolls and woodblock prints) is seeking assistants/interns for examination, treatment and scroll/screen mounting of Asian paintings. Nishio Conservation Studio is one of a few private Asian painting conservation studios in the US, and work is done under the supervision of Yoshiyuki Nishio and other conservators from Japan.

Experience in paper or painting conservation, but not necessarily Asian painting conservation is required. This specialized field has exceptional potential for future career opportunities and is ideal for preprogram students and conservation program graduates. Skills learned in this studio are easily transferable into other areas of conservation. Salary and benefits are negotiable. Contact Yoshiyuki Nishio by telephone at [redacted] or e-mail at [redacted] for more information.

Master of Art Conservation Queen's University

Conservators with a minimum of five years' experience are invited to apply for admission to the Master of Art Conservation (Research) degree program. In response to the need for mid-career training, this degree path is suitable for busy professionals with limited time for further studies.

Students are expected to complete course work and research during an initial eight to twelve month on campus residency period; the thesis may be completed after students return to their place of employment.

The MAC (Research) degree requires advanced lecture courses and completion of a thesis. Academic requirements for admission include B.A. with minimum B+ average and one year of general university-level chemistry plus one semester of organic chemistry (with lab). Application deadline for Fall 2000 is 31 January 2000.

Inquiries about this program may be addressed to:

Coordinator of Graduate Studies
Art Conservation Program
Department of Art
Queen's University
Kingston, ON K7L 3N6
Phone: 613-533-2156
Fax: 613-533-6889

Tenured Faculty Position and Program Director UCLA

UCLA announces a full-time, tenured position as a Faculty member and Director of the new UCLA-Getty MA Program in the Conservation of Archaeological and Ethnographic Material. This program is a collaboration of the Cotsen Institute of Archaeology at UCLA and the J. Paul Getty Trust and focuses on the conservation of archaeological and ethnographic materials. Students for this three-year program will first be admitted for the fall of 2002. The Director will lead the final planning stages of the program that will include the curriculum and course development and the hiring of two other faculty for the program. After its inception, the Director will administer and teach within the program.

Candidates should: 1) possess an advanced degree in conservation or related field (anthropology, archaeology, atmospheric science, chemistry, etc.); 2) be able to demonstrate experience in issues relating to archaeological/ethnographic conservation and teaching; 3) demonstrate experience in administration and fundraising; and 4) be an active researcher in conservation issues. Consideration of files will begin on Feb. 15, 2000 and will continue until the job is filled. Please send letters of interest, a CV, and three names and addresses of references to: Conservation Search Committee; The Cotsen Institute of Archaeology at UCLA; Fowler A-210; UCLA; Los Angeles, CA 90095-1510. E-mail contact for questions.
Positions, Internships, and Fellowships

UCLA is an Equal Opportunity Employer.

ASSISTANT TEXTILE CONSERVATOR
WINTERTHUR MUSEUM, GARDEN & LIBRARY

Winterthur Museum, Garden & Library has an immediate opening for an Assistant Textile Conservator to serve in a temporary, full-time, benefits-eligible capacity for up to 18 months. Responsibilities include examination, documentation and treatment of textile artifacts in conjunction with Winterthur’s Lighting Project — a major installation of a new lighting system throughout the museum. Graduate degree in conservation or equivalent experience required; word-processing skills necessary. Competitive salary. Send letter of interest and CV no later than January 21, 2000 to Human Resources, Winterthur, Winterthur, DE 19735. EOE.

CONSERVATION TECHNICIAN
WINTERTHUR MUSEUM, GARDEN & LIBRARY

Winterthur Museum, Garden & Library seeks a full-time temporary Conservation Technician for one-year IMLS grant in Winterthur’s Historic Houses of Odessa, in Odessa, DE. The technician will assist in conservation of objects, including cleaning and coating; diverse collection of decorative objects and will reorganize storage areas and re-house a variety of objects including metals, small mixed media objects and rugs. Minimum of Bachelors degree in conservation, museum studies, fine arts, art history, history or related field and minimum of one year’s experience working with museum objects required. Conservation technician experience preferred. Benefits eligible position. Send cover letter and resume to Human Resources, Winterthur, Winterthur, DE 19735. EOE.

TEXTILE CONSERVATOR
WINTERTHUR MUSEUM, GARDEN & LIBRARY

Winterthur Museum, Garden & Library seeks a Textile Conservator with minimum 8 years’ experience to oversee all aspects of textile conservation facility, including care/conservation of textile collection, staff supervision, and teaching in the University of Delaware/Winterthur Museum Art Conservation Program. Collection includes rugs, needlework, quilts, furnishing textiles and costume, and is on display in open period rooms and case gallery spaces. A significant segment of the collection is used primarily for teaching and research. Working closely with the Curator of Textiles and other museum professionals, this position reports directly to the Director of Conservation. Send cover letter and CV no later than January 21, 2000 to Human Resources, Winterthur, Winterthur, DE 19735. EOE.

Advertising in AIC News

AIC News goes to more than 3,000 AIC members every other month. There’s no better place to advertise position openings, products, and supplies. Contact Megan Dennis today for more information:

(202) 452-9545

AIC News, January 2000 39
Philadelphia, June 2000

Call for Posters for the 28th AIC Annual Meeting!

Start thinking about the first AIC conference of the new century by contacting us about a poster session presentation. The general session theme is Preservation of Electronic Media. Abstracts on this theme, or any other, are being accepted for review, including case studies, research, conservation history, or anything related to our field. We encourage students and other colleagues who prefer the poster format to participate.

The conference will be held June 8–13, 2000, at the Adam’s Mark Hotel in Philadelphia. Please contact Tony Rajer, chair, AIC Poster Session:

Fax: [redacted]

Or contact Helen Mar Parkin, co-chair: [redacted].
Digital Documentation: Are We There Yet?

Documentations, examination, treatment, and research are fundamental aspects of the professional practice of conservation. This documentation follows certain norms and procedural guidelines that reflect the high value the profession places on the creation of a permanent record for posterity. However, the pragmatic realities of materials, efficiency, and cost are changing as the application of digital technologies begin to alter the parameters by which conservators approach the fundamental task of documentation. Further, digital technologies for documentation hold the promise of increasing opportunities for research, education, and outreach. As new digital tools for documentation are used to exploit these opportunities, the profession will need to meet the challenge of maintaining high standards for permanence and durability.

There are two fundamental threats to the long-term preservation of digital documents: the inherent chemical and physical instability of storage media and the pace of technological progress that rapidly drives contemporary file formats and hardware platforms into obsolescence.

According to research performed by John van Bogart of the National Media Laboratory (which was presented at the International Standards Organization's Digital Archive Directions Workshop in June 1998), the useful life of magnetic tape is approximately 15 to 30 years. The useful life for optical disks (CD-ROMS and DVDs) is estimated to be between 50 and 100 years stored at 68°F and 40% relative humidity. Obsolescence is a more pressing problem because manufacturers of hardware and software traditionally have ignored issues of long-term access in a continuing drive for market share and innovation. Anyone who has perfectly intact files saved to 5-inch floppy disks in a now unrecognizable file format is familiar with this problem.

The preservation of conservation-related documentation is a cornerstone principle that guides the contemporary practice of conservation.

Annual Meeting News: General Session Tackles Technology’s Impact on Conservation

The impact of new technology on the professional practice of conservation will be the theme of the general session at the 29th AIC Annual Meeting in Philadelphia in June. It promises to be a very exciting conference and one that will focus on the new challenges presented to conservators across the country. In part, this challenge lies in maintaining continuity with the past in the face of constant technological innovation.

The guiding principle behind the program is to provide conservators with perspective on ways in which new technologies will alter the profession. The program includes presentations on how the mission of collecting institutions will evolve as electronic media enters institutional collections and, more broadly, how many institutions will need to redefine themselves in light of an emerging digital culture. By charting this new territory of shifting institutional priorities, these lectures are intended to better prepare the profession to advance its mission into the future.

The conference will present lectures on magnetic media, including video and installation art because collecting in the 21st century is being redefined. The preservation of new electronic-based artistic media will continue to rely on the conservator’s understanding of the inherent nature of materials under various storage and display conditions. As such, the general session will feature lectures on the physical aspects of new media, including a lecture on interpreting accelerated aging results when applied to digital storage media. Digital media also suffer from file format and machine obsolescence, where perfectly sound materials lack a compatible device.

continued on page 6

continued on page 14
Table of Contents

AIC News ........................................ 3
Annual Giving Donors .......................... 15
Annual Meeting News ........................... 1
Conference Reports ............................. 8
Courses, Conferences, & Seminars .......... 23
FAIC News ....................................... 3
Grants and Awards ............................... 16
In Memoriam ...................................... 10
Looking to the Future ......................... 5
New Fellow Profiles .............................. 11
New Materials & Research .................... 16
People ............................................ 10
Position Listings ................................ 27
President’s Message ............................. 4
Recent Publications ............................. 13
Specialty/Sub Group Columns ............... 18
Supplier’s Corner ............................... 31
Washington Watch .............................. 3
Worth Noting ..................................... 17

AIC NEWS

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

Second-class postage paid at Washington, DC. Postmaster:
Send address changes to AIC News, 1717 K Street, NW,
Ste. 200, Washington, DC 20006.

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

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

Deadline for May Submissions
Deadline for submissions is March 15.

We reserve the right to edit for brevity and clarity.

The copyright to all materials submitted to AIC for
newsletter publication will be owned by AIC.

Advertising

AIC accepts position-available ads only from equal
opportunity employers. All position ads must conform to
the standards for equal opportunity employment. The
cost of Internships and Fellowships, Position AvailabLe,
and Classified Ads is: $.85 per word for members and $2
per word for nonmembers; the minimum charge is $50.
The cost of advertising in Supplier’s Corner is $100 for
100 words. The cost of display ads is: 1/6 page $185; 1/3
page $320; 1/2 page $395; 3/4 page $450; full page $625.

All ads should be submitted to Megan Dennis at
mdennis@aic-faic.org or faxed to (202) 452-9328.

AIC News Staff

Lisa Goldberg Editor
Elizabeth F. “Penny” Jones Managing Editor
Jennifer A. Goff Production Editor
Megan McKeever Dennis Marketing Manager
Sarah Stout Communications Assistant

© Copyright 2000. The paper used in this publication
meets the minimum requirements of American National
Standard for Information Sciences—Permanence of
Paper for Publications and Documents in Libraries and
PA & Fellow Applicants: Take Note

With the increasing number of applications for Professional Associate and Fellow status comes increasing work for the AIC office and the Membership Committee. We would like to call to your attention some things that can make both the application and review processes run more efficiently for everyone.

We ask that you:

Be specific about dates, as requested. Defining a training or employment period as “1991–1992” is vastly different from the more exact “November 1991–February 1992.” We must have an accurate accounting of time spent in training and experience to determine if minimum requirements have been met. We also pass some of this information along (without the member’s name) to other committees for use in other calculations about the AIC membership and demographics.

Work with your sponsors in completing the application. In accordance with the written directions, the three sponsors for PA applicants are required to review the completed application prior to submission. It is imperative that the applicant be forthright with the sponsors and accept their guidance. The sponsors should act as mentors, and the committee strongly advises all parties to work together to see that information is accurate and reflective of the applicant’s adherence to the Code of Ethics and Guidelines for Practice. By the same token, if for any reason a potential sponsor does not feel comfortable supporting an application, he or she should feel absolutely free to decline.

If you lack a requirement, address the deficiency directly. You can be sure that the committee will not overlook any insufficiency in the basic requirements, so please don’t ignore it when you apply. There are rare situations when the committee may opt to waive a requirement due to extenuating circumstances, but the applicant should include a written petition for the waiver. Discussion of any case is at the discretion of the membership chair.

Over the last five years, the Membership Committee has endeavored to refine the application forms and instructions to make the process for both categories clearer and fairer for the applicant. By requesting specific information from applicants and sponsors, the committee is trying to ensure that all applications are assessed on an equal basis. If you have any questions, please contact me as chair of the committee directly rather than the AIC office; I am glad to work with you in this process.

—Cynthia Stowl, Membership Committee Chair, [Contact Information]

FAIC News

Kress Foundation Renews Grant

The Kress Foundation for Conservation of Historic & Artistic Works (FAIC) received a grant for $195,000 from the Samuel H. Kress Foundation for Kress Conservation Publication Fellowships for 2001–2003. Applications and guidelines will be sent to all PAs and Fellows in the late spring, and applications will be due November 1, 2000. FAIC has had two previous grants from the Kress Foundation for Conservation Publication Fellowships and a total of 15 fellowships have been awarded. A number of the manuscripts prepared under these grants are in the process of being published.

2000 Kress Recipients

The Kress Publication Fellowship Review Committee met in December to make decisions on the Kress Fellowship recipients for 2000. Julie Biggs and Elizabeth Goins were chosen to receive the fellowships.

Julie Biggs is a senior paper conservator at The Folger Shakespeare Library in Washington, D.C. The working title of her manuscript is *The Conservation of Iron-Gall Ink on Paper*. It will be a monograph that covers the important aspects of conserving iron-gall ink on paper with an emphasis on practical application. The text will include a comprehensive explanation of the chemistry of iron-gall ink and its interaction with paper. Julie has been conserving iron-gall ink artifacts for 10 years and was invited to participate in the European Union-sponsored Iron-Gall Ink Corrosion Workshop in Rotterdam in 1997, one of only two representatives from the United States. Her formal study includes a degree from the University of Aberdeen in the United Kingdom and a diploma from the Istituto per il Arte e il Restauro in Florence.

Elizabeth Goins is a conservation scientist in the Laboratory for the Analysis of Cultural Materials at the University of Delaware. She will be preparing a manuscript entitled *The Analysis of Historic Cementitious Materials*. The book will provide the first comprehensive resource to conservation scientists, conservators, archaeologists, and historic preservationists on this topic. It will provide practical descriptions of the methodology and analytical techniques used for the identification of cementitious constituents. Grants from the Kress and NCPPT have aided her research on historic cementitious materials. She holds a B.A. degree in art history and art conservation from the University of Delaware and a Ph.D. from the University of London.

Washington Watch

Arts Advocacy Day 2000 will take place on March 20–21 in Washington, D.C. Events will begin with advocacy training sessions in the afternoon, followed by the 13th Annual Nancy Hanks Lecture on Arts and Policy at the Kennedy Center. On Tuesday, a Congressional Arts Breakfast will be held, followed by meetings in the Capitol with key elected officials and concluding with a Senate Arts Reception. AIC is a national co-sponsor of Arts Advocacy Day 2000. For more information, visit the Arts Advocacy website at www.artusa.org.

The Consolidated Appropriations Act, H.R. 3194, for FY 2000 contains $98 million for the NEA, $115.7 million for NEH, and $24.4 million for the Institute of Museum and Library Services (IMLS). IMLS’s budget includes $3.13 million for the care of museum collections. For more information, visit www.imls.gov.

—Elizabeth F. “Penny” Jones, [Contact Information]
President's Message

During the Issues Session at the 1999 AIC Annual Meeting in St. Louis, the Certification Task Force asked the members present if the issues surrounding certification should continue to be investigated. Overwhelming support was shown in an essentially unanimous vote, and the Task Force has been hard at work evaluating the benefits and the responsibilities of professional certification within conservation, and exploring a variety of structures that the process and final product might take. Clearly the task is enormous and a great many questions remain to be explored.

As I wrote in my last column, AIC secured funding for two retreats to bring together the chairs of several committees and task forces whose charges directly relate to our mandate of investigating aspects of professional development and certification. The first retreat took place December 11-12, 1999, at the Belmont Manor House and Conference Center just outside of Baltimore, Maryland. It was a resounding success. All attending agreed that the exploration of professional certification will be much advanced by this "joining of resources" and that the discussions served to more fully inform each of the representatives of what the various committees are doing, have done, and hope to achieve. During the discussions, the overlap that exists among the goals and efforts of each individual group became quite clear, as did the opportunities for achieving more through working together. Attending were: Nora Kennedy, chair of the Education and Training Committee; Carolyn Rose, chair of the Collections Care Task Force; Pauline Mohr, chair of the Ethics and Standards Committee; Cynthia Stow, chair of the Membership Committee; and Terry Drayman-Weisser, chair of the Certification Task Force. The AIC Board was represented by John Burke, director of Specialty/Sub Groups, Katy Unich director of Professional Education and Training; Penny Jones, executive director of AIC/FAIC and myself. Debbie Hess Norris kindly agreed to facilitate the discussions.

This first retreat was lively and productive. A variety of objectives soon became organized into work lists that were distributed among those attending. One result is the creation of a new task force that will work to define the body of knowledge within the field of conservation and the minimum qualifications of a conservator at the entry level of the profession. This task will be much like that undertaken by the Collections Care Task Force when they defined the knowledge, skills, and abilities of conservation technicians.

An issues session is being planned for the 2000 AIC Annual Meeting in Philadelphia, and I know that the various committees and task forces will have much to share with you and will be eager for your input.

My column ends on a note about "input." AIC is your national professional organization. To serve you more effectively and to grow, we need your help. We need to know more about you and, most of all, we need your direct involvement. On page 5, you will find two statements by two very involved members: Nancy Schrock, AIC/FAIC treasurer, and Cynthia Stow, chair of the Membership Committee. I have asked them to look to the future and express their hopes for, and vision of, AIC in the coming year. What we do to meet their hopes and visions— and yours—depends on your getting involved. Our field is growing and you can be a big part of that growth through AIC.

As you read the articles presented here by Paul Messier, Will Real, and Timothy Vitale, I am sure you will be challenged by the changes that new technology has brought and how those changes affect the way each of us works. Take a moment, however, to recognize that behind these challenges are those who work together to bring these developments to our attention and add conservation to the list of those professions that both influence and benefit from the world's developments. I encourage you to respond to calls for committee and task force work and, more importantly, to seek out opportunities to become involved and to contribute. I can promise you an enriching experience and one that contributes to a better future for the profession.

—Jerry Podany, AIC President; J. Paul Getty Museum, Antiquities Conservation Dept., 1200 Getty Center Dr., Suite 1000, Los Angeles, CA 90049-1687; (310) 440-7049; Fax: (310) 440-7792; jpodany@getty.edu

Talent Search

As AIC expands its outreach efforts in areas less typically explored, such as television, radio, and the writing of feature articles in a broader scope of publications, the need to match the talents of our membership with those opportunities is going to grow rapidly.

If you have had experience presenting conservation issues on television or radio, or if you have a specific interest in writing feature articles for magazines, newspapers, and journals outside of the conservation profession, please write to Craig Deller at

Geneva, IL 60134.

Looking to the Future

Introduction

This year, a number of AIC members—those who serve as committee or task force chairs, Board members, and those who are well known for their service and dedication to the field of conservation—are going to be asked to look into the future and express their hopes for, and their visions of, AIC in the years ahead.

You are encouraged to respond to these valuable insights and become an involved member by joining AIC in its efforts to assure a productive and rewarding future for us all.

Jerry Podany, AIC President

From the Membership Chair...

Cynthia Stow is the chair of the Membership Committee and an AIC Fellow. She has been a member since 1972. Cynthia trained at the Cooperstown Graduate Program and has maintained a private practice in paintings conservation in the Nashville, Tennessee, area since 1978.

"I think we're all aware of the inevitability of certification for our profession in the near future, and while there may be concern among some of how that might affect membership, our numbers are strong and the Membership Committee will be reporting to you this spring about our encouraging findings after our exploration of AIC's developing health. With this development toward a true profession, there are certain necessary qualitative changes that all of us must consider and must pledge our support to if we are to succeed:

1. Strengthening Education. We as an organization have continually striven to raise the level of training available, whether that be by an apprenticeship program or an academic training program. We must pursue this effort even further and focus more intensely on continuing education. We must become more willing and able to participate in workshops, seminars, and refresher courses.

2. Increasing Financial Support. We must be amenable to giving stronger financial support to our professional organization.

3. Expanding Service Opportunities. Since its inception, AIC has been an organization by, and for, its members. All of us must commit ourselves to serving our professional community by becoming involved in the operations of AIC. Some degree of active participation on boards, committees, task forces, and other groups is open to all levels of membership and is welcomed. AIC members have a wide variety of training, backgrounds, professional experience, specialization, and interests. It is this diversity, which if we put to active use, that is our great strength."

From the Treasurer...

Nancy is AIC Treasurer and a Professional Associate. She has been a member since 1977. Nancy received her MLS from Simmons, her MA in art history from the University of Delaware, and she apprenticed in bookbinding. She has been chief collections conservator for the Harvard College Library since 1997, after 18 years in private practice in book conservation.

"While it's easy to set goals for AIC, implementing them often comes down to a matter of dollars and cents. What can we afford to do? How can we afford to do more of what we want to do? We must take several steps during the coming years if we are to fulfill our strategic plan:

1. Keep pace with inflation to maintain the basic operations of AIC (publications, annual meetings, management of the office, services to the public, and funding of committees, task forces, and the Board of Directors). This may require raises in dues and annual meeting fees, depending on our ability to generate income from new memberships and other fundraising efforts.

2. Continue the sound investment policy for our financial reserves to fund special operating expenses such as computers, software, and customized programming.

3. Build an endowment for FAIC to support the mid-career educational opportunities, professional development, and outreach programs that are such a priority for members. As the nonprofit arm of AIC, FAIC has raised funds from government agencies, foundations, and corporations to support annual meetings, outreach brochures, publications, and special programs in the past. But many short-term grants require staff time to prepare and do not provide money to manage new programs, leaving the office stretched to its maximum. An endowment would generate stable, predictable income that would staff FAIC and fund its programs. Fundraising will be critical to this effort.

No matter how well we plan, the future depends on factors beyond AIC's control. In a strong economy, we can anticipate new members and membership renewals, high attendance at annual meetings, and grants for special projects. Our reserve funds will allow us to weather a short-term economic downturn, while a recession would require us to curtail activities. No matter which scenario, AIC's greatest resource will continue to be its members, whose volunteer time and effort make our accomplishments possible."
tion, and issues relating to the permanence of electronic records have just begun to surface. The AIC-sanctioned definition of documentation is the "recording in a permanent format of information derived from conservation activities" (emphasis added). Permanence of documentation is also emphasized in the Code of Ethics. In a more qualified statement, the Guidelines for Practice read that documentation should be rendered in "as permanent a manner as practicable." Commentary 28, entitled "Preservation of Documentation," provides a cogent summary of the rationale behind the significance of creating and maintaining permanent records. In addition, Commentary 28 specifies that complete reliance on electronic media for storage is "unacceptable" and that "electronically or magnetically recorded documentation and documentation requiring the use of other specialized retrieval apparatus can be useful adjuncts to the permanent record but should not be relied upon as permanent records."

The problem, of course, is that digital records are not simply "useful adjuncts." They are different from written reports and photographs in the way that they capture information and allow the user to manipulate the data. For example, laser digitization tools can capture and model all facets of a three-dimensional object with resolutions of less than a millimeter. The "Digital Michelangelo Project," led by Professor Marc Levoy of Stanford University, scanned 10 Michelangelo statues and substantial sections of two buildings. Many of these scans used resolutions of 0.25 mm and were capable of recording extremely subtle texture and tool marks. Once digitally rendered, the computer models can be freely rotated and viewed from an infinite variety of perspectives and lighting conditions. This work has the promise of opening new avenues for scholarship, such as the digitization of Michelangelo's working methods, which can then be assessed in ways that are currently not possible. High-end digital cameras already offer resolutions and functionality that surpasses that of film-based photographic records. Computer Aided Design (generally known as "CAD") programs bring similar functionality to the documentation of architecture and have been used for the documentation of archaeological sites for years. A database of treatment materials and techniques can support complex queries that not only facilitate the retrieval of individual records but also can assist in identifying subtle trends and nuances that link treatment practices and chart results over time. Although printouts of data stored within a database may make for a permanent record, living up to the spirit and intent of the Guidelines for Practice, a printout is a poor substitute from the standpoint of functionality, and printed images can never capture the infinite combinations of lighting and perspective allowed by a three-dimensional laser scan or a CAD model.

Digital tools also allow informa-
sharing to a broader public. The same digital tools used for documentation can also acquaint the public with the mission of conservation. For example, the Minneapolis Institute of Arts site called “Restoration Online: The Restoration of Castiglione’s 17th-Century Painting: The Immaculate Conception with Saints Francis of Assisi and Anthony of Padua,” is a model project illustrating the potential the Web has for outreach and education through documentation. Among other features, this site provides a daily journal of conservation treatment steps, the examination report, the treatment report, x-radiograph images, and a narrative description that answers the question, “What's Wrong with this Painting?” The site strikes an admirable balance between accessibility and sophistication and is a forward-looking manifestation of the fundamental task of conservation documentation.

These important advantages for research and outreach are coupled with the fact that, fairly soon, digital tools—particularly digital cameras—will be so inexpensive, and will have such high quality that the market for traditional film-based photography will be threatened. In 1998, Kodak itself predicted that the market for digital imaging products would grow at a rate of 50% a year for the next five years. This analysis is seemingly a conservative estimate given the rapid pace of technology and the fact that two or three market cycles per year are not uncommon in the computer industry. As the trend toward higher quality, less expensive digital imaging products continues, the practical reality of a film-less future is a concept that cannot be ignored. At some point in the future, conventional film-based photography (relative to digital imaging) is likely to become more expensive, more difficult to acquire, and more cumbersome to process. Even today it is increasingly difficult to find vendors willing to provide black and white prints (either archivally processed fiber-based or selenium toned resin-coated) that meet a minimum standard of permanence. Eventually conservators may have no choice but to adapt to these realities.

The manifest advantages and market outlook for digital documentation is tempered by the fact that these tools do not render “permanent” records within the scope of the Code of Ethics and Guidelines for Practice. Given the problems of media deterioration and file format/hardware obsolescence, the picture seems bleak for the creation of permanent digital records. But does this picture reflect reality?

The problems inherent in the preservation of electronic media have recently received a great deal of scrutiny, and several guidelines for the creation and preservation of electronic media have been developed or are in development. Within the context of digital images, an example of such criteria is offered by Basil Manns, research scientist at the Library of Congress, in his article “The Electronic Document Image Preservation Format” (an essay in Preservation of Electronic Formats & Electronic Formats for Preservation, Highsmith Press, Fort Atkinson, Wisconsin: 1993). These criteria include:

1. Capturing the image at the highest possible image quality.
2. Storing the image in a lossless or minimum lossyness mode based on specific guidelines developed for specific content material. ["Lossless" and "lossyness" refer to compressed file formats designed to reduce the overall file size. Lossy compression irreversibly eliminates image data considered to be redundant or imperceptible.]
3. Using format, medium, and equipment that meet national and international standards.
4. Making the format itself accessible on standard equipment at various levels of access.
5. Creating files capable of being stored on standard archival quality medium.

Using these criteria as a starting point, the outlook seems cautiously optimistic for the creation of digital images that meet a standard for permanence. Starting at point 1, there are already digital cameras that surpass film quality in terms of resolution and tonal range (gamma). Although these cameras cost more than $10,000, prices are bound to drop and consumer-level cameras in the $1,000 range will continue to make significant jumps in image quality every six or so months. Although guidelines need development, some digital image formats meet the requirement for lossless or minimal lossyness. For example, versions of the Tagged Image File Format (also known as TIFF) are specified by the International Telecommunications Union (ITU) and are widely deployed and almost universally accessible on "standard equipment" including all personal computing platforms. From the standpoint of a printed "format," Timothy Vitale in his article, “Digital Imaging for Conservation Documentation” (WAAC Newsletter, Vol. 21, No. 1, January 1999), points out that hardcopy output from digital image files have come a long way in terms of image quality and permanence and now rival the stability of color film. While fulfilling the last criteria for "archival quality" storage medium is still a tall order, the preservation intent can be satisfied through making multiple, dispersed, backup copies of all digital assets and by dedicating the resources so these assets have a clear migration path from one medium to another as hardware and file format obsolescence take a toll. A successful example of such a migration strategy is the Archaeological Data Archive Project (ADAP).

(ADAP is a project of the Center for the Study of Architecture at Bryn Mawr College, where digital archaeological records, such as digital images and CAD files, from various sources are stored for long-term access.) Certainly the trend toward digitizing the assets of museums, libraries, and archives would not be gaining momentum if consensus existed that these endeavors merely produced results over the near-term.

Achieving standards for the creation of permanent digital documentation should be carefully examined within the profession of conservation. As we contemplate this process, adherence to the stipulation in Commentary 28 that electronic documentation “should not be relied upon as permanent records” remains a professional responsibility. As electronic means of communications, imaging, data management, etc. become more common, conservation and other allied fields will continue to grapple with issues of permanence in documentation.

With a focus on the preservation of ele-

continued on page 8
Digital Documentation
continued from page 7

tronic media and new technologies applied to conservation, the general session of the upcoming AIC Annual Meeting in Philadelphia will provide an excellent forum for examining these issues. As in the past, the Electronic Media Group (EMG) session and Digital Discussion Group will present talks in Philadelphia that specifically address the uses and limitations of digital documentation. By engaging in these and future sessions, the AIC membership will have the tools when the time comes to re-examine the Code of Ethics and the Guidelines for Practice in light of new technologies.

—Paul Messier, EMG Chair, Boston Art Conservation, Boston, MA; (617) 782-7110; pm@paulmessier.com
—Timothy Vitale, EMG Program Chair, Preservation Associates, Emeryville, CA and Intermuseum Conservation Association, Oberlin, OH; (510) 594 8277; t4vitale@ix.netcom.com

Conference Report
TechArchaeology
January 5–6, 2000
San Francisco, California

A symposium on the preservation of installation art, TechArchaeology, took place January 5–6, 2000, at the San Francisco Museum of Modern Art (SFMoMA). The symposium was organized by the Bay Area Video Coalition (a non-profit media arts center) and was funded by the Getty Grant Program. The symposium brought together conservators, curators, registrars, artists, and technical specialists for the purpose of defining the unique requirements for the preservation of installations, particularly those involving electronic media.

On the first day of the symposium, small discussion groups conducted case studies of eight installations in SFMoMA's exhibition, "Seeing Time: Selections from the Pamela and Richard Kramlich Collection of Modern Art." Four artists—Gary Hill, James Coleman, Dara Birnbaum, and Steve McQueen—participated in the group discussion of their own work. Other participants included curators, technology experts, and members of the installation and registrarial staff at the SFMoMA.

Each group addressed a number of questions. What procedures and techniques are most effective in examining and documenting a work? What is the "heart" of the work (i.e., the aesthetic and technological elements essential to its integrity as a work of art)? How does a conservator distinguish components that require preventive conservation and maintenance from those that can be replaced as needed? In what ways do interventions in the piece—such as replaced components or reformatted media—change the nature of the piece and what changes, if any, are tolerable? How will the origin and authenticity of the work be determined in the future? What roles are appropriate for the artist, the media expert, the curator, the registrar, and the conservator, to guarantee the preservation of the piece?

On the second day, participants discussed the findings of each group and drew some general conclusions about how to approach the preservation of media installations. In particular, there was consensus that the multidisciplinary approach used in the symposium could serve as a model for future investigations of this kind and that communication among conservators and other professionals is critical. The case studies and overall conclusions from the symposium will be developed into articles for review for possible publication in the Journal of the American Institute for Conservation, posted in abbreviated form on the EMG website, and presented in oral form at the AIC Annual Meeting in Philadelphia this June. EMG also intends to post to the web edited video and audio clips recorded during the proceedings.

—William Real, Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213-4080; (412) 622-3267; Fax: (412) 622-5546; reahlw@carnegiemuseums.org

Some Online Resources

• The Center for the Study of Architecture's Archaeological Data Archive Project: http://csaw.brynmawr.edu:443/web1/adap.html
• The Digital Michelangelo Project: http://graphics.stanford.firenze.it/projects/mich/
• The Minneapolis Institute of Arts' Restoration Online: The Restoration of Castiglione's 17th-Century Painting: The Immaculate Conception with Saints Francis of Assisi and Anthony of Padua: http://www.artsmia.org/restoration-online/index.html
• AIC's Electronic Media Group: http://aic.stanford.edu/conspec/emg/
• International Telecommunication Union: http://www.itu.int/home/
• "DoD-NARA Scanned Images Standards Conference," a conference review by Sue MacTavish of Lockheed Martin for the RLG DigiNews; presents a good synopsis of image file formats (including TIFF) within the conference of preservation: http://www.rlg.org/preserve/diginews/diginews3.2.html#technical
Biodeterioration and Biodegradation Symposium

August 1–6, 1999
Arlington, Virginia

In August, the 11th International Biodeterioration and Biodegradation Symposium (IBBS) was held in Arlington, Virginia. IBBS XI was held jointly with the Society for Industrial Microbiology, and registrants were able to attend excellent lecture sessions arranged by both organizations, thanks to the efforts of Dr. Harold Ross Moore, symposium chair. Through IBBS XI's four sessions on the biodeterioration of cultural property conservators and conservation scientists gained an understanding of the most recent findings in different areas of microbial research: historic stone structures and wall paints, techniques of assessing damage (and identification), archaeological studies, and books/paper. Among the lecturers was AIC member Hanna Szczepanowska, who outlined the fungal species that attacked an 18th–19th century family archive. Bob Koessler was a plenary session speaker and provided an overview of museum problems to microbiologists. For this reviewer, the superb research by Hideo Arai (ICBCP, Chiba-Ken, Japan) was a milestone. Dr. Arai isolated, identified, and characterized absolute tonophilic fungi (xerophilic fungi) from discolored areas of artwork. He was able to prove that their metabolites react under certain conditions (among them, Aw = 0.80; 20°–35°C) with the material substrate to produce the discoloration we call “foxing.” Part of the pleasure in listening to such papers lies in the careful cadence with which the experimental work has been crafted; “proof” in microbiology is quite rigorous.

Other speakers in other sessions addressed issues pertaining to microbial work in polysaccharides, cosmetics, chocolate, construction materials, steel corrosion, concrete, and polymers. The plenary session presented several thought-provoking speakers in addition to Bob Koessler. An amazing report was given on the bioremediation of munitions, principally TNT (2,4,6 trinitrotoluene) for acres of contaminated soil—up to 50 years old at some sites. With the addition of 0.3% molasses as a co-substrate to the TNT-laced soil, four species of Pseudomonas digested the TNT under controlled sequences of aerobic/anoxic conditions. Another lecture explained the biocide tolerance (“antibiotic resistance”) that pathogens are developing, due in some large measure to the misuse of disinfectants. Antibiotic action against pathogens (like penicillin against Staphylococci bacteria) has a single, well defined physiological target while biocides have “multiple targets with low pharmaceutical specificity.” That is, biocides like “antibacterial soaps” may have six or eight ways of attacking microbes with one being lethal on some microbes but the rest being sublethal. Thus, indiscriminate use of Triclosan and other biocides is giving “resistance training” to pathogens. Rather than using these broad-spectrum biocides, the older and still effective oxidizers like hydrogen peroxide and sodium hypochlorite (chlorox) are recommended.

Registrants to the symposium received a special issue of the Journal of Industrial Microbiology and Biotechnology (Vol. 22 #4-5 (April–May 1999), titled “Landmark Papers in Industrial Microbiology.” Conservators and conservation scientists who missed this great meeting will not have another chance to attend until 2002 but will be able to read some of the papers in upcoming issues of International Biodeterioration and Biodegradation.

—Mary W. Ballard, SCMRE, MRC 0534, Smithsonian Institution, Washington, DC 20560; (301) 238-3700, ext. 145; Fax: (301) 238-3667; mwb@scmre.si.edu
People

Suzanne Martin Gramly and Victoria (Tory) Bunting, both paper conservators, recently joined the staff of the Northeast Document Conservation Center. Suzanne, a graduate of the conservation program at Buffalo State College, was formerly a paper conservator at the Strong Museum in Rochester, New York, and also worked in private practice. Tory, a formerly paper conservator at the Strong Museum in Rochester, New York, and also worked in private practice. Tory, a graduate of Queen’s University Master’s Program, most recently worked at the Museum of Modern Art in New York City and on contract at the Museum of Fine Arts, Boston, with T.J. McClintock.

Donia Conn, a book and paper conservator, recently joined the staff of West Lake Conservators, Ltd. Donia will provide consultation, examinations, treatments, framing, surveys, and customized projects. Her expertise includes the conservation of leather and cloth-bound volumes, parchment, documents, drawings, and engravings.

The Sculpture Conservation Studio of Los Angeles is thrilled to welcome Joanna Green, formerly of Johnson Atelier, to our staff. She has already worked on the SOSI grant for the restoration of the WPA sculpture, “Indian Warrior,” at the Thomas Starr King Middle School. She is also working with us on the restoration of the Banning Museum’s Cornstalk Fence and a five-year maintenance agreement.

Gersil N. Kay has been elected co-chair of the new ATO Charter School for Craftsmen. This educational organization, currently based in Philadelphia with plans to open branches nationwide, will offer building conservation training in all trades with the support of Building Conservation International and the National Trust for Historic Preservation.

The December 5, 1999, issue of the New York Times Magazine featured a panel of experts who discussed the practical issues of building a time capsule. The panel included AIC member Dianne van der Reuden of SCMR; Margaret MacLean, conservation planner, formerly with the Getty Conservation Institute; and Mary Turner Baker, research chemist at SCMR and frequent workshop leader at AIC annual meetings.

In Memoriam

Walter Angst, founder of the Wood- en Artifacts Group and former chair, died quietly in August 1999 at the age of 79. Beyond founding one of AIC’s specialty groups, Walter may best be remembered for his ability to confront a biased session or idea with great wit, compassion, and integrity. His interventions helped to refine many of our founding principles and gave us a greater sense of humanity. Walter Angst was elected as an AIC Honorary Fellow in 1988.

Born and raised in Switzerland, Walter was educated as a furrier and cabinetmaker. He served as a soldier, co-founded an Office Worker’s Union, and in 1943, he was elected as a judge in his hometown of Zurich. Two years later, he married Inge Furchheimer and in 1951 immigrated to the United States. With only a few university courses, Walter used his innate artistic skills and intelligence to serve 16 years as a senior conservator at Smithsonian Institution’s Conservation Analytical Laboratory.

While Walter’s career was consuming, he continued to develop his personal and professional life to become an expert heraldic artist, historian, and author. His work included the creation of a family flag for Senator Robert Kennedy to plant on Mount Kennedy in honor of his brother President John F. Kennedy. He also published two scholarly books, A Panoply of Colors and Progressive Rebels: the Founding Fathers of the Swiss Confederation. Unfortunately, Walter died before publishing a large manuscript of beautifully illuminated and hand-painted heraldic work.

While Walter was proud of his diverse achievements, it was his singular love of fairness and human interaction that came through to those who knew him. As a session chair, he put us at ease with a quick story and a fair sense of direction. Following retirement in 1984, Walter devoted time to his family, heraldic studies, and his own failing health. We have missed his presence at annual meetings over the past years and are all deeply saddened at his passing. Contributions in Walter’s memory may be made to the FAIC.

Walter is survived by his wife of 53 years, Inge Angst, daughters Silvia Terizky of Alexandria, Virginia, and Gabriela Scott of Silver Spring, Maryland, his sister, Irma of Zurich, and four grandchildren.

—James A. Wernath, Conservation Technology Group

Don Boswell Heller passed away on November 23, 1999, at home. As an apprentice silversmith since the age of 12, Don studied under his father and ran the Heller Silverplating Co. until 1959. In 1974, Don joined Winterthur as an objects conservator and the Winterthur/University of Delaware Program in Art Conservation as an adjunct professor responsible for education and training in metals conservation. Don was also an AIC Fellow. He retired from Winterthur in 1992.

Don taught in the Winterthur graduate program for 19 years. His highly organized and amazing demonstrations focused on the fabrication history, deterioration, stabilization, restoration, and care of metal artifacts. His courses were complete, thorough, and well-organized. He covered materials that were entirely new to many. Students and faculty remember that it took him three days to set up and three days to take down his display of the entire world history of metalworking techniques. He waged a vigilant and successful campaign for the use of white gloves and promoted the use of metal lacquers as needed. Don’s infectious enthusiasm for his subject had a profound effect on all of his students. He was a very demanding teacher who inspired his students to perform at their highest level—as they struggled to planish, burnish, sand cast, solder, and polish the damaged “projects” (typically corroded and dropped from what looked like a height of 100 feet) that he provided.

In her eulogy, Dr. Joyce Hill Stoner reminded us, “Don Heller, we see you in every silver bowl, in every white glove, and you are in the minds and hearts of 19 years of students…you have touched the future because you taught.” Our program and the conservation field in general have benefited immensely from Don Heller’s extraordinary experience, skill, and commitment to the education and training of future professionals. We are grateful for his concern and generosity and we will all
miss him greatly. He is survived by his beloved wife, Linda, and three sons, Christian of Chicago, Mark of Newark, and Paul of Wilmington.

Memorial contributions can be made to the Don Heller Memorial Fund, c/o Debbie Hess Norris, Conservation, Winterthur, DE 19735 (where funds will be used for student support) or to Delaware Hospice at 3515 Silverside Rd., Wilmington, DE 19910.

—Debbie Hess Norris, Art Conservation Department, 303 Old College, University of Delaware, Newark, DE 19716; (302) 831-3696; Fax: (302) 831-4330; dhnorris@udel.edu

Edmond de Beaumont, paintings conservator and Fellow of both AIC and IIC, passed away in December 1995. His death was announced at the San Diego AIC Annual Meeting, but the passing of this very special individual from the early days of conservation missed wider notice.

For more than 30 years, Edmond de Beaumont was the conservator for the Worcester Art Museum (WAM), a jewel among the great, small museums in this country. A native of Switzerland, de Beaumont studied at the Fogg Art Museum (Cambridge, Massachusetts), joining the WAM as apprentice to George Stout. In 1947, de Beaumont succeeded Stout as conservator when Stout became the museum director.

A paintings conservator by specialty (and love), Edmond was from the increasingly extinct breed of "general practitioners" who cared with equanimity for all materials within the broad collecting scope of the WAM. Bronzes, silver, polychromed wood, mosaics, paintings, furniture, textiles, and paper all received nurturing seasonal attention. In addition to ongoing programs of full examination, documentation, and treatment of collections, Edmond also assisted with mount-making and installations, filling voids in staffing so that rotating exhibitions from storage would reflect the same high standards of permanent exhibitions. In addition to his work for the WAM, de Beaumont generously gave of his expertise to assist other art institutions in Worcester—notably the American Antiquarian Society—in establishing conservation care programs.

A conservator of great acuity, capability, and energy, Edmond had a delightful personality and was a remarkable, compassionate, and positive human being. I am forever indebted to Caroline K. Keck, for guiding me in the direction of, and making possible my tutelage with, this long-term friend of hers and Sheldon's. In addition to colleagues from the early Fogg group and the founding years of the IIC-American Group (later to become AIC), conservators that have had the privilege to study with, work with, or know Edmond in his annual years include Gigi Baumgartner, Dee Minault, Helen Mar Parkin, Norman Muller, and Paul Haner. He is remembered with great fondness and is sorely missed.

De Beaumont is survived by his children and his grandchildren, all living in California, where Edmond passed his final years. An Edmond de Beaumont Conservation Fund is established at the Worcester Art Museum, 55 Salisbury Street, Worcester, MA, 01609, where contributions in his memory will be appreciated.

—James Bernstein, Private Conservator, San Francisco, CA 94114-3559;
dhnorris@udel.edu

Karen Lumpkin Schorsch recently passed away. She lived in Woodbury, Connecticut, and her company was Art Restoration and Associates. She held a BA from Denver University. She was primarily a private painting conservator who was well respected by the local Connecticut conservation community. Karen will be sorely missed by those who knew her.

New Fellow Profiles

Thomas H. Taylor, Jr. is chief architectural conservator at the Colonial Williamsburg Foundation, a position he has held since 1980. At the Foundation, Dr. Taylor oversees the preservation of almost 600 historic structures and several thousand architectural fragments. He is directly responsible for the care and conservation of architectural collections at the Foundation, directing the implementation of collections management policies, and supervising architectural conservators, interns, and volunteers. Prior to his work at Colonial Williamsburg, Tom was supervisory architectural historian for the National Park Service, where he managed a multidisciplinary team of architects, architectural historians, and archaeologists assigned to review and approve preservation projects receiving federal assistance through the Historic Preservation Fund Grant-in-Aid Program.

Dr. Taylor holds Bachelor's and Master's degrees in architectural history from the University of Virginia, a Ph.D. in American studies from The George Washington University, and certificates from training courses at ICCROM in Rome and the UNESCO/ICCROM Venice Stone Course. He has participated (as a student and an instructor) in the Association for Preservation Technology (APT) training courses and workshops on an annual basis since 1973.

The extraordinary depth of Dr. Taylor's professional experience and training are matched by his leadership in professional organizations and in the field of architectural conservation. Tom founded the Architectural Specialty Group of the AIC in 1988, was its first chair, and is the principal author of its bylaws. He is also a principal author of the 1991 APT/AIC New Orleans Charter for the Joint Preservation of Historic Structures and Artifacts. Tom is chair of the Association for Preservation Technology International (APT) Task Force on Museums in Historic Buildings, and has organized three symposiums on this topic, co-sponsored by AIC. He has been active in APTI for 25 years, serving as secretary, treasurer, and vice president, and as a member of the Board of Directors. He has also been honored with the APTI McKee Award and election to the APTI College of Fellows.

Dr. Taylor served on the NIC (now Heritage Preservation) Council for thirteen years, eight of them as a member of the Board of Directors, and also served on numerous NIC committees and advisory groups. He founded the ICCROM Alumni Association of North America, and is a founding member of the US/ICOMOS Brick Masonry Committee. He was a NATO Fellow in brick conservation until the committee was dissolved several years ago. Tom is the author of numerous articles and conference papers, and he has supervised more than 80 interns and volunteers at Colonial Williamsburg. We are indeed continued on page 12
Irene Brückle is associate professor (paper conservation), Art Conservation Department, Buffalo State College, Buffalo, N.Y. Arriving at the program as the visiting lecturer in paper conservation in September 1991, Irene served as the replacement for then associate professor Cathleen Baker, who was on sabbatical leave for the year. Proving to be both a successful teacher and mentor as well as popular with the students and faculty, Irene eventually became a permanent faculty member in the Art Conservation Department and was made associate professor in September 1999.

Irene’s professional training includes an internship/apprenticeship in hand bookbinding at the Buchbinderei Kiesel, München, Germany, and she received her journeyman’s certificate in February 1984. The next five years were spent in internships in private and institutional conservation laboratories in Germany, allowing her to study leather and paper conservation techniques and chemistry. Additional training was completed through a fellowship that offered Irene experience at the Western Regional Paper Conservation Laboratory, Fine Arts Museums of San Francisco, the Conservation Department at the Brooklyn Museum, and the Pacific Regional Conservation Center, Bishop Museum, in Honolulu. Irene also works twice a year with conservator in private practice Christa Gaehde, performing treatments on old master prints, drawings, and contemporary art.

As a professor in one of the leading conservation training programs, Irene has improved and expanded the educational opportunities for the students at Buffalo. Irene was instrumental in developing (no pun intended) a curriculum that provides training in the history of photography, photographic materials, causes of deterioration, and conservation theory and practice. This effort includes the pioneering use of video-teleconference teaching techniques to present lectures and demonstrations by photographer conservator Paul Messier. Another expansion of the Buffalo program has been the addition of training in book conservation and inviting several guest speakers to present lectures on all aspects of book care and conservation, in addition to establishing bookbinding workshops to give the students practical experience in the craft.

Irene is constantly organizing many additional workshops to augment the normal course of study and enhance the overall educational experience for the students. Moreover, Irene brings to her students the understanding of the subtle nuances and potential of treatment procedures that can only be acquired by exten-
Recent Publications

Preservation of Library & Archival Materials: A Manual, edited by Sherelyn Ogden, is the third edition of this Northeast Document Conservation Center publication. This revised and expanded edition has been available electronically on the NEDCC website since March 1999, but this is the first time it has appeared in printed form. Every leaflet from the first two editions has been updated to reflect new information and changing opinions, and this edition contains eight new leaflets, including Digital Technology Made Simpler; The Relevance of Preservation in a Digital World; Preservation Assessment and Planning; An Introduction to Fire Detection, Alarm, and Automatic Fire Sprinklers; Collections Security: Planning and Prevention for Libraries and Archives; and more. Sections include planning and prioritizing, the environment, emergency management, storage, and handling, reformattng, and conservation procedures. 1999. 412 pages. $50. Published and available from NEDCC, Attn: Kim O'Leary, 100 Brickstone Sq., Andover MA 01810

The British Library Guide to Printing History and Techniques by Michael Twyman focuses on printing methods and techniques, from the invention of printing in the Far East and in Europe to today's digital revolution. Topics include hand production, the use of color, the growth of illustration, wood engraving, lithography, photocomposition, and the digital revolution. The book also includes bibliography for further reading and an index. 1998. 88 pages. £9.95 + postage. Available from Archetype Publications, 6 Fitzroy Square, London W1P 6DX; +44 207-380-0800; Fax: +44 207-380-0500; orders@archetype.co.uk

Hommage a Paolo Cadorin: L'Amour de l'Art, edited by Theo-Antoine Hermans, Hans-Cristoph von Imhoff, and Monique Veillon, contains 36 papers on conservation, art history, and museology, and seven reminiscences that pay tribute to Paolo Cadorin, chief conservator of the Basel Kunstmuseum from 1954 to 1984. A wide range of topics illustrating the interdisciplinary interests espoused by Cadorin are covered, including papyri, polychrome sculptures of the 13th century, and the laboratory analyses developed for their examination, underdrawing and oil painting in Italy in the 15th and 16th centuries, research on works of Coptic, Lombardic, Romanesque, Gothic and Renaissance art, paintings of the colonial period in South America, gums in tempera painting, and the erection of the new Pinakotheke der Moderne, Munich. Each paper is published in the language of the author, followed by summaries in French and English. 1999. 424 pages. £30. Published by Charta. Available from Archetype Publications, 6 Fitzroy Square, London W1P 6DX; +44 207-380-0800; Fax: +44 207-380-0500; orders@archetype.co.uk

—Catherine Sease, AIC News Book Review Editor, Division of Conservation, The Field Museum, 1400 S. Lake Shore Drive Chicago, IL 60605; (312) 665-7880; Fax: (312) 665-7193; sease@fmmh.org
of software platform for playback and or transfer (see lead article starting on page 1). A summary of the problems inherent in collecting digital media and some visionary solutions to these problems will be presented at the conference.

New cultural and artistic media present opportunities for the profession to grow by taking on new responsibilities and areas of specialization. For example, the conference will provide a platform to examine the specialized conservation problems presented by large-scale installation art and issues pertaining to the conservation of video art. The profession will also grow as new tools and technologies become available for conservators to perform the core tasks (such as examination, treatment, research, and documentation) better, faster, and cheaper. Several lectures will be dedicated to new, affordable, technology-based approaches applied to everyday issues such as interpreting environmental data, using digital imaging for analysis, documenting works of art, and performing surveys more efficiently.

In addition to the “new media” lectures, two papers representing topics of more wide-ranging interest to the field will be presented. A treatment case study on a large-scale mural project and primary research on the effects of moisture were selected for presentation based on their broad interest and relevance to a general audience of conservators.

The program for the general session acknowledges that conservators cannot approach issues pertaining to new technology in isolation. As such, several of the scheduled speakers are leaders within diverse fields of specialization.

The program, presented below, is the result of almost eight months of collaborative work by a program committee consisting of 20 conservators and allied professionals. The program committee is very pleased with the outcome of this process and feels the general session could play an important role in shaping the future of the profession at the start of the new century.

The General Session speakers are:

**Keynote:** Maxwell Anderson, director, Whitney Museum, “Cupped Hands in the Stream: Digital Media’s Challenge to Collecting Institutions”

**Collecting 21st Century:** Abby Smith, director of programs, Council on Library and Information Resources, “Immaterial Culture: Collecting in the 21st Century”; Steve Dietz, director, New Media Initiatives, Walker Art Center, “Memory Archive Database: Pragmatics and Poetics of Archiving New Media”; Justin Graham, image archivist, Dreamworks, “Creating a Digital Archive for the Most Well Documented Movie Ever—Star Wars”


**Applied Digital Imaging:** Joseph Barabe, director of scientific imaging, McCrone Associates, and Alan F. Lewis, audiovisual preservation expert, National Archives and Records Administration Motion Picture, Sound Video Branch, “Imaging Zapruder’s JFK Assassination Film: A Hybrid Approach to Preservation and Presentation”; Elizabeth Goin and Chanda Reedy, conservation scientists, University of Delaware, “The Application of Image Analysis to Thin-Section Examination in Objects and Architectural Conservation”; Tara J. Shedlosky, research assistant, Lynn Brostoff, senior conservation scientist, Research Center on the Materials of the Artist and Conservator, and Dr. E. René de la Rie, head of conservation science research department, National Gallery of Art, “The Application of Digital Image Analysis to Performance Assessment of Coatings on Outdoor Bronze and Copper”

**New Tools and Approaches for Documentation:** Guy Munsch, architectural conservator, General Services Administration, National Capital Region, “Laser Technologies and Digital Analysis for the Documentation, Assessment and Treatment of Historic Structures and Sites”; Mark Reeves, head, Goldsmith Conservation Laboratory, and Anna Stenstrom, senior conservator, Goldsmith


—Paul Messier, EMG Chair, Boston Art Conservation, 60 Oak Square Ave., Boston, MA 02135; (617) 782 7110; Fax: (617) 782 7414; pmessier@bosartconserv.com

Angels Project

Please don't forget to sign up for the Angels Project 2000! The project will be happening on Wednesday, June 7 (at a location to be determined), and conservators for all types of cultural materials are needed.

The AIC “Conservation Angels” are collection care professionals who volunteer their time and expertise to provide tangible, short-term help and encouragement to local staff responsible for caring for institutional collections. Founded by Lisa Mibach, the Angels meet annually for a one-day, voluntary conservation project in conjunction with the AIC Annual Meeting. If you are interested in participating in Angels 2000 in Philadelphia, please contact Anne Downey, Conservation Center for Art and Historic Artifacts, (215) 545-0613.

Register Soon!

Save money on your annual meeting registration fee by getting your early bird form in by April 14! If you did not receive a registration packet, call Christine Monaco at: [contact information removed].

Annual Giving
Donors

Gary Albright
Sylvia Albright
Gary Allyn
Koestlance Bachmann
Arthur Beale
Alice Bear
Gustav Berger
Stephen Bonadies
June Boyé
Barbara Brown
Charlene Brown
Lisa Bruno
Mary Bush
Dennis Calabi
Arnes Charles
Stephen Collins
Daisy Craddock
James Curtone
Craig Deller
Christine Del Re
David Dempsey
Margaret Ellis
Vera Espinola
Mark Fenn
Karen French
Scott Fulton
David Galusha
Carolyn Gammon
Gloria Giffords
Mary Glaser
Michael Grinker
John Griswold
Stephanie Griswold
Mark Harpindor
Mary Hauda
Barbara Heller
T. Rose Holcroft
Holly Hotchner
Jane Hutchins
Harriet Ingang
Sian Jones
Alexander Katlan
Emily Klayman
Lyn Koenhline
Holly Kneegor
Leslie Kruth
Andrew Ladygo
Patricia Leavengood
Judith Levinson
Meghan Mackey
Joe Marcis
Pauline Mohr
Dorothy Morrison
Erika Mosier
Virginia Naudé
Nancy Nitzeberg
Scott Odell
Shereyn Ogden
Margaret Ordones
Laurence Pace
Helen Mar Parkin
James Pennuto
Jennifer Perry
Roberta Pilette
Tracy Power
William Real
Amy Rider
Shelley Sass
Kurt Schucklach
Mary Schlosser
Bruce Schuettinger
Leslie Melville Smith
Richard Smith
Nancy Snow
Cynthia Stow
F. Christopher Tahk
Carolyn Tomkiewicz
Deborah Trupin
Carol Mancusi-Ungaro
Lydia Vagts
Nicolas Voloz
Phoebe Weil
Terry Drayman-Weisser
Marc Williams
Karen Yager
Jackie Zak
Joyce Zuckor
Paula Zyats

Carolyn Horton Fund Donors

Nelly Balloffet
Holly Maxson

Correction

Isabel M. P. Coryat’s address, phone number, and e-mail address should have been listed as the following in the 2000 AIC Directory:

2346 Rt. 9G
Rhinebeck, NY 12572-2128

AIC News, March 2000 15
New Materials & Research

Change in Formula

A change in the formula for the Mars Staedler eraser 526 50 was detected in a sample from a new batch bought for the paper conservation department at the Tate Gallery, London. The new sample looked different, so conservation scientists at the gallery compared the sample with a sample of an older eraser. Pyrolysis-gas chromatography-mass spectroscopy and Fourier Transform infrared spectroscopy revealed polyvinyl chloride in both samples and large amounts of chalk. However, the pyrogram detected a different phthalate plasticizer in the new sample. The older sample contained large quantities of dicotylphthalate plasticizer, which has Ca side chains. In contrast, a commercial blend of di-n-alkyl phthalate isomers, with side chains of C9 and C10 were identified in the new. It is thought that the difference may cause slightly more residues to be left if used on paper objects. More information from the manufacturer will be passed on as it is received.

IMAGEK Electronic Film System

Silicon Film Technologies are bringing out an electronic film cartridge that they claim: "offers the flexibility to rapidly switch between conventional film and digital photography in the same camera; fits easily into a 35-mm camera’s film cavity; produces professional quality images with 1.3 mega-pixel resolution; shoots and stores 24 full-resolution pictures; connects to PC/MAC for instant viewing, electronic storage, immediate e-mail transmission and manipulation; and maintains freedom with existing lenses and camera attachments." For more information, visit www.imagek.com/index.shtml.

Have any conservators tried this? If so, please report results to Dave Harvey, the editor of this column.

Note: The information on surfactants was adapted from Paper Conservation News, No. 89, March 1999.

—David Harvey
Williamsburg, Virginia 23185;

Grants and Awards

The Detroit Institute of Arts (DIA) has been awarded a $23,085 grant from the National Park Service’s Center for Preservation Technology and Training. This funding will assist the DIA in upgrading and expanding the Conservation Services Laboratory’s (CSL) existing x-ray diffraction system and data analysis capabilities. This project will improve the efficiency, accuracy, and reliability with which pigments, corrosion products, and other artist’s materials can be identified. The DIA’s Conservation Services Laboratory serves as a resource for art, historical, and cultural institutions throughout the country, providing examination, analysis, documentation and treatment of artistic and historic works.

Staff E-mail Addresses

The following list shows the new e-mail addresses for each staff member:

Penny Jones
Beth Kline
Jennifer Goff
Megan Dennis
Sarah Stout
Christine Monaco
The Association of Regional Conservation Centers' (ARCC) members will work together to create a joint website through a grant from the Institute of Museum and Library Services (IMLS). As a first step, the project will create a searchable online bibliography of all publications of the centers. The group will make a selection of technical leaflets and mount them in full text on the joint website. ARCC includes 13 nonprofit regional conservation centers. It recently merged with the Regional Alliance for Preservation (RAP), which includes two additional preservation field service programs. For more information about RAP/ARCC, contact Tom Clareson at 202-650-2168.

AIC’s Education and Training Committee is seeking new members to assist with their ongoing activities. Although the 2000 Charge (or “assignment” from the AIC Board) is still in draft form, our upcoming efforts will likely focus on the following:

- Developing a continuing professional development (CPD) resource list for the AIC membership, outlining organizations, institutions, associations, etc. that offer CPD opportunities.
- Developing and conducting a basic survey of the AIC membership to identify continuing professional development needs. This effort will be carried out with the assistance of a professional to guide in designing the survey and compiling the results.
- Continuing efforts to achieve a common North American education requirement language for inclusion in NAFTA.

If you are interested in training and education issues, would like your voice to be heard, and have some time to contribute, we would love to hear from you! Contact Nora Kennedy, Chair, Education & Training Committee, at (212) 650-2168 or at nora@aic-faic.org.

The Membership Committee seeks one new member for a four-year term. The applicant must be an AIC Fellow. Please send a letter of interest and resume to: Cynthia Stow, Membership Committee Chair, c/o AIC, 1717 K Street, NW, Ste. 200, Washington, DC, 20006; Fax: (202) 452-9328; info@aic-faic.org.

The Bylaws Committee seeks one new member for a three-year term, beginning immediately. To complement the present makeup of the committee, we are interested particularly in applicants who are specialists in paintings, photographs, architecture, or conservation science, although others are welcome to respond. The applicant may be either a Professional Associate or Fellow. Please send a letter of interest and resume to: Pam Young, Bylaws Committee Chair, c/o AIC, 1717 K St., NW, Ste. 200, Washington, DC 20006; info@aic-faic.org.
BOOK AND PAPER
2000 ANNUAL MEETING: This year's program chair Jane Klinger and assistant Miranda Martin are organizing a great series of presentations for the June meeting in Philadelphia. The general session theme is Preservation of Electronic Media, and I think the BPG membership will be very pleased with the way part of the BPG program combines paper conservation with ideas related to our new electronically networked, global experience. The first day, which is a half-day session, will feature an impressive group of speakers who will reveal fascinating perspectives about their professional experiences in other countries. The second day will be a full day and will cover topics like paper history, conservation research, and treatment—all perennial favorites. I am looking forward to the Philadelphia meeting, and I hope to see as many BPG members as possible there.

KUDOS TO PUBLICATIONS: The BPG Publications Committee met in January for two days. One of the most important things that I would like to convey is that we have extremely dedicated and generous professionals on this committee. The committee members are making tremendous progress with the work on BPG publications. The issues are complicated, and the discussions were very thoughtful, open, and focused on progress.

Many substantial decisions are pending because the committee needs feedback or information from the membership. The need is so great that a special meeting will be held during the BPG luncheon at the AIC Annual Meeting in June. The committee will lead a discussion that will enlighten us all about publication issues. They will also be looking to the members for ideas and guidance on specific BPG Publication Committee actions.

Topics that were discussed at the January meeting (and that will be covered at the luncheon meeting) include copyright issues, translations of professional literature, an electronic version of the Book and Paper Catalog and the nature of the “Annual.” These discussions are very important to the future of BPG publications and to the dissemination of paper conservation literature. The BPG luncheon in Philadelphia will be especially interesting, and I encourage all of you to attend.

CALL FOR NOMINATIONS: Nominations for the new BPG assistant chair and assistant program chair are still being accepted. If you know someone who should be nominated, please contact a member of the Nominating Committee. Those people are Maria Fredericks Rachael Mustalish, Rachel Stauderman and past BPG Chair Abigail Quandt. If you are interested, call a friend and have them nominate you.

—Nancy Purinton, BPG Chair, National Park Service, Harpers Ferry Center, Division of Conservation, P.O. Box 50, Harpers Ferry, WV 25425; (304) 535-6143; Fax: (304) 535-6055; nancy_purinton@nps.gov

CIPP
LONG RANGE PLANNING: The CIPP Long Range Strategic Plan is nearing completion. Our lead article in the January 2000 issue of AIC News, “Conservation’s Evolution: The Emergence of the Entrepreneur,” summarized our planning directions. Thank you to everyone who wrote, called, and e-mailed about the article. Your feedback was positive and greatly appreciated. We will introduce the final proposed CIPP Long Range Strategic Plan to the membership for approval at the AIC Annual Meeting in Philadelphia.

As part of the long-range planning work, the board developed a mission statement for CIPP. The proposed mission is: “To provide a forum for conservators in business within AIC.” The board defined CIPP’s role as follows: CIPP is a place for open discussion of ideas and concepts on running a business and making it profitable. CIPP offers guidance, mentoring, ideas, and resources to support members. CIPP does not endorse anyone’s practice or instruct anyone on how to run their business.

CIPP’s four proposed goals are:

Goal I: CIPP will disseminate business and professional information to members.

Goal II: CIPP will improve its organizational structure.

Goal III: CIPP will develop outreach programs to allied professional organizations and the public.

Goal IV: CIPP will encourage continuing education and research by members.

The entire proposed long-range plan, after approval by the board, was posted on the CIPP listserv for comments. If you are not a member of the listserve, please contact Jim Moss at jdmoss@westnet.com for instructions on how to join. The board is interested in hearing from the membership about the proposed plan.

CIPP’S PLACEMENT AT THE AIC MEETING: The CIPP board unanimously voted to move the CIPP session into the body of the AIC Annual Meeting this year. At this time, the proposed schedule is: CIPP Business Meeting on Saturday night, CIPP Session, “Applications of Electronic Media in Private Practice,” on Sunday morning, Our Business Meeting conflicts with the Wooden Artifacts Group dinner, and our session conflicts with half of the Wood Artifacts Group, Paintings, Architecture, Electronic Media, and Photographic Materials sessions. However, all of these sessions run for a full day. The reasons for this change were: 1) Personal schedules often prevent members from staying until the end of the meeting when CIPP workshops have been scheduled. Thus, few attend our workshops. 2) Members can attend CIPP sessions without missing a day of the work week. 3) We would like to serve as many members as possible. The highest CIPP workshop attendance occurred when the workshops were in the middle of the AIC meeting. 4) As one of AIC’s component parts, we should be as visible within the meetings as any other group. Please understand that this change was proposed and
unanimously supported by CIPP's board. It was then discussed and voted on by the CIPP listserv. We, the members of CIPP, made this decision. If you feel strongly about this change, please contact Helen Alten at [email]

To volunteer to assist with the Business Meeting or at the session, please contact Kathleen Gieseldt [email]. We could use greeters and ticket takers for the dinner and reception held before the Business Meeting.

WEBSITE: We are working on major changes, additions, and improvements to the web page. Some of you may have noticed that our postings were a little out of date. Our communications energies have been focused on the listserv and printed publications. We apologize for delays in our website updates. If you have skills in web page design and development, we could use your assistance. Please volunteer your services to Jim Moss.

PUBLICATIONS: By now you should have received the 1997 Workshop Publication "Marketing Your Business." At press time, the first Business Brief, "Business Insurance Overview," was in its final edit. if you haven't received it, you will soon. The board is working on layout and overall content for the series. Finally, the 1999 workshop publication, "Perceptions in Preservation," is our final editing work for this year.

We hope to have it to you this spring. Diana Hobart Dicus, CIPP director and chair of the Publications Committee, spent this year gathering and organizing CIPP's past publications. We have 13 previous year's publications in our archives. They are available for purchase. Please contact Diana [email] for a complete list. Also, if you are interested in writing a Business Brief or assisting with publications, please contact Diana.

MEMBER PACKETS: We are putting the finishing touches on our first New Member Packet. This will be sent to all our members this year and to our new members in subsequent years. We encourage members to seek out other CIPP members within their region. Because our members have a variety of backgrounds, we would like to encourage members in each region to hold regular get-togethers. The list of CIPP members is in the back of the 2000 AIC Directory. If you do hold a local meeting or social event, please let the CIPP board know.

ORGANIZATIONAL CHANGES: Finally, as we look at the CIPP organization, changes may need to occur for smoother yearly board transitions. In the next year, the CIPP board will work on proposed organizational changes to bring to the membership for a vote.

—Helen Alten, CIPP Chair; Northern States Conservation Center, 1477 Chelmsford St., St. Paul, MN 55108; (612) 659-9420; Fax: (651) 644-0633; altenhuber@uvavetech.net

ELECTRONIC MEDIA

EMG ON THE WEB: John Burke, AIC Board member and EMG's website director, has begun work on a NCPTT-funded grant to provide online access to the Journal of the American Institute for Conservation (JAIC). The project involves digital conversion of all back issues into extensible Markup Language (XML) format, including full text and images, and a custom search engine that parses the data into HTML format for delivery over the world wide web. XML is a subset of Standard Generalized Markup Language (ISO standard 8879). A "second generation" web language, XML is based on labeling a site's content by embedding standardized metadata descriptions or "tags." Widespread use of XML is expected to render the web more manageable and to provide a better platform for the development of software applications. A good article on XML and its potential appears in a recent volume of Scientific American available on the web at http://www.sciam.com/1999/0596issue/0596bosak.html#link1

Current work involves creating a custom Document Type Definition (DTD) file that describes the structure and mark-up of a document. This file describes the tags that make up the elements of the document's structure. The JAIC DTD will tag (or identify) elements such as author last name, bibliography, conclusion, abstract, etc. This technology will allow for "smarter" searches. For example, limiting a search for phrases in the abstracts, finding an author mentioned only in bibliographic references, finding a specific chemical mentioned only in the supplier lists, or limiting searches to image captions will be possible. JAIC's XML files will be located on the Stanford University server maintained by Walter Henry, as part of the AIC website.

John Burke has also been busy maintaining the AIC website and, along with Walter Henry, has developed a procedure for facilitating updates of specialty/sub group pages. Please contact John at [email] for specifics or for any suggestions on improving AIC's web presence.

2000 ANNUAL MEETING: The EMG session will use both specialty group days: Sunday and Monday. On Sunday, the EMG session will include general talks on electronic media topics.

Digital Discussion Group (DDG) will meet on Monday. This year's DDG will focus on digital documentation and imaging software. Please read the lead article (starting on page 1) on digital documentation for a rundown on the issues. We are planning to ask a small group of conservators currently using digital documentation in their practice to serve on a panel to discuss the issues. Please call Tim Vitale [email] if you would like to participate in the panel. In past years, the DDG has addressed digital printing, using inkjet and pigment-based printers, and image capture, using high resolution digital cameras and low-end (consumer) scanners. Due to the pace of innovation, these topics can be discussed every year with little chance of repetition. This year
we will invite speakers to address the software used to capture, adjust, and manipulate images. Last year's invited speakers were funded by a generous grant from NCPTT. We are projecting, based on preliminary discussions, that the same will be true for this year as well.

—Paul Messier, EMG Chair, Boston Art Conservation, 60 Oak Square Ave., Boston, MA 02135; (617) 782 7110; Fax: (617) 782 7414; pm@paulmessier.com

OBJECTS

2000 ANNUAL MEETING: Program Chair Jessie Johnson has put together the list of speakers and presentation titles for the 2000 OSG session, “Interchange: Replicas, Research, and Resolution.” The session is full of outstanding and varied papers, and we offer this listing now so that members can start making their plans to attend! Please note that the order of the authors listed below is alphabetical; it is not the order of the session. The final order will be available in the annual meeting program. In addition, abstracts will be available online. Speakers include: Harriet F. (Rae) Beaubien; Thomas J. Braun; Roger Griffith; Carol Grissom; John Griswold; Jonathan Taggart; and Stefanie Griswold; Ron Harvey; Gary Hoyle; Scott Mosher; and Paul Cartwright; Mark Kutney; Daniel Kurtz; Tom Heller; and Susan Glassman; Sally Malenka and Lucio Angelo Privitello; Flavia Perugini; Toby Raphael and Martin Burke; Tony Sigel; Chris Swan; Nicolas F. Veloz.

NOMINATIONS ARE SOUGHT for candidates to run for OSG program chair and secretary/treasurer. Both positions require a two-year commitment and begin after the 2000 AIC Annual Meeting. To nominate a candidate or to obtain more information about the positions, please contact Nominating Committee Chair Yunhui Mao at the Walters Art Gallery: (410) 547-9000, ext. 242; ymao@walters.org

LISTSERVER: OSG-L members of OSG and WAG are urged to join and participate in this listserve. Recently there have been lively and informative discussions about treatment options and helpful responses to queries of all kinds. To subscribe, write to majordomo@lists.stanford.edu with “subscribe osg-l” in the message body of your e-mail. You do not need to put anything in the subject line. Send postings (queries, comments, announcements) to osg-l@lists.stanford.edu. Another reminder: if you use the reply function of your e-mail program to respond to a posting, your reply will automatically go to all list members. If you wish to reply privately (“off list”), then write directly to the person in a new message.

As always, I welcome any comments, questions, and even complaints.

—Emily Kaplan, OSG Chair, National Museum of the American Indian/Smithsonian Institution, Cultural Resources Center, 4220 Silver Hill Rd., Suitland, MD 20746; (301) 238-6624, ext. 6316; Fax: (301) 238-3201; ekaplan@jumiacr.si.edu

PAINTINGS

2000 ANNUAL MEETING: The PSG session for the 28th AIC Annual Meeting in Philadelphia will be on Sunday, June 11, and Monday, June 12. I would like to thank the conservators who have submitted abstracts for the annual meeting in Philadelphia. Some of the speakers for this year’s PSG session are MJ Davis, James Dossett, Liza Leto Fulton, Eric Gordon, Scott W. Nolley, and Joyce Hill Stoner. Nancy Polak is organizing our Tips Session, which will include a boxed luncheon open to conservators from other specialty groups. The Tips Session will be held from noon to 2:00 on Sunday, June 11. Nancy and I welcome any suggestions of ideas and/or tips for this part of the program. Nancy’s address and numbers are as follows:

Our business meeting will be held immediately following the morning lectures on Monday, June 12. I wish to acknowledge the work of two paintings conservators who are in charge of the Posters for the annual meeting, Tony Rager, chair, and Helen Mar Parkin, co-chair. Tony can be reached at ____________ and Helen Mar at ____________.

2000 NOMINATIONS: The position for vice-chair will be elected during our business meeting. The vice-chair is responsible for the publication of the Postprints and assisting the chair during the annual meeting. After one year as vice-chair, this person moves into the chair position. Anyone who would like to be considered or would like to nominate a candidate, please contact me. We will also be taking nominations from the floor during the business meeting. Elizabeth Walmesley serves as our secretary-treasurer. She will continue to serve the second year of her two-year term during the 2000–2001 year.

POSTPRINTS: The AIC office has a selection of our specialty group’s Postprints for sale. Please contact the office for ordering back issues. Vice-Chair Frederick Wallace is compiling the 1999 Postprints to go to press. He is including tips from our Tips Session at the 27th AIC Annual Meeting in St. Louis, and we hope to continue this trend in future copies of our Postprints. Frederick may be contacted at the following address/numbers: Cincinnati Art Museum, 953 Eden Park Dr., Cincinnati, OH, 45202; (513) 639-2907; Fax: (513) 639-2996; fwallace@cinc­yart.org

PAINTING CONSERVATION CATALOG: Barbara Buckley, member of the PSG catalog editorial board, is completing her work as compiler of the chapter on stretchers and strainers. Cathy Metager has begun work on our next chapter, which covers inpainting. If you would like to assist in this project, please contact Cathy at the National Gallery of Art, 6th & Constitution Ave., N.W., Washington, D.C. 20565; (202) 842-6703; Fax: (202) 842-6886; c-metzger@nga.gov.

WORKSHOPS: Rob Proctor and I continue our organization of a tear repair workshop for summer 2000. Conservation labs in Colorado, Illinois, New York, and North Carolina have offered the use of their facilities. If demand is great, we will
undertake the possibility of two workshops at different locations. We will have more information about this at the annual meeting. Please contact Rob if you are interested in this workshop at the following:

Houston, TX 77009; e-mail: rob@loc.gov

Telephone: 713-467-6150; Fax: 713-760-5261

—Catherine Rogers, PSG Chair, Conservation Division, Library of Congress, Washington DC 20540-4530; (202) 707-1175; astro@loc.gov

PHOTOGRAPlilC MATERIALS

2000 ANNUAL MEETING: The upcoming PMG session at the AIC Annual Meeting in Philadelphia, will include a Tips Session, and PMG Program Chair Tom Edmondson is encouraging submissions. Tips can be helpful tools or techniques, brief comments on a treatment, a question for PMG members, or any other useful information. For more information, contact Tom at 707-1175; anro@loc.gov. The PMG Dessert Reception will be on Saturday evening, June 10th, and the PMG session is on Sunday, June 11th.

CATALOG UPDATE: Exhibition is in the final stages of completion. Work is beginning on the Silver Mirroring chapter. Lyzanne Gann is the coordinator of this chapter, and she is requesting that contributors contact her at the following address:

FAX: 92330 SCEAUX France; perch

Lyzanne hopes to have a preliminary draft ready by June for comments at the annual meeting. Two other chapters are in the early stages of work. Barbara Brown is the coordinator for Photograph Albums. Debbie Hess Norris is the coordinator for Surface Cleaning. Many thanks to our coordinators and contributors; the PMG Catalog would not exist without your time and efforts. PMG members are encouraged to become involved in this important contribution to the field. For additional information on participating contact me.

—Andrew Robb, Chair, Photographic Materials Group, Conservation Division, Library of Congress, Washington DC, 20540-4530; (202) 707-1175; astro@loc.gov

TEXTILES

2000 ANNUAL MEETING: The TSG session has been finalized, and the listing of the papers can be found in the AIC Annual Meeting registration packet. I will be coordinating the final presentation of the day, “Recent Evolution in Textile Conservation,” and I am still gathering ideas. Do you have a material or procedure you no longer use or a new material or procedure you are very excited about using? Consider giving a short talk about it as part of this presentation or get the slides and information to me, and I’ll present it. I feel that it is important that we keep a record of how we have changed our thinking and why. The TSG Business Meeting will be Sunday evening, June 11. If you have any agenda items, please contact me. The TSG will be having a ticketed lunch the day of our session in lieu of the dinner. Because we are meeting on Monday, it was hard to find a night for the dinner to take place. This decision was also made in light of previous discussions of the membership regarding the desire to keep all of our activities within a shorter time span.

NOMINATING COMMITTEE: This committee is now putting together the slate of candidates for vice-chair and treasurer. Descriptions of the responsibilities of the positions are available from Kathleen Kiefer. The current committee members are Kathleen Kiefer, Jane Merritt, and Meg Geiss-Mooney. Contact any one of them if you are interested in running.

CATALOG: A new outline of the Consolidation/Stabilization chapter, which has been prepared by the Textile Conservation Group, is currently with the reviewers. Jeanne Brako has volunteered to draft the chapter on Compensation for Loss (thank you, Jeanne!). Please review the “Framework for Drafting” document for the catalog that was included in the fall mailing and consider taking on the drafting of a chapter. This is our catalog. The editors would be glad to hear from you: Kathy Francis, Jane Merritt, Nancy Pollak, and Deborah Trupin.

1999 POSTPRINTS: By press time, Camille Myers-Breeze will have finished editing, and she expects to have a late spring distribution of the Postprints.

BOOK NEWS: Florence M. Montgomery’s classic Printed Textiles: English and American Cottons and Linens, 1700-1850 has been reprinted as volume 8 in the Cotton Industry: Its Growth and Impact, 1600-1935 (9 vols., ISBN 1-85506-609-2). This important work has been out of print for some time but can now be purchased but only as part of the full edition. If you or your library would like more information, contact Thames & Hudson, 11 Great George Street, Bristol BS1 5RR, U.K.

BOARD ROSTER: The current TSG board members are: Joy Gardiner, chair; Jenna T. Kuttruff, vice-chair; Christine Gun-tini, treasurer; and Dorothy Stites Alig, secretary. To submit information for inclusion in the next TSG column, or if there are comments or suggestions for the specialty group, please contact one of the board members.

—Joy Gardiner, TSG Chair, Conservation Division, Winterthur Museum, Winterthur, DE 19735; (302) 888-4612; Fax: (302) 888-4838; jgardn@winterthur.org
WOODEN ARTIFACTS

TOUR DE FORCE: David Bayne, my esteemed predecessor in the post of WAG chair, is working hard on putting together an organized tour and outreach to the conservation facilities and furniture collections of France. The tour is intended to address the need for better awareness of European conservation practices and improve our variable knowledge of non-American furniture. If it comes to fruition, France will be the first of multiple study sites to expand our understanding of European influences on American collections. Information on costs and schedule will be broadcast as available; David will have an update for us at the AIC Annual Meeting in Philadelphia.

UV LIGHT: Have you ever tried to clean a surface under ultraviolet illumination? It’s annoying juggling the lamp, the swabs, and the solvent bottles, never mind the fact that you’re only illuminating a small patch of the surface in question. Todd Jorgensen in North Carolina recently gave me the details on his solution to the problem: two, four-foot fluorescent shop fixtures with 40-watt bulbs (F40BLB). Expect to pay approximately $15 for the fixtures and $50 per bulb. Mount them on a you-build-it tripod that permits you to adjust the height and angle, and you’re in business, not only for cleaning but for photography. (Forty-second exposure on 1/60 shutter speed using 160T tungsten slide film produces a decent image.) Also, remember to wear the appropriate protective eyewear.

2000 ANNUAL MEETING: Kathy Gillis informs me that the annual meeting program is looking good. We have a Sunday slot and can look forward to presentations on less toxic solvents, upholstery conservation, polychrome wood, and carriage shed environments, among others.

CALL FOR NOMINATIONS: It’s time to call for nominations for program chair and group chair. The obvious question is, “Why would anyone want to do either?” Answers: 1) It’s interesting working with David on his organization of a study tour of France. 2) It’s stimulating to talk with John Burke about WAG websites (anyone available to help me generate one?). 3) Organizing the annual meeting program isn’t a huge amount of work, and you establish working relationships with the speakers that go well beyond your tenure, and 4) People you’d never meet otherwise call you to ask questions and listen to yours. If you’re interested or know someone whom you’d like to see lead the group, please contact me: [Contact Information].

—Melissa Carr, Chair, Wooden Artifacts Group; Robert Mussey Associates;

Editor’s Note: The Architecture and Research and Technical Studies columns were not submitted for this issue.

ALLEGATIONS AGAINST THE ADAM’S MARK HOTELS

As you may already know, the courts are reviewing a suit brought by the Justice Department against the Adam’s Mark Hotels. The charges refer to alleged racial discrimination in the hotel’s business practices. AIC has been following this issue quite closely, as have many other professional organizations that use the hotel chain for meetings and conventions. We know that this will be of concern to the AIC membership since our annual meeting in June is being held at the Adam’s Mark in Philadelphia. We encourage you to follow this issue by logging on to www.usdoj.gov/opa/pr/1999/December/601cr.htm, which is the Justice Department’s site; www.adamsmark.com/invest.htm, which is the Adam’s Mark site; and http://www.naacp.org/president/releases/Adam’s%20Mark%20Litigation.htm, which is the NAACP site. (Note that the website addresses listed here are those that were current and correct at press time.)

The allegations will not be resolved for some time. Considering the timing of the review and the contract AIC has already signed, the AIC Board has decided to continue its plans to hold the annual meeting at the Adam’s Mark Hotel. This decision was made in consideration of a broad range of issues; however, there were two important facts that influenced the Board: 1) It would be extremely difficult, if not impossible, to arrange another venue in time for the June annual meeting, which is an essential part of the AIC activities and the professional lives of AIC’s members. 2) The cancellation fees that AIC would have to pay to the Adam’s Mark would be approximately $125,000. This would place an enormous financial burden on our organization, directly affecting our ability to continue services to the membership through committees, task forces, and initiatives next year and for some time to come.

AIC will be joining other professional organizations, such as SAA, AAM, and OAH in expressing our concern to the Adam’s Mark Hotels regarding this investigation and our hopes that the hotel will do everything it can to resolve the issue fairly. Penny Jones attended a meeting with Fred Kummer, the CEO of Adam’s Mark, along with representatives of other organizations on February 11 to learn more about the case and hotel chain’s plans. We will keep the AIC membership regularly apprised of the situation and will be following up with postings on AIC-ANNOUNCE as well as the AIC website regarding the details of our decisions and further considerations.

Should you have any questions please feel free to call the AIC office.

Jerry Podany
AIC President

Elizabeth F. “Penny” Jones
Executive Director
Courses, Conferences, and Seminars

CALL FOR PAPERS

Washington, DC—26th Annual conference on Social Theory, Politics, and the Arts.
Contact Center for Arts and Culture, attn: STP&A Conference, 401 F St. NW, Ste. 334,
Washington, DC 20001; (202) 783-5277; center@culturalpolicy.org

May 31, 2000: Department of Conservation of the British Museum, International Conference
London, UK—Abstracts are solicited on two themes— the history of conservation of the portable heritage (excluding buildings but including mosaics and wall paintings) and conservation in the 21st century. Contact Maureen Theobald, The British Museum, Great Russell St. London WC1B 3DG; conservation@british-museum.ac.uk

June 1, 2000: Restoration and Renovation 2001
Contact EGI Exhibitions, Inc., 129 Park St., North Reading, MA 01864; (800) 982-6247; Fax: 978-664-5822; twolf@egiexhib.com; www.egiexhib.com

June 5-6, 2000: “Toning Materials for Conservation Repair”
Oxford, UK—Contact Sabina Pugh, Room OX1 3BG, UK; Fax: 01865-282202

June 14-18, 2000: Society of Architectural Historians Annual Meeting
Coral Gables, FL—Contact SAH: www.sah.org/cfpmai.html

September 2000: Iron-Gall Ink Media
Newcastle, UK—Contact Jean Brown, Senior Lecturer, University of Northumbria at Newcastle, MA Conservation of Fine Art, Burt Hall, Northumberland Rd., Newcastle upon Tyne, NE1 8ST; +44-191-227-3331; Fax: +44-191-227-3250;

Fall 2000: “Filling and Retouching of Easel Paintings”
UK—Contact the Association of British Picture Restorers, Station Ave., Kew, Surrey TW9 3QA; +44-181-948-5644; Fax: +44-181-948-5644; abprlondon@aol.com

October 2000: The Photographic Historical Society, PhotoHistory XI Symposium
Rochester, NY—For information, contact James Morsch, Program Chair, PhotoHistory XI Henrietta, NY 14467

GENERAL

October 1999-September 2000: Managing Preservation: A Coordinated Series of Five Workshops
Andover, MA—Presented by the Northeast Document Conservation Center. Contact Karen Brown, NEDCC, 100 Brickstone Square, Andover, MA 01810;

March 13-17, 2000: “Diversity, Leadership and Museums”
Washington, DC—Contact Karen Cooper, Center for Museum Studies, Smithsonian Institution, Washington, DC 20560-0427; (202) 633-8991; Fax: (202) 357-3346; kcooper@cms.si.edu

London, UK—Sponsored by The International Association of Antique Restorers. Contact Bryan Tours;

March 23-27, 2000: Third World Heritage Regional Manager’s Meeting
Tongariro National Park, New Zealand—Contact abignell@doc.govt.nz

March 26-31, 2000: 5th Annual U.S. Army Museum Training Course
Arlington, VA—Contact Constance A. Burns; (202) 685-2470; burnsc@hq.army.mil

March 30-31, 2000: Emergency and Disaster Preparedness for Cultural Institutions
Brockville, Ontario, Canada—Hosted by the Eastern Ontario Regional Museum Group. Contact Bonnie Burke, Secretary-Treasurer, (613) 342-4397; bmcchin@cybertap.com

Indianapolis, IN—Contact US/ICOMOS, 401 F St. NW, Rm. 331, Washington, DC 20001; (202) 842-1866; Fax: (202) 842-1861; www.icomos.org/usicomos

May-November 2000: Campbell Center Courses
Mt. Carroll, IL—Historic Preservation, Collections Care and Conservation Refresher Course Catalog. Information and registration: http://www.campbellcenter.org

May 3-5, 2000: “A Common Heritage—The Cultural Landscape”
Oxford, UK—ICOMOS UK, Dept. of Media, Culture & Sport, University of Oxford. Contact icomos-uk@icomos.org

May 14-18, 2000: AAM Annual Meeting
Baltimore, MD—For information: www.aam-us.org

June 8-13, 2000: 28th AIC Annual Meeting
Philadelphia, PA—Contact AIC, 1717 K St., NW, Ste. 200, Washington, DC 20006; (202) 452-9545; Fax: (202) 452-9328; Info@aicfaic.org

June 18-23, 2000: Analytical Techniques in Conservation
Winterthur, DE—Contact Janice Carlson, Analytical Laboratory; Fax: 302-853-7960

Chicago, IL—Contact Nancy Daerr, McCrone Research Institute, 2820 S. Michigan Ave., Chicago, IL 60616-3292; (312) 842-7100; Fax: (312) 842-1078; ndaerr@mcrl.org; http://www.mcrl.org

AIC News, March 2000 23
Courses, Conferences, and Seminars

Warsaw, Poland—Contact Monica Behamondez Vitacura, Santiago, Chile; Fax: [redacted]

July 24-28, 2000: Chemistry for Conservators
Baltimore, MD—Johns Hopkins University Preservation Dept. and the Potomac Chapter, Guild of Bookworkers. Contact Martha Jackson, Preservation Dept., MSE Library, JHU, 3400 North Charles St., Baltimore, MD 21218; [redacted]

September 11-15, 2000: Microscopy for Art Conservators Course
Chicago, IL—Contact Nancy Daerr, McCrone Research Institute, 2820 S. Michigan Ave., Chicago, IL 60616-3292; (312) 842-7100; Fax: (312) 842-1078; ndaerr@mcri.org; http://www.mcri.org

September 13-16, 2000: "Microscopy in the Art World" & "Preservation of Plastics"
Mt. Carroll, IL—Campbell Center Conservation Refresher Courses. Information at http://www.campbellcenter.org

October 3-7, 2000: "Spot Testing for Materials Characterization"
Mt. Carroll, IL—Campbell Center Conservation Refresher Courses. Information at http://www.campbellcenter.org

Melbourne, Australia—Contact Julian Bickersteth, International Conservation Services, [redacted] Clutwood, NSW 2067; [redacted] Fax: [redacted]

Atlantic City, NJ—Sponsored by the New York Conservation Fdn. and Eastern Analytical Symposium. Information at www.nycf.org

October 31 - November 5, 2000: 54th National Preservation Conference
Los Angeles, CA—Contact Vicki Onderdonk, Conference Coordinator, National Trust for Historic Preservation, 1785 Massachusetts Ave., NW, Washington, DC 20036; (202) 588-6087; Fax: (202) 588-6223; vicki onderdonk@nntp.org

September 12-14, 2001: British Museum International Conference on Conservation
London, UK—Contact waoddy@british-museum.ac.uk

September 30-October 4, 2001: NYCF/EAS Conservation Science Sessions
Atlantic City, NJ—Information at www.EAS.org

ARCHITECTURE

March 7-June 30, 2000: Building Conservation Masterclasses
West Sussex, UK—Contact West Dean College, Chichester, West Sussex, UK PO18 0QZ; westdean@pavilion.co.uk; www.westdean.org.uk

March 16, 2000: Preserving Brick and Terra Cotta
Victoria, BC, Canada—Intensive workshop offered through University of Victoria's Cultural Resource Management Program. Contact Joy Davis, Program Director, Cultural Management Programs, University of Victoria, PO Box 3030 STN CSC, Victoria, BC V8W 3N6, Canada; (250) 721-8462; Fax: (250) 721-8774; www.uvic.unc.ca/crmp

Tusnad, Romania—Contact Dorothia Makay, Transylvania Trust Foundation, +011-4064-136-051; Fax: +011-4064-136-051; tusnad@mail.torosyc.ro

March 23-24, 2000: Structural Condition Assessment for Existing Structures
Orlando, FL—Sponsored by the American Society of Civil Engineers. Contact ASCE; (703) 295-6300; www.asce.org/conted/index.html

Hue Imperial City and Port, Vietnam—Contact David Michelmore, Horbury Hall, Church St., Horbury, Wakefield, WF4 6LT, UK; +44-1924-277552; Fax: +44-1924-277552; build-conserve@geo2.poptel.org.uk

May 3-5, 2000: "Architectural Records: Preserving and Managing the Documentation of our Built Environment"
Philadelphia, PA—Cosponsored by the Conservation Center for Art and Historic Artifacts and the National Park Service. Contact CCAHA, 264 South 23rd St., Philadelphia, PA 19103; (215) 545-0613; Fax: (215) 735-9313; CCAHA@ccaha.org; www.ccaha.org

May 11-13, 2000: Terra 2000, 8th International Conference for the Study and the Conservation of Earthen Architecture
Torquay, England—Sponsored by ICOMOS International Committee. For more information, contact the Conference Secretariat: Terra 2000, Centre for Earthen Architecture, University of Plymouth, Faculty of Technology, Drake Circus, Plymouth PL4 8AA, UK; Fax: +44-1752-233310; terra2000@plymouth.ac.uk
Courses, Conferences, and Seminars

May 14-17, 2000: “Ins and Outs of On-Site Conservation”
Ottawa, Canada—26th Annual Conference and Workshop sponsored by Canadian Association for Conservation of Cultural Property. Contact Maureen MacDonald; http://www.caac-accr.ca

May 17-20, 2000: The Conservation of Heritage Interiors
Ottawa, Canada—Hosted by the Canadian Conservation Institute for the Department of Canadian Heritage. Contact Symposium Coordinator, EGl Exhibitions, Inc., 129 Park St., North Reading, MA 01864; (800) 982-6247; Fax: (978) 664-5822; h wolf@egiexhib.com; www.egiexhib.com

September 7-9, 2000: Restoration and Renovation
San Antonio, TX—Contact Conference Manager, EGl Exhibitions, Inc, 129 Park St, North Reading, MA 01864; (800) 982-6247; Fax: (978) 664-5822; h wolf@egiexhib.com; www.egiexhib.com

October 8-13, 2000: “Preserving the Recent Past II”: The Annual Conference of the Association for Preservation Technology International
Philadelphia, PA—Sponsored by the National Park Service. For information contact APT, PO Box 3511, Williamsburg, VA 23187; (540) 373-1621; Fax: (888) 723-4242; www.apti.org


Willentud, Curacao-Netherlands Antilles—Contact Yasemin Clifton; +011-5999-4636-250; Fax: +011-5999

Harrisburg, PA—Contact Preservation Trades Network, 1323 Shepard Dr., Ste. D, Sterling, VA 20164-4428; (703) 406-8319; Fax: (703) 450-0119; info@ptn.org

BOOK AND PAPER

Philadelphia, PA—Contact Preservation Services, CCAHA, 264 South 23rd St., Philadelphia, PA 19103; contact@ccaha.org; www.ccaha.org

March 28-April 1, 2000: “To Film or to Scan: A workshop on Preservation Microfilming and Digital Imaging of Paper-Based Materials”
Providence, RI—Sponsored by Brown University. Contact Jamie Doyle; (978) 470-1010, ext. 217; j doyle@nedcc.org

March 28, 2000: “Decadification Reconsidered”
Washington, DC—National Archives Annual Preservation Conference. Contact Eleanor Orton, Humanitas College Park, MD 20740-6001; preserve@nara.gov

Jacksonville, FL—workshop sponsored by Solinet at the University of North Florida. Contact Alicia Riley; ariley@SOLINET.net

April 5-7, 2000: “Collections Maintenance”
Andover, MA—Contact Karen Brown, NEDCC, 100 Brickstone Sq., Andover, MA 01810; (978) 470-1010; kebrown@nedcc.org

May 4-7, 2000: 35th International Congress on Medieval Studies
Kalamazoo, MI—“Materials and Structure of the Medieval Book.” Contact Benjamin Victor, Centre for Classical Studies, Univ. of Montreal, CP 6128 succursale Centre-Ville, Montreal H3C 3J7, Canada. Fax: (514) 343-2347; victorb@ERE.UMontreal.ca

June 1-2, 2000: Selection For Preservation
Andover, MD—Contact Karen Brown, NEDCC, 100 Brickstone Sq., Andover, MA 01810; (978) 470-1010; kebrown@nedcc.org

June 1-3, 2000: Conference on Bookbinding
Rochester, NY—Sponsored by the Rochester Institute of Technology. Contact David Pankrow, RIT, 90 Lomb Memorial Dr., Rochester, NY 14623-5604; (716) 475-2408; dpw@rit.edu

July 10-13, 2000: International Medieval Congress
Leeds, UK—“The Repair, Adaptation and Restoration of Books in the Middle Ages and Early Modern Times.” Contact Benjamin Victor, Fax: _______________________

July 17-21, 2000: History of Decorated Bookbinding
London, UK—Contact IPC, Leigh Lodge, Leigh, Worchester WR6 5LB, UK; +44-1886-832323; Fax: +44-1886-833688; information@ ipc.org.uk

Mt. Carroll, IL—Campbell Center Conservation Refresher Course. Information at http://www.campbellcenter.org

AIC News, March 2000 25
Courses, Conferences, and Seminars

September 21–22, 2000: Preservation Administration
Andover, MA—Contact Karen Brown, NEDCC, 100 Brickstone Sq., Andover, MA 01810; (978) 470-1010, kcbrown@nedcc.org

Seville, Spain—http://www.archives.ca/ica

Electronic Media
March 30–April 1, 2000: “To Film or to Scan: Preservation Options in a Digital World”
Providence, RI—Contact Sona Naroian, NEDCC;

Objects
Orlando, FL—Contact NACE Membership Services, COROSION/2000 Advance Program: (281) 228-6223; fax: (281) 228-6329; msd@mail.nace.org; www.nace.org

April 2–4, 2000: Native American Graves Protection and Repatriation Review Committee Meeting
Juneau, AK—Contact John Robbins, Assistant Director, Cultural Resources Stewardship and Partnerships, 1849 C St., NW, 350NC, Washington, DC 20240; (202) 343-3387; Fax: (202) 343-5260

April 5–9, 2000: 65th Annual Meeting of the Society for American Archaeology
Philadelphia, PA—Contact SAA, 900 2nd St., NE, Ste. 12, Washington, DC 20002-3557; Fax: (202) 789-0284; meetings@saa.org; www.saa.org

April 14–16, 2000: “Surface Finishes on Ceramics & Glass: Technology, Conservation & Restoration”
Stoke-On-Trent, UK—The Ceramics & Glass Conservation Group of UKIC Spring Meeting, Contact Marion Boxer, CGCG Membership Secretary, 1 Hamilton House, 64 Canon Street, Winchester, Hamps. SO23 9JW, UK; +44 01-962-854166.

July 10–14, 2000: 15th Annual Meeting of the Society for Preservation of Natural History Collections for “Maritime Natural History”
Halifax, Nova Scotia—Contact Suzanne B. McLaren, Conference Chair, c/o SPNHC, Peabody Museum of Natural History, Yale University, 170 Whitney Ave., PO Box 208118, New Haven, CT 06520-8118

New York, NY—The sixth annual New York Conservation Fdn. Bronze Seminar; Fax: (212) 714-0149; www.nycc.org

August 21–25, 2000: Recent Advances in the Conservation of Silver
Omaha, NE—Contact Lisa Metzger-Grotian at the Gerald R. Ford Conservation Center; Several scholarships are available. (402) 595-1180; Fax: (402) 595-1178; grfcc@radiks.net

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

Mr. Carroll, IL—Campbell Center Conservation Refresher Course. Information at http://www.campbellcenter.org

San Francisco, CA—Contact National Preservation Institute, PO Box 1702, Alexandria, VA 22313; (703) 765-0100; info@npi.org; www.npi.org

October 5–7, 2000: “Conservation of Lacquer”
Mr. Carroll, IL—Campbell Center Conservation Refresher Course. Information at http://www.campbellcenter.org

Photographic Materials
May–August 2000: The Centre for Photographic Conservation Course List 2000
London, UK—For complete course listings, contact Angela Moor, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU, England UK; +44-181-690-5678; Fax: +44-181-314-1940; xfa59@dial.pipex.com; http://www.cpc.moor.dial.pipex.com/

Chicago, IL—Art Institute of Chicago. Application deadline March 15, 2000. Contact the Mellon Collaborative Courses, c/o Art Conservation Dept., 303 Old College, University of Delaware, Newark, DE 19716. Direct questions to: Debra Heis, Norris or Nora Kennedy;

Textiles
Asheville, NC—Contact the Textile Conservation Staff, Biltmore House, One North Pack Sq., Asheville, NC 28801; (828) 274-6270; Fax: (828) 277-3454; textilesconf@biltmore.com; www.biltmore.com/symposium.html

26 AIC News, March 2000
IN 3791.3

INTERNSHIPS AND FELLOWSHIPS

GETTY GRANT PROGRAM
FUNDED INTERNSHIP
GERALD R. FORD
CONSERVATION CENTER
NEBRASKA STATE HISTORICAL SOCIETY

The Gerald R. Ford Conservation Center is offering a postgraduate conservation internship supported by the Getty Grant Program. This internship will begin in the fall of 2000 and continue until the fall of 2001. The internship is full-time and the stipend amount is $25,000. Health benefits and an educational travel allowance are provided. The internship will focus on treatment and independent research.

Candidates must have recently completed a graduate level course of study in conservation or have done so by the start of the internship period. Candidates may also have completed the equivalent level and amount of training through internship. Candidates should have completed a least one-year of graduate level internship in objects conservation prior to application.

Interested candidates should send:
1) A personal statement of application stating why the internship is pertinent to their professional development.
2) A current resume.
3) Three letters of recommendation from conservators, curators, or university instructors.

Materials should be sent to:
Julie A. Reilly
Associate Director/Chief Conservator
Gerald R. Ford Conservation Center
1326 South 32nd Street
Omaha, NE 68105

Deadline for application is June 30, 2000. All applicants will be notified by July 2000 of the decision of the selection committee.

INTERNSHIP
GLADYS BROOKS BOOK AND PAPER CONSERVATION LABORATORY

The New York Academy of Medicine Library is pleased to announce an advanced internship in book conservation for the year 2000. The internship, designed to refine skills in book conservation, will last 2-3 months. The commencement of the internship will be after June 1 (the exact dates will be arranged between conservation staff and the successful candidate.)

The intern will work under the supervision of the conservator of the library. An appropriate project will be designed to further the intern’s knowledge of conservation in a library setting. The internship is open to graduates of, or students in, recognized conservation programs, or people with equivalent training and experience. A personal interview is required, and candidates should present a portfolio of completed bindings or treatments.

The internship carries a stipend of $4,250. To apply, please send the following materials to the address below:
1) A detailed letter of interest and intent.
2) An up-to-date Curriculum Vitae, including education and work experience.
3) Three letters of recommendation from professional contacts.
4) Proof of student or working visa, if applicable.

Please note that NYAM cannot provide housing, health insurance or visa support for the intern.

DEADLINE FOR APPLICATION: MAY 1, 2000

Elaine R. Schleifer, Preservation Administrator
Gladys Brooks Book and Paper Conservation Laboratory
New York Academy of Medicine
1216 Fifth Avenue, Room 550
New York, NY 10029
Telephone: 212-822-7363
FAX: 212-423-0266
E-mail: eschleifer@nyam.org

ADVANCED INTERNSHIP IN OBJECTS CONSERVATION
ISABELLA STEWART GARDNER MUSEUM

The Isabella Stewart Gardner Museum invites applications for a ten-month Advanced Internship in Objects Conservation funded by the Getty Grant Program. The goal of the advanced internship is to increase the intern’s range of experience in the study, examination and treatment of diverse objects and sculpture in the Gardner’s permanent collection. The intern will work with Valentine Talland, Senior Objects Conservator, and Barbara Mangum, Chief Conservator, to provide ongoing care and analysis of artifacts including painted wood and terra cotta sculpture, decorative iron, embossed leather, painted furniture, and others.

The intern will participate fully in the workings of the conservation department at large and will conduct scientific research associated with the care of the collection. Research results will be presented in a written paper of high quality intended to further the profession. The internship stipend includes $2,500 to support the intern’s travel to at least one related conference during the year, and to museums, libraries, etc...

The applicant should be a graduate of a recognized training program with the appropriate specialization and be able to write well in English. Applicants should also be able to discern a full range of colors, carry a weight of 40 lbs, and work comfortably on scaffolding.

The 10-month full-time internship includes a stipend of $22,800 with benefits and a $2,500 travel allowance. The internship will begin in September 2000.

Applicants are invited to submit a cover letter, resume, and three letters of recommendation to: Joanne Gormley, Human Resources Department, Isabella Stewart Gardner Museum, 2 Palace Road, Boston, MA 02115. The Isabella Stewart Gardner is an Affirmative Action, EEO Employer. Minorities are strongly encouraged to apply. Deadline for applications is June 30, 2000.

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

The National Museum of the American Indian (NMAI) is offering four fellowships in ethnographic and archaeological object and textile conservation, funded by the Andrew W. Mellon Foundation. These one-year fellowships commence in the fall of 2000 and include a stipend in the high $20's with $3000 for travel and research plus medical insurance and benefits. Fellows will work on the Conservation Department's major projects and research related to the collections. The current projects are the on-going move of over

AIC News, March 2000 27
Positions, Internships, and Fellowships

The Division of Conservation, National Park Service is offering a one-year post-graduate internship in exhibit conservation, supported by the Getty Grant Program. The internship will begin in September 2000 in Harpers Ferry, West Virginia. The position includes a stipend of $27,100 plus an allowance of $5,000 for travel and research, and two weeks vacation.

The internship goals are familiarization with all facets of the exhibition development and production processes and development of expertise in providing the full range of exhibit conservation services. The intern will have the opportunity to travel to park museums; gain hands-on experience as part of exhibit teams; and perform applied research in areas of current need. In addition to access to the significant resources of the Harpers Ferry Center, the interpretive design center for the NPS, lectures, informal discussions, shadow assignments, and site visits to design and fabrication firms are planned. A product of the internship will be a publishable paper based on research completed during the year.

**ELIGIBILITY**

Candidates should have a graduate degree in conservation or equivalent training with a minimum of one year post-graduate work experience, and have a proven record of research, writing ability, and English language skills. Internships are awarded without regard to age, sex, race, or nationality of applicants. Finalists who are not United States citizens must provide proof of their own insurance and health care coverage during the internship period.

**APPLICATION PROCEDURE**

Interested candidates must submit the following materials in English:

- Transcripts of both undergraduate and graduate courses of academic study (unofficial copies are acceptable);
- A curriculum vitae including basic biographical information, current and permanent addresses, and telephone numbers;
- Examples of pertinent publications, lectures, or other written material;
- A cover letter explaining candidate's interests and intent in applying for the fellowship and specifying the candidate's preferred fellowship location (the Bronx, New York or Suitland, MD or either);
- Two letters of recommendation from conservation professionals familiar with the candidate's work and one letter of personal reference.

Applications must be postmarked no later than April 28, 2000 and sent to:

Toby Raphael, Exhibit Conservation Internship Coordinator
Division of Conservation
PO Box 50
Harpers Ferry, WV 25425
Telephone: 304-535-6141
E-mail address for inquiries only: toby.raphael@nps.gov

Finalists for the internship will be invited for an interview. All applicants will be notified by June 16, 2000 of the selection committee's decision.

---

The Phillips Collection seeks applicants for an advanced fellowship in painting conservation to commence in September 2000. Applicants should be recent graduates of a recognized conservation training program or have equivalent experience and must be U.S. citizens or have a U.S. working visa. The fellow will serve as an active member of the conservation office and will participate in a broad spectrum of museum activities. Treatment will be chosen to further the individual's training and to serve the museum's highest conservation priorities. The one-year fellowship car-
ries a stipend of $25,000 and has the possibility for renewal.

Applicants should submit a resume, a letter of interest, and the names of three references by April 1, 2000 to: Elizabeth Steele, Conservator, The Phillips Collection, 1600 21st Street, N.W., Washington, D.C., 20009.

**MELLON FELLOWSHIP IN OBJECTS CONSERVATION THE WALTERS ART GALLERY**

The Walters Art Gallery is accepting applications for the Andrew W. Mellon Fellowship in Objects Conservation to begin in the Fall of 2000. The fellowship period extends one calendar year and is renewable for a second. While at the museum, the Fellow will work with the Walters diverse collection of ancient, medieval, Islamic, Renaissance, European and Asian art. Fellows will serve as an active staff member of the Division of Conservation and Technical Research and will participate fully within that division. Conservation treatments are selected based upon the Fellow's experience and interests, as well as museum priorities. A research project related to the Walters collection and culminating in a publishable paper, will also be an important component of the Fellowship. Salary for the first year will be $26,000 plus benefits package and a research/travel allowance of $3,350.

Candidates should be graduates of a recognized conservation graduate program or have equivalent experience. Applicants are invited to submit a letter of interest, curriculum vitae, and two letters of recommendation to: Terry Drayman-Weisser, Director of Conservation and Technical Research, The Walters Art Gallery, 600 North Charles Street, Baltimore, MD 21201. All applicants should be prepared to present a portfolio. The Walters Art Gallery is an Affirmative Action, EEO Employer. Deadline for applications is April 30, 2000.

**POSITIONS**

**FURNITURE/WOODEN ARTIFACT TECHNICIAN DELLER CONSERVATION GROUP**

The Deller Conservation Group has an opening for a furniture technician. The successful candidate will learn proper furniture conservation techniques, including the chemistry of surface coatings, in exchange for a long-term commitment. We specialize in original surface recovery, the preservation of existing surfaces, derestoration and all aspects of structural stabilization of historic furniture. Good woodworking and problem solving skills are a must. Some experience in derestoration a plus. Our clients include museums and private collections.

Please send a resume to Wendy Leeds, Deller Conservation, 900 Park Avenue, Geneva, Illinois 60134; or [email protected]

For more information about Deller Conservation, please visit our website at: [www.deller.com](http://www.deller.com)

**CONSERVATOR FODERA FINE ART CONSERVATION, LTD.**

Established paintings conservation studio seeks career-minded individual with knowledge of materials and techniques to begin working immediately. Responsibilities will include examination, documentation, reporting, and treatment of paintings and finely painted objects. Candidates must have good organizational, writing, and interpersonal skills. Photography and computer skills are a plus.

This is a long-term position that affords an opportunity to work creatively and progressively, in a collaborative environment with highly dedicated conservators, on artworks in private and public collections. Salary commensurate with experience. Benefits include health insurance. Send resume and letter to the attention of Mr. Kenneth Needelman, Fodera Fine Art Conservation, Ltd., 24 West 30th Street, New York, NY 10001, or e-mail to fodera@foda.com

**CONSERVATOR GILMAN STUDIOS, INC.**

Follow your dream: Gilman Studios, Inc. is looking for "entrepreneurial type conservator" (oxymoron?) to join an established and respected studio in Amesbury, MA. GS now restores easel art, paper and antique frames; looking for independent practitioner in easel art and paper. Commodious remodeled facilities with equipment for all above disciplines.

Excellent location. Experience necessary - modest clientele base desirable. Equity negotiable but not required. Send resume to: Rod Carpenter, Gilman Studios, Inc., 20 Market Street, PO Box 350, Amesbury, MA 01913

**PLASTER CONSERVATOR HAYLES & HOWE ORNAMENTAL PLASTERERS**

Hayles & Howe announces an opening for a conservator based out of our Baltimore workshop. We are a small international firm specializing in the conservation and restoration of plaster, scagliola, and papier-maché. Excellent work environment, benefits, educational opportunities, travel. Please respond in confidence to: Molly Van Meter, Hayles & Howe, 21211, email [molly@hayleshowe.com](mailto:molly@hayleshowe.com)

**CONSERVATORS JACK LONDON STATE HISTORIC PARK**

Plans for conservation projects involving oil paintings, works of art and historical documents on paper, photographs and wooden objects and furniture are pending at Jack London State Historic Park, Glen Ellen, California. Consuelo are invited to submit resume and a list of professional references for future consideration. Adherence to The American Institute for Conservation Code of Ethics and Standards of Practice is required. Resumes must be received by April 1, 2000. Contact: Carol Dodge, Museum Curator, Silverado District, Sonoma, CA 95476.

**CONSERVATOR LIBRARY OF CONGRESS**

Vacancy Announcement #000008
GS-1001-11 (4900) $42,724 - $55,541
GS-1001-12 (7208) $51,204 - $66,564
*Salary reflects locality pay for calendar year 2000.*

The Library of Congress is seeking a Conservator for its Conservation Division's Book and Paper Section. The selected candidate will perform conservation work on the full range of library paper materials and on those objects which present unusually com-
Positions, Internships, and Fellowships

plex problems. This includes examining and analyzing collection materials; performing treatment and preparing treatment reports; obtaining post-treatment photography; developing an annual plan for preservation and conservation of Special Collections Divisions' materials; identifying and recommending current and future preservation needs.

The ideal candidate will have knowledge of preservation and conservation fields, techniques and technologies, and the chemical nature of library special collections materials. A Master's degree or equivalent is required.

Applicants must obtain a copy of Vacancy Announcement #000008 in order to apply for this position. The vacancy announcement lists knowledge, skills, and abilities (KSAs) that must be addressed. For a copy of this vacancy announcement and an application form, please call the Library of Congress Employment Office at (202) 707-4315 or (202) 707-5627. One can also obtain copies from our website at lawweb.loc.gov/hr/employment or by visiting the Library of Congress Employment Room LM-107, 101 Independence Avenue, SE, Washington, DC Mon. - Fri. 8:30 a.m. - 4:30 p.m. Applications must be received no later than March 21, 2000. The Library of Congress is an Equal Opportunity Employer.

**COLLECTIONS CONSERVATOR/LIBRARIAN I, LIB 102**

**MICHIGAN STATE UNIVERSITY**

DESCRIPTION: Reporting to the Assistant Director for Access and Preservation, the Collections Conservator is responsible for the physical care of a wide range of research materials in the Michigan State University Libraries. The Conservator administers a comprehensive program to conserve materials held in the general and special collections, and performs a variety of treatments designed to stabilize and protect their condition. Assignment will include treating unique and special collections materials. The Collections Conservator assists in managing and planning the conservation program, including establishing conservation priorities within the Libraries; managing and planning treatment methods and procedures for circulating and special collections; training and supervising one half-time Book Repair Technician and student workers.

Other duties include working on special projects, serving on the Disaster Recovery Committee, consulting with other library staff and providing training for branch library staff for minor repairs for their collections. May include an additional assignment in other areas depending on expertise.

QUALIFICATIONS: Required: ALA-accredited MLS; knowledge of current conservation principles, practices, and procedures; demonstrated ability to work independently and productively; excellent oral and written communication; strong analytical and organizational skills; ability to work effectively with faculty, students and staff; preparation and commitment to conduct independent scholarship consistent with a librarian appointment; ability to work in a dynamic and changing environment. Portfolio of work will be reviewed at the interview. Desired: two or more years' experience in a conservation program for general collections; experience in treatment decision-making; experience in supervision; advanced knowledge of hand bookbinding techniques and principles.

CAMPUS AND LIBRARIES: Michigan State University Libraries serve more than 4,000 faculty and academic staff, 34,000 undergraduates and 9,000 graduate and professional students on a park-like campus of over 5,000 acres. The Main Library and 14 branch libraries have combined holdings of over 4 million volumes. East Lansing is a community of approximately 50,000 located adjacent to Lansing, the state capital.

COMPENSATION: Minimum $34,000. MSU provides generous fringe benefits.

Closing Date: Applications received prior to February 15, 2000 will receive priority consideration. Applications will be accepted until this position is filled.

Interested applicants should submit a letter of application, resume, and the names and addresses of three references to: Carole Armstrong, Libraries Human Resources, Michigan State University Libraries, 100 Library, East Lansing, MI 48824-1048 or fax them to: [insert number] attention Diane. For information about this job search, e-mail [insert name] please include the LIB number from the top of the posting.

For more information about Michigan State University Libraries, visit our website at: [insert URL]

Persons with disabilities have the right to request and receive reasonable accommodation.

**CONSERVATOR NATIONAL MUSEUM OF HEALTH AND MEDICINE**

Mid-sized museum in NW Washington D.C. seeks conservator to work in newly completed lab on collections of medical instruments, archival materials, anatomical specimens. Wide range of objects includes 17th century microscopes & 20th c. electron microscopes, Civil War bone specimens, wax models, and an extensive photograph collection.

Responsibilities include assessment and treatment, exhibition & loan support. MA in conservation & min. 1-3 years PT museum employment required. Excellent salary & benefits. Fax resume to Personnel at 202-782-1476. Applications must include salary history, current salary requirement, & references.

**SALESPERSON/CONSERVATOR OLEK LEJBZON & CO.**

Seek conservator to recommend treatment and sell residential and institutional furniture services including repair, finish conservation and upholstery. Conservator would develop fixed-cost proposals, and also assist in historic building preservation project management involving millwork, carpentry, metal, and decorative finishes. Company established 1950, 35 craftsmen in NYC shop.

Qualifications: B.S. Conservation, several years furniture experience. Understand period joinery, construction, finishing techniques, materials and time required for shop work.

Compensation: $40,000 draw, should exceed $55,000 with commission.

Application: Cover letter, resume, references to: Olek Lejbzon & Co., Peter Tristman, 210 Eleventh Avenue, NYC 10001. Fax: 212-243-3432

**CONSERVATOR SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES**

The Society for the Preservation of New England Antiquities (SPNEA) seeks a full-time conservator to care for its collection of over
Position and Supplier’s Corner

10,000 objects found in 25 historic house museums and an off-site study storage facility. The successful candidate will take a leadership role in developing standards for the care of collections in historic house museums. The conservator will plan and prioritize collections care; assess and improve environmental conditions at house museums and storage facility; oversee preventive care projects; conduct and manage object treatments; and participate in public education and outreach efforts. The candidate should hold a master’s degree from a recognized conservation program or have appropriate equivalent training. Minimum six years experience as a conservator required.

Salary range is competitive and includes excellent benefits. Please submit cover letter and resume by May 1, 2000: SPNEA, 141 Cambridge Street, Boston, MA 02114, Attn: Melinda Linderer

ASSISTANT PAPER CONSERVATOR
STARK MUSEUM

The Strong Museum, a museum of American cultural history in Rochester, NY, seeks a conservator of paper materials to work full-time in its dedicated and well-equipped conservation laboratory. The successful candidate will encounter an exciting collection at an exciting time in the museum’s development.

Requirements: Masters Degree in paper conservation with at least a year’s work experience in the field. Must be enthusiastic. Grant writing skills preferred. Salary competitive. Excellent benefits package. Send letter, resume and references to: Kathleen S. Dengler, Director of Human Resources, Strong Museum, One Manhattan Square, Rochester, New York 14607. Strong Museum is an Equal Opportunity Employer.

OBJECTS CONSERVATOR
THE STRONG MUSEUM

The Strong Museum, a museum of American cultural history in Rochester, NY, is seeking a motivated individual to take responsibility for undertaking and managing the essential aspects of a condition survey of a significant portion of its world-class toy collection.

The successful candidate will have strong administrative and supervisory skills, and will work closely with the director of conservation, the curator of recreational artifacts, and the project team to assess the condition of approximately 4000 individual pieces—many of them rare and unique. In addition, he/she must be organized, articulate, and attentive to detail, work well with others, and bring enthusiasm to the project.

QUALIFICATIONS: Master’s degree in conservation or equivalent experience; Experience with painted surfaces. Salary competitive.

Send letter, resume and references by April 15th to:
Kathleen S. Dengler
Director of Human Resources
Strong Museum
One Manhattan Square
Rochester, New York 14607
Strong Museum is an Equal Opportunity Employer.

ASSOCIATE CONSERVATOR OF PAINTINGS
WADSWORTH ATHENEUM

The Wadsworth Atheneum, the oldest public fine arts museum in America, is seeking a full-time Associate Conservator of paintings/conservator of paintings. Candidates should hold a graduate degree from a recognized conservation program or the equivalent in training. A minimum of five years of experience is desired.

Responsibilities include care, documented examination and treatment of the broad painting collection, as well as working with the curatorial staff and assisting in the museum’s loan and exhibition programs. Applicant should have a well-rounded visual and technical understanding of paintings, mature skills in treatments as well as judgement. A general understanding of the care of museum collections is important. Some travel is required.

Salary and title are commensurate with qualifications and experience. Letter of application together with resume and three references should be sent to: Human Resources Manager, Wadsworth Atheneum, 600 Main Street, Hartford, CT 06103. Fax # (860) 278-5002. E-mail: jocelyn.callis@wadsworthatheneum.org. An Equal Opportunity Employer M/F/V.

Positions and Supplier’s Corner

ASSISTANT PAPER CONSERVATOR
STARK MUSEUM

The Strong Museum, a museum of American cultural history in Rochester, NY, seeks a conservator of paper materials to work full-time in its dedicated and well-equipped conservation laboratory. The successful candidate will encounter an exciting collection at an exciting time in the museum’s development.

Requirements: Masters Degree in paper conservation with at least a year’s work experience in the field. Must be enthusiastic. Grant writing skills preferred. Salary competitive. Excellent benefits package. Send letter, resume and references to: Kathleen S. Dengler, Director of Human Resources, Strong Museum, One Manhattan Square, Rochester, New York 14607. Strong Museum is an Equal Opportunity

ASSOCIATE CONSERVATOR OF PAINTINGS
WADSWORTH ATHENEUM

The Wadsworth Atheneum, the oldest public fine arts museum in America, is seeking a full-time Associate Conservator of paintings/conservator of paintings. Candidates should hold a graduate degree from a recognized conservation program or the equivalent in training. A minimum of five years of experience is desired.

Responsibilities include care, documented examination and treatment of the broad painting collection, as well as working with the curatorial staff and assisting in the museum’s loan and exhibition programs. Applicant should have a well-rounded visual and technical understanding of paintings, mature skills in treatments as well as judgement. A general understanding of the care of museum collections is important. Some travel is required.

Salary and title are commensurate with qualifications and experience. Letter of application together with resume and three references should be sent to: Human Resources Manager, Wadsworth Atheneum, 600 Main Street, Hartford, CT 06103. Fax # (860) 278-5002. E-mail: jocelyn.callis@wadsworthatheneum.org. An Equal Opportunity Employer M/F/V.

SUPPLIER’S CORNER

FREE VACUDYNE CHAMBER. The American Antiquarian Society in Worcester, Massachusetts is offering for free a vacudyne fumigation chamber. The vacudyne was purchased in the early 1970's and is in perfect condition. The outer dimensions are 60"x22"x40". Please contact Babette Gehrich, Chief Conservator, for more information. Phone [redacted] or e-mail [redacted]

New York City, Antique furniture restoration workshop for sale, 17 yrs.profitable. Asking $250K, min.$100K down. Due to health reasons, and after 30 years in the trade, David Linker is going to retire next year, Feb. 2001. My antique furniture restoration workshop has an extensive collection of very old sawn veneer and wood, shell, bone, horn, bronze ormolu, old locks and keys, marquetry saws, circa 1850 (chefullet marqueteur); ceiling marquetry saw Guillet, circa 1875; old work benches, old tools, etc., etc., as well as rare materials. From the vestiges of our dying trade "les Ébénistes". Respond to: dlinker@ersols.com telephone (212) 337-3272 www.wclinkers-ebeniste.com

RH Conservation Engineering, established in 1991 in Australia by conservator Robin Hodgson, is pleased to announce our company's new website at <www.RHConservationEngineering.com>. RH Conservation develops and manufactures specialized equipment for use in the conservation of our artistic and cultural heritage. In addition to our ever-expanding in stock line, RH Conservation also designs and manufactures purpose built equipment to solve unique problems encountered by conservators. Please visit RH Conservation's new website today!

It's not too early to start thinking about workshops for the 2001 AIC Annual Meeting. If you have a workshop you would like to organize or teach, or if you have an idea for one you would like to attend, please let us know. Ideas may be directed to Katharine Untch, AIC Director of Professional Education and Training.

Applications for workshop development are available from the AIC office. The deadline for workshop applications for the June 2001 annual meeting is October 1, 2000.
Tips Session

In the spirit of interdisciplinary communication, the Paintings Specialty Group is expanding its Tips Session at the 28th AIC Annual Meeting in Philadelphia to include other specialty groups.

We're excited about this collaboration and hope that you will be able to attend this special luncheon program. Perhaps you have an interesting sampling method or have developed a useful tool that you would like to share. Tip presentations should be 3–5 minutes long. Interested tipsters should contact Nancy Pollak for further information and to be listed on the schedule for the session.

▼▼▼

Nancy Pollak
Art Care Associations, [redacted], Frederick, MD 21705
What Constitutes Authorship?

The work is complete. We are about to write an article for the professional literature, and we need to decide whose name will be on the paper. How do we make that decision? Should we give this decision some thought? What does it mean to be an author, and what responsibilities go with that role? The *Webster's New World Dictionary* (Furalnik 1970) defines "author" as follows:

Author, *n.* [<OFr. < L. *auctor* < *augere*, to increase]. 1. One who makes or originates something; creator. 2. The writer (of a book, article, etc.).

The terms authorship, authoritative, and authority derive from this root—strong terms alluding to great responsibility. While the dictionary definition provides an inkling of the nature of authorship, the definition does not help us sort out the complexities of assigning authorship. More important, the very question of who an author should be is fundamentally an issue of scientific ethics (USDA 1997).

A better definition for "author" can be found in Huth's book, *How to Write and Publish Papers in the Medical Sciences*. He distills the essence of the role and responsibilities of authorship in his definition: "A person who actively contributed to the design and execution of the experiments and who takes intellectual responsibility for the research results being reported" (Huth 1990).

For the conservation community, the experience of writing for professional publications, and consequently, how authors are given credit varies considerably. Moreover, while some members of the conservation community may have had formal instruction in the finer points and ethical nuances of assigning authorship, some may have only learned by experience or through information passed on by word-of-mouth. Also, conservation is not a single discipline. This fact makes decisions of assigning authorship credit particularly difficult. For example, it is quite typical in the arts and humanities for a professional article to bear a single author. In contrast, publications in the continued on page 8

The Status of Certification in Europe

Introduction

The article that follows is meant to inform AIC members of ongoing discussions about a few certification issues that have evoked dissenting views among conservators in the European community. Conservators in the United Kingdom and Europe differ in their definitions of the qualifications used to define a conservator or restorer, in part, because of the specific needs of conservation communities in various countries. The certification committee feels that the AIC membership can benefit from an awareness of these differing approaches to certification. Please come to the issues session on Saturday, June 10, at the 28th AIC Annual Meeting in Philadelphia for an update on AIC's certification activities.

Let's continue the dialog!

—Terry Drayman-Weisser and Members of the Certification Committee

The AIC Certification Task Force has been reviewing and comparing the status of professional certification in other countries as part of an effort to review all available information on the certification of conservators. This article addresses the status of certification in European countries and the various views of the conservation profession among the nations.

In 1991, the European Confederation of Conservator-Restorers' Organization (ECCO) was created to address the issues and concerns of conservators in Austria, Belgium, Denmark, Finland, France, Germany, the United Kingdom, Greece, Ireland, Italy, the Netherlands, Portugal, Spain, Sweden, and Switzerland. In Europe, efforts are under way to establish a definition of "conservator-restorer" and establish legal recognition of professional standards. It is hoped that these efforts will help affirm and continued on page 16
# Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1999 AIC Annual Report</td>
<td>18</td>
</tr>
<tr>
<td>AIC Budget Narrative</td>
<td>20</td>
</tr>
<tr>
<td>Adam’s Mark Case Settled</td>
<td>4</td>
</tr>
<tr>
<td>AIC News</td>
<td>3</td>
</tr>
<tr>
<td>Annual Meeting News</td>
<td>7</td>
</tr>
<tr>
<td>Conference Report</td>
<td>12</td>
</tr>
<tr>
<td>Courses, Conferences, &amp; Seminars</td>
<td>28</td>
</tr>
<tr>
<td>Executive Director’s Report</td>
<td>4</td>
</tr>
<tr>
<td>FAIC Donors</td>
<td>11</td>
</tr>
<tr>
<td>Funding Deadlines</td>
<td>13</td>
</tr>
<tr>
<td>Grants and Awards</td>
<td>13</td>
</tr>
<tr>
<td>In Memoriam</td>
<td>14</td>
</tr>
<tr>
<td>Letters to the Editor</td>
<td>11</td>
</tr>
<tr>
<td>Looking to the Future</td>
<td>5</td>
</tr>
<tr>
<td>People</td>
<td>14</td>
</tr>
<tr>
<td>Position Listings</td>
<td>33</td>
</tr>
<tr>
<td>Recent Publications</td>
<td>12</td>
</tr>
<tr>
<td>Specialty/Sub Groups</td>
<td>24</td>
</tr>
</tbody>
</table>

---

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

Second-class postage paid at Washington, DC. Postmaster: Send address changes to AIC News, 1717 K Street, NW, Ste. 200, Washington, DC 20006.

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

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

Deadline for July Editorial Submissions
Deadline for submissions is May 15.

We reserve the right to edit for brevity and clarity.

The copyright to all materials submitted to AIC for newsletter publication will be owned by AIC.

Advertising

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Internships and Fellowships, Position Available, and Classified Ads is: $.85 per word for members and $2 per word for nonmembers; the minimum charge is $50.

The cost of advertising in Supplier’s Corner is $100 for 100 words. The cost of display ads is: 1/6 page $185; 1/3 page $320; 1/2 page $395; 2/3 page $450; full page $625.

Deadlines for advertising copy are February 15, April 15, June 15, August 15, October 15, and December 15.

All ads should be submitted to Megan Dennis at megan@aic.org or faxed to (202) 452-9328.

AIC News Staff

Lisa Goldberg    Editor
Elizabeth F. "Penny" Jones    Managing Editor
Jennifer A. Goff    Production Editor
Megan McKeever Dennis    Marketing Manager

On January 29, 2000, the AIC Board met with the Internal Advisory Group (IAG), which is composed of the chairs of all of AIC’s committees, specialty groups, and task forces, as well as the editors of JAIC and AIC News. The group convenes twice a year; once in Washington during the winter, and once during the AIC Annual Meeting. These meetings are an invaluable opportunity for the board to discuss issues and programs of critical importance to the membership with leading AIC members representing a wide spectrum of interests and perspectives.

Notable topics at the meeting included the 28th AIC Annual Meeting, certification, and the AIC Directory listings. Paul Messier, the program chair for the 28th AIC Annual Meeting, described the talks that are scheduled for the general session on the theme of Electronic Media. After Paul’s inspiring presentation, several members commented that they no longer doubted that the theme would be interesting and relevant to the membership as well as those in allied fields.

Terry Weisser, chair of the Certification Task Force, discussed progress in determining whether—and how—AIC might implement some kind of certification program in the near future. AIC joined the National Certification Commission (NCC), a clearinghouse of information on certification programs of all kinds throughout the country. Through the NCC, AIC will be able to examine, evaluate, and select features of existing certification programs that would be most appropriate for the profession and organization; it is unlikely that any one existing program will meet our needs. AIC will also soon engage a certification lawyer to better understand the legal aspects of the process of developing and implementing a certification program.

The discussion about the AIC Directory listings focused on the board’s decision this year to list only individual member-ship societies and guilds in the Regional Conservation Organizations section. Regional Centers, previously listed in that section and in the institutional member section, are now listed once as institutional members. Mary Todd Glaser, a guest representing the Association of Regional Conservation Centers (ARCC), presented the regional centers’ view of this change, generating the exchange of a diversity of opinions and views within the group. Hearing these views is critical to the board as it continues to work for and understand the best interests of the membership as a whole. The board welcomes members’ views on this and any other issue pertaining to AIC.

—William A. Real, Secretary, AIC Board; Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213-4080;
Executive Director's Report

This issue of AIC News features the AIC/FAIC Annual Report for 1999. It was a very good year for FAIC in terms of grant support from the National Center for Preservation Technology and Training (NCPTT), the National Endowment for the Arts (NEA), and funding from many foundations. A full list and discussion of this support is in the FAIC Annual Report, but I want to mention some specifics of the significance of this funding here because of the important programs and activities it supports.

The NEA, which was created in 1965, is supporting the non-conservation speakers who are presenting at the general session of the 28th AIC Annual Meeting. The topic of the general session is “Preservation of Electronic Media,” and the program covers a variety of issues. The keynote address, entitled “Cupped Hands in the Stream: Digital Media’s Challenge to Collecting Institutions,” will be given by Maxwell L. Anderson, director of the Whitney Museum of American Art.

NCPTT was established through legislation in 1992 as part of the National Historic Preservation Act Amendments. The concept for the center was born out of a 1986 report from the Office of Technology. The report included recommendations that a “Federal Center for Preservation Technology” be established in the Department of Interior or that a National Center for Preservation Technology be established. In addition to the creation of the NCPTT, an advisory board—the Preservation Technology and Training Board (PPT) and the Preservation Technology and Training Grants program—were created as major components of a “national initiative to coordinate and promote research, distribute information, and provide training about preservation skills and technology.” NCPTT has supported many grants for conservation projects under its eight project types, including grants to FAIC for support for the Digital Discussion Group at the 27th AIC Annual Meeting in St. Louis and support for students to attend the meeting. In addition, NCPTT funded a grant to put all of the back issues of the Journal of the American Institute for Conservation online. Carolyn Rose, AIC member and director of the Department of Anthropology at the National Museum of Natural History, has served on the PPT board since 1994. For more information on NCPTT, consult the organization’s website at www.ncptt.nps.gov.

Change of Attorney

Douglas Ochs Adler, Esq., was the AIC attorney from 1979–2000. He recently took the position of counsel at the Export-Import Bank. For his views on his years as AIC’s attorney, see page 5. We thank him for his interest and his wise counsel. Our new attorney is Christine Stroh of Crowell and Moring in Washington, D.C.

Staff News

Sarah Stout, who had served as communications and outreach coordinator since 1997, has left AIC to pursue her interests in sculpture, travel, and teaching. We wish her the best of luck and thank her for her dedication to AIC.

—Elizabeth F. “Penny” Jones, 1717 K St., N.W., Suite 200, Washington, D.C. 20006; (202) 452-9545; Fax: (202) 452-9328

Adam’s Mark Case Settled

The Adam’s Mark hotel chain settled the race discrimination case with the Department of Justice. The $8-million settlement includes a contribution to four historically black colleges in Florida for scholarships and hotel management internships. The 21-hotel chain pledged to adopt major changes in its operations and to work closely with the NAACP and Project Equality, a national equal employment organization that will oversee the agreement for the next four years. The hotel chain will also create a diverse “secret shoppers” program to bring about equal treatment of guests, enhance employee diversity training, and investigate all discrimination complaints.

Adam’s Mark will pay James Morrison, the original person who sued the hotel, and four other plaintiffs in the case $25,000 each. It will also set aside $4.4 million for other attendees at Black College Reunion and their guests; contribute a total of $1.5 million to Florida A&M University, Bethune-Cockman College, Edward Walters College, and Florida Memorial College for scholarships, and hotel internships; pay a total of $1.75 million in legal fees to private lawyers, the Washington Lawyers Committee, and the NAACP; and retain Project Equality.

Adam’s Mark also settled private litigation as well as resolving the legal actions taken by the Justice Department and the state of Florida.

To read the Adam’s Mark statement, go to www.adamsmark.com/news2.htm

4 AIC News, May 2000
Looking to the Future

Introduction

I have turned to Doug Adler, AIC’s legal counsel since 1979, for this second installment of this series of articles because he has a unique perspective on our organization, and it is a viewpoint from which we can benefit. Doug has seen AIC through some of its most dramatic and challenging changes and some of its most productive advancement. We wish Doug well in his new pursuits and respect for our field have been a great treasure indeed.

—Jerry Podany

What a Fun Client You Were

In the fall of my first year of practicing law, the managing partner of the firm, Steve Clarkson, called me into his office and gave me an assignment with respect to his “fun” client, AIC. Thus began an interesting and rewarding 20-plus year relationship that recently concluded when I joined the government. When Jerry Podany asked if I would share some of my observations and lessons learned during my tenure as the AIC’s outside counsel, I was only too happy to oblige.

The Legal Context

When Steve Clarkson gave me my first assignment, I had to ascertain the legal parameters within which I was working. Other than not advising AIC to do something that was patently illegal or immoral, tax and antitrust considerations were to be my principal guideposts.

AIC is a tax-exempt business league under Section 501c(6) of the Internal Revenue Code (Code). As such, AIC is not subject to state or federal income tax as long as its activities fall within those allowed by the IRS. Unlike its sister entity, FAIC, donations to AIC are not tax deductible because AIC does not engage in “eleemosynary” activities, i.e., charitable, educational or scientific. Because FAIC is considered to engage in these areas, it is exempt under Section 501c(3) of the Code, and donations to FAIC are deductible by the donor. Literally hundreds of regulations affect each entity. So, the first rule was don’t give advice to AIC and FAIC that would jeopardize their respective tax exemptions. The second guidepost involved antitrust law. Why?

AIC is a voluntary, self-regulated organization of individuals who share similar interests and objectives. As long as the implementation of AIC activities do not unduly discriminate against or deprive members of legitimate economic interests in pursuing their profession, the activities should pass antitrust scrutiny.

Fun

Working with AIC was “fun” because of the varied nature of questions I received over the years. These included the following: the ability of public sector labs to charge the public for private services, permissible trade show/convention activities, establishment of disciplinary procedures, copyright infringement, legality of the referral system, membership classification, and unrelated business income tax.

I was dealing with highly educated people who were, at times, passionate about matters affecting their profession, and their objectives, while often sound in reason, sometimes ran smack up against the legal principles enumerated above.

Three areas appeared to challenge the members (and me as the organization’s lawyer) that I would like to share with you.

Professionalism

AIC has focused on improving the professionalism of its members by producing scholarly publications, such as the JAIC, and through presentations at its annual meetings. But perhaps the most significant efforts in this regard was the drafting and implementation of the Code of Ethics and Guidelines for Practice. These documents replaced the so-called Murray Pease Report.

The discussions of the drafting committee focused on the “must,” “should,” and “it would really be nice if you did.” The committee also had to consider the legal context and practical ramifications of the pronouncements. Lastly, these documents were intended to provide a set of rules and recommendations that would last for a significant period of time.

The challenge for me in this instance was to preserve the integrity of the committee’s words and intentions while simultaneously ensuring that they didn’t offend the sometimes indecipherable and arcane rules of tax and antitrust law. Our discussions about underlying reasons for certain word choices or syntax in the Code of Ethics or Guidelines section revealed to me that the committee members had thought long and hard about the implications of their decisions. The collaborative process of molding a bit here and editing a bit there took place in an atmosphere of mutual respect and increased understanding of what we were trying to accomplish. I believe the end product supports that conclusion.

Accountability

Once the Code of Ethics and Guidelines were put to bed, and AIC had determined the audience to whom they would apply, what would happen if there were a violation? The Bylaws didn’t seem to provide a solution. Some said, “Kick ‘em out!” Others argued, “Forgiveness is divine.” A few preferred procrastination until the need to decide was ripe. So, those in authority passed the ball to me and asked me for advice. Thanks a lot, fun client!

Article 12 of the Bylaws is probably the most “legalistic" provision in the charter documents of either AIC or FAIC because AIC is not regulated by any governmental authority. (A possible exception is the requirement that there be no “private inurement” to individuals. This is required by the Internal Revenue Code.)

AIC does not have the right to discipline its members without their consent. AIC is not like a committee on ethics, sanctioned by a court that can investigate and punish members for legal or medical malpractice. It exists solely with the con-

continued on page 6

AIC News, May 2000 5
Looking to the Future
continued from page 5

currence of its constituents. Lose that, and
the shop closes for good.

In establishing disciplinary and appeal
procedures, I looked to my guideposts but
also set things in a slightly different con-
text. In 1979, AIC had only a few hun-
dred members, most of whom knew each
other. Ten to fifteen years later, the num-
ber of members topped two thousand,
and times were more litigious. As such, I
drafted the procedures to accomplish sev-
eral objectives: ensure fairness to the
organization and the individual, give each
side the opportunity to present its respec-
tive case, have the decision of the relevant
committee appealable to the AIC Board
so that it became the decision of the
organization rather than that of a few
individuals, and, lastly, keep things confi-
dential. Why all the fuss?

In addition to an increase in member-
ship and more lawsuits, it was my percep-
tion that within the conservation world
and from the public perspective, AIC
membership had become more impor-
tant. If one had the credentials and per-
mission to state publicly that he or she
was a member of AIC, it meant some-
thing. Conversely, if that right was lost or
diminished, there could be a concomitant
economic injury. I wanted to make sure
that AIC was protected by the shield of
due process as much as possible.

Certification

What can one say about certification?
In my view, it's a bit like Charlie Brown's
unrequited longing for the little red-
haired girl. He has identified her, he wants
to get to know her, and he thinks that
things would be better if he did. Would
the ability to certify conservators make
AIC a "better" organization? That is a
subjective determination. What certifica-
tion would do is to elevate AIC to a dif-
ferent status.

Mechanical and policy concerns pres-
ent issues. Who would set the standards?
Who would administer the tests? Who
would defend the standards as being
objective? Is AIC prepared to spend con-
siderable resources in terms of the three
"Ts": time, talent, and treasure to get
there—wherever "there" is? Are the
members of AIC prepared to meet the
legal challenges inherent in judging the
professional qualifications of their peers?

We had interesting discussions over
the years flirting with certification, never
quite feeling that the time was right to go
over to the little red-haired girl and share
a peanut butter sandwich. The time for
that realization is now closer. I know the
decisions AIC reaches will not be frivo-
los. They will be the product of thought-
ful and deliberate consideration and dis-
cussion. I look forward to watching from
the sidelines.

Thank you again for the privilege of
representing and advising you. Steve
Clarkson was right: You were a fun client.
—Douglas Ochs Adler, Washington, D.C.

Issues Session and Business Meeting

Put the Issues Session and Business
Meeting at the AIC Annual Meeting on
your calendars for Saturday, June 10, at
1:30 p.m. Certification issues will be a
discussion topic.

AIC 2001: Call for Papers

The 29th AIC Annual Meeting will take
place in Dallas from May 29 to June 4.
The general theme will be
"State of the Art: Conservation in 2001."
In a change from programs of recent years,
there will be no single theme for the gen-
eral session presentations that will take
place on Thursday, May 31, and Friday, June
1. Rather, in the three half-day sessions, we
hope to spotlight recent developments in
technology, materials, research, and
philosophy.

In the first session, "Creativity and Con-
servation," we will examine the ways in which
radically new treatments, ways of approach-
 ing problems, and philosophies of conserva-
tion are developed and will explore the
personalities and environments that foster
them. The second session will be com-
prised of case studies on the use of new
materials and equipment in the treatment
of works of art. In an effort to strengthen
the bonds between specialties, after the
individual presentations, the speakers will
participate in a panel discussion on the
ways in which those techniques and mate-
rials might be used in specialties other than
the ones in which they were developed.
The third session, "Where do we come
from? What are we? Where are we going?"
will provide us with the opportunity to
evaluate the state of the field in the realms
of private practice, museums, and regional
centers. It will also provide a forum for the
discussion of ethical questions and histori-
cal evaluations of treatments.

We encourage AIC members to submit
abstracts of presentations relevant to any of
these sessions. The Program Committee
will consider the following factors when
choosing papers for presentation: general
interest for the AIC members, suitability
for oral presentation, and quality and signif-
ificance. Papers judged more suitable for spe-
cialty group sessions will be passed to the
appropriate group. Abstracts should be dou-
ble-spaced and no more than two pages in
length. If possible, abstracts should be sub-
mitted in an electronic form such as in the
body of an e-mail message.

The deadline for submitting abstracts is
Tuesday, August 1, 2000. Send them to:
1717 K Street, N.W., Ste. 200, Washington
DC 20006; Fax: (202) 452-9328; or

If you have any questions, please
contact 2001 AIC Annual Meeting Pro-
gram Chair Rebecca Anne Rushfield at

CONSERVATION CENTER
Consulting and Contracting

ART RESTORATION
SURVEY, RESEARCH,
EXAMINATION, PLANNING

IMAGING, ANALYSIS
STRUCTURE, MATERIALS,
PAINT, FINISHES

PUBLIC ART AND MONUMENTS
DESIGN REVIEW,
RESTORATION, MAINTENANCE

JOHN SCOTT, MA, MBA,
MA-CAS, DIRECTOR

New York Conservation
Center, Inc.
519 W. 26th St.,
New York, NY 10001
(212) 714-0620
Fax: (212) 714-0149
By now, everyone has had the opportunity to digest the program and events that are being offered in Philadelphia at the AIC Annual Meeting next month. We hope that you found the menu palatable (electronic pun intended!) and that you registered early. You have until May 19 to take advantage of advance registration rates, which represent $25 off the regular registration fees.

Tours

On Thursday, June 8, the visit to the labs at the Philadelphia Museum of Art (PMA) will include a demonstration of distance learning with a real-time dialog between you at PMA and staff members from the Franklin Institute, also in Philadelphia. Hard copies of information on distance learning/video conferencing hardware will be available. Your registration packet will include information regarding demonstration times, transportation, and access schedules for the lab tours.

Public Lecture

Also on Thursday, at 7:30 p.m., Andrew Lins, chair of conservation at the Philadelphia Museum of Art, and a representative from the City of Philadelphia’s Public Art Office, will be the speakers at the Public Lecture on the conservation and preservation of sculpture in Philadelphia. The lecture will address the interaction among the public and private/museum sector in regard to caring for Philadelphia’s enormous holdings of public art, including the treatment of Calder’s statue of William Penn on top of City Hall, Rodin’s The Thinker, and the Liberty Bell. We plan to secure a very special venue for this lecture and hope that those of you who are in Philadelphia for the procession and tours will attend.

—Melissa Meighan, Local Arrangements Chair, Conservation Department, Philadelphia Museum of Art, Philadelphia, PA

Angels 2000

This year, your heavenly help is needed for a variety of projects at The Wagner Free Institute of Science in Philadelphia, at the invitation of Director Susan Glassman on June 7.

The Institute was set up in the mid-19th century by Philadelphia William Wagner, a merchant and collector of natural history specimens, to provide a “free science education for the people of Philadelphia.” Due to the popularity of his lecture program, he built the current Institute on his estate. Completed in 1865 by John McArthur Jr., also architect of Philadelphia’s City Hall, the institute is a fascinating window into the past. The original building, interior, and founder’s mission has changed very little since its conception and is consequently listed as a National Historic Landmark.

Angels from any discipline are invited to help with the two main projects: (1) adding sheets of Ethafoam to protect the minerals and paleontological specimens from damage vibration while simultaneously preserving their original arrangement inside their 19th-century exhibition cabinets and (2) packing anatomical specimens for storage. One or two paintings conservators are needed to evaluate a late 18th-or early 19th-century painting that is a copy of a Raphael cartoon to ascertain whether it would be suitable to roll for storage. If so, the reconfiguration would need to be carried out on the same day.

Angels will need to arrive the evening of Tuesday, June 6, when projects will be reviewed for the next day. Supper, courtesy of the Wagner Institute, will be provided. The University of Pennsylvania is kindly providing lodging in their dormitories for both Tuesday and Wednesday nights.

If you are interested in participating in Angels 2000, please contact the local coordinator, Anne Downey, at [redacted] at the Conservation Center for Art and Historic Artifacts.

So go on—be an Angel!

—Kate Jennings, Getty Advanced Intern, Conservation Center for Art and Historic Artifacts.

2001 Annual Meeting

It’s not too early to think about workshops for the 2001 AIC Annual Meeting. If you would like to organize or teach a workshop, or if you have an idea for a session, please let me know: Katharine Untch, AIC director of professional education and training. Applications are available from the AIC office. The deadline for workshop applications for the 2001 Annual Meeting is October 1, 2000.
Authorship continued from page 1

the physical and life sciences, as well as other scientific disciplines such as archaeology, nursing, medicine, psychology and the social sciences, tend to include multiple authors.

AIC and Authorship

How does conservation view authorship? Has conservation defined any guidelines that might help in assigning authorship credit? The AIC Code of Ethics and Guidelines for Practice, the Commentaries and the AIC Submission Guidelines touch on the issues. The Code of Ethics and Guidelines for Practice revealed only cursory guidelines for publishing and almost no guidance in making decisions concerning authorship. Although the Guidelines for Practice indicate that conservation professionals are expected to be aware of laws and regulations bearing on their professional activity, no mention is made of laws and regulations pertaining to intellectual property and copyright. While it is beyond the scope of this article to deal with issues of intellectual property and copyright, both, nonetheless, are important considerations when assigning authorship credit. Commentary 19 does not address authorship, but rather suggests that “the conservation professional should publish the results of scientific investigation in peer-reviewed literature.” The commentary suggests venues for publication, but not how to assign authorship. The AIC Submission Guidelines define the “Corresponding Author,” and the “Permissions” section says, “Authors are responsible for the content and accuracy of their articles” (AIC Directory 2000).

Guidelines in Other Disciplines

Numerous sources from other disciplines address the subject of authorship. Many of these sources agree that the issue of authorship is one of ethics, and all agree that authorship is a critically important issue for anyone involved in research. Some sources assert that authorship is probably the most important acknowledgment of the contributions to a profession’s body of knowledge. It is frequently the means by which one’s employment, promotions, grants, and peer approval are evaluated. For those investigators who are judged based on these contributions and for those institutions that deem this activity to be critical, authorship should be reserved for those and only those who have made significant intellectual contributions to the research.

Authorship is a two-fold issue: 1) Authorship credit and 2) the sequence of authors. Two additional issues arise from the issues of authorship. First, how does one handle acknowledgements? That is, who should be given authorship, and who should only be acknowledged? The other deals with the role and responsibilities of editors.

This presents a dilemma for the field of conservation. How does a field as diverse as conservation assign authorship credit
when its members come from so many different disciplines and when its members write professional articles for so many different venues. One could argue that it would be impossible for the profession to create guidelines for authorship that would be generally applicable.

Despite this dilemma, guidelines for authorship used in other fields could easily be applied to the publications in conservation dealing with new or novel treatments, technical studies or fundamental research on the nature and behavior of art, archaeological, ethnographic, historical, or conservation materials. These guidelines could even be applied to the authorship of other written works such as reports, commentaries, letters to the editor, surveys and catalogs, to name a few additional venues.

Author Listings

Numerous examples of conservation and allied literature by a single individual as well as by multiple authors exist. When there has been any sort of collaboration—for example, when an individual calls on the expertise of others—that individual must think about who should be included as authors.

Although guidelines have been proposed and defined by various professions over the years, the guidelines that are now generally accepted by many journals and journal editors are the basic ones outlined below by Huth (1986).

All authors should have made a substantial contribution to the conception, design, analysis, or interpretation of data (or information).

They should have been involved in writing and revising the manuscript for intellectual content.

They should have approved the final draft and be able to defend the published paper.

These guidelines pose several implications. First, anyone who has been designated as an author must qualify for authorship, as described above. It follows that these authors should agree to serve in that capacity. Second, the “obvious authors” should decide who else ought to be invited as an author. The literature suggests that it is prudent, in order to avoid later misunderstandings, to make such decisions early in the research. In cases where participants change, the list of authors needs to be periodically reviewed. An important implication of the third criterion—the ability of all authors to defend the published paper—is the complete participation in the research and writing of the manuscript. This could be problematic in conservation, where research frequently involves collaborations among individuals with disparate backgrounds. These situations can easily be resolved by using endnotes to designate what role each of the authors played in the collaboration.

Choosing the Primary Author

Deciding on the “first author” or the “principal author” can be difficult. This choice is clearly defined in some fields. For example, in chemistry it is typical that the principal investigator is also the first author and the person listed first on the publication. A subordinate is rarely considered the first author (unless that person is a post-doctoral fellow). In some biological disciplines, however, the person who has contributed most to each of the three criteria will be listed first, but the principal author will be last in the list.

Subsequent Authors

Once the principal investigator and the first author have been determined, a quagmire of policies, opinions, and even politics can jam the process of choosing the order of authors. Often the order is dictated by the practice of the specific discipline or by the manuscript guidelines of the journal to which the article is being submitted. For example, some journals stipulate that authors be listed alphabetically. Sometimes the order of authors is decided by flipping a coin (which is then indicated in a footnote). The literature on authorship strongly urges that such decisions be decided jointly by the co-authors early in the research process.

Author Invitations

The guidelines for authorship imply that there are persons who cannot be justified as authors. It is not appropriate to include nonessential contributors as authors. For example, participation solely in the acquisition of funding or the collection of routine data may not justify authorship.

Acknowledgments

Just because someone does not qualify for authorship does not mean that the authors have no further responsibilities. Authors should acknowledge the work of anyone who has participated in at least one of the areas outlined in the guidelines for authorship. For example, authors should acknowledge research assistants who perform routine work, or individuals or laboratories contracted to perform work in connection with the research. It is customary to acknowledge anyone who has given advice or a critical review of the study proposal or who has been involved in data collection, technical help, or financial or material support. It is important that such individuals or institutions grant permission to be named to avoid the inference that they are endorsing data and/or conclusions drawn by the research.

Right of Refusal

Authors should provide the option of right of refusal to the potential author; it is a breach of ethics to be listed as an author without prior knowledge because the reputation of the uninformed author may be compromised. Such an act can leave an author open to undeserved criticism or praise. Authors should always be given the opportunity to assess the validity of the research prior to being listed as an author.

Honorary Authors

While it might seem desirable at face value to be listed as an author when little contribution has been made to the research, there is a danger in agreeing to honorary author status. Fine and Kurdek (1993) explain the ethical dilemma associated with honorary authorship:

First, a publication on one’s record that is not legitimately earned may falsely represent the individual’s scholarly expertise. Second, if because [she] is now a published author, [she] is perceived as being more skilled than a peer who is not published, [she] is given an unfair advan-

continued on page 10
N...
Letters to the Editor

To the Editor:

Regarding Anton Rajer's article published in the January 2000 edition of *AIC News* (see “Just Compensation: A Comparative Study of Conservation Salaries and Cost of Living Around the World,” page 1), I would like to comment on his statements made under the “Results” section of the article, that “Conservation as a profession is not valued as much in emerging economies as it is in advanced industrial nations. Conservation is viewed as a luxury, not a necessity, or life.” Based on my experience working in conservation in southern Africa and even upon his own graphs, I do not understand how Mr. Rajer justifies this statement. It seems to be an assumption based on the simple fact that some nations are poorer than others.

From his own data, it seems that conservators in Ghana, Brazil, and Bolivia—the poorest nations included on the list—are, in comparison to the wages of their fellow countrymen, (reflected in the gross domestic product category), paid a much higher percentage wage even in their first year of work than conservators in Spain, England, Ireland, and even Sweden and the United States. Wouldn’t this be evidence that, in fact, conservators are valued more in those poorer countries than in many wealthier ones?

In my experience working for 10 years with the Government of Mozambique, I found that art conservation was a high priority of the Ministry of Culture. The Mozambicans above all else were requesting and using precious funds for the preventive maintenance of their museum collections. I was very impressed to find that to be the case in a country that has been considered one of the poorest in the world since it became independent in 1975.

Perhaps we all make the mistake of assuming that more money put into conservation equals greater value but, to level the field, one should consider conservators’ wages relative to the average persons’ in that country to be the indicator of whether a country values conservation. I believe many “underdeveloped” impoverished nations are so due to a history of being economically and culturally under attack, and that they, in fact, value more consciously their national heritage, their treasures, and monuments than, for example, most Americans do.

—Claire Gerhard, Painting Conservator,

To the Editor:

I have inferred, based on the letters and e-mails that I have received, that my article that appeared in the January issue of *AIC News* (see “Just Compensation: A Comparative Study of Conservation Salaries and Cost of Living Around the World,” page 1) struck a nerve with the newsletter readers. Specifically, I would like to respond to Claire Gerhard’s letter [printed above].

Having worked in conservation in Panama, Brazil, Bolivia, Venezuela, Trinidad, Barbados, Guyana, Suriname, Argentina, and Mexico, I have empathy for Ms. Gerhard’s point of view. I’m not an economist, but it appears to me, based on almost 25 years of experience in the field, that where there is cultural property, at least some money, and a local populace that believes in saving heritage that conservation can move forward. However, as is so often the case in emerging economies, other more vital national needs take precedence, such as the establishment of infrastructure like roads, hospitals, schools, etc. This is not to say that conservation is a luxury, but many government officials view it as such. Conservation is frequently at the bottom of the food chain along with other cultural disciplines. With the published salary survey, we now have some data to build on, and interpretation of such is open to many views. If Ms. Gerhard would like to undertake the statistical survey of African conservators and their salaries, I would welcome the contribution.

—Anton Rajer.

---

To the Editor:

AIC's Health and Safety Committee is looking for two new members to assist with ongoing activities. One position occupies a four-year term, and one is for a four-year term with the potential for renewal. If you are interested in either position, please speak to a member at the Health and Safety table in Philadelphia, or send a letter of interest and a resume to: Catherine Hawks, Health and Safety Committee Chair.

---

FAIC Donors

Carole Aberscaugh
Theresa Andrews
Nancy Andrus
Genevieve Baird
M. Susan Barger
Mary Baughman
Barbara Beardsley
Kory Berrett
Julie Biggs
Judith Bischoff
Laurie Booth
Irene Brueckle
Barbara Buckley
Elizabeth Buschor
David Chandler
Seyeon Choi
Elizabeth Cloutier
Elisabeth Cornu
Rachel Danzing
Renee Deville
Marlene Eidelheit
Judith Eisenberg
Echo Evets
Ronald Fauer
Jonathan Fisher
Betsy Fiske
Diane Fullkik
Maria Grandinette
Gail Harriman
William Hickman

---

Health and Safety Seeks Members

AIC's Health and Safety Committee is looking for two new members to assist with ongoing activities. One position occupies a four-year term, and one is for a four-year term with the potential for renewal. If you are interested in either position, please speak to a member at the Health and Safety table in Philadelphia, or send a letter of interest and a resume to: Catherine Hawks, Health and Safety Committee Chair.

---

AIC News, May 2000
Conference Report

33rd Annual Conference on Historical and Underwater Archaeology
January 5–9, 2000
Quebec City, Quebec

In January, the Society for Historical Archaeology (SHA) held its 33rd annual conference in Quebec City, Quebec. Seventy-four concurrent sessions covered a variety of themes, topics, and issues pertaining to the fields of historic and underwater archaeology. The conference had one of the largest attendance records in history and brought together archaeologists, curators, conservators, historic preservation officers, and students and interns from North America and abroad. Many conservators attended as well, including participants from Canada, the United States, and Great Britain.

Judy Logan, of the Canadian Conservation Institute, and Andre Bergeron, of the Centre de Conservation du Quebec, co-chaired and organized a session entitled “Archaeological Conservation.” Ms. Logan commented on the progression of archaeological conservation over the last few decades, noting a higher attendance at SHA meetings and the increased presence of archaeologists at sessions devoted entirely to archaeological conservation.

Two papers presented by C. W. Smith (“Preservation of a Composite Artifact Containing Basketry and Iron Shot: A Case Study”) and H. L. Croot (“Cannon Conservation at the Mouth of the Churchill River”) explored new experimental treatments as applied to archaeological artifacts. Other presentations, such as J.E.A. Hamilton’s “Strategies for Dealing with Frustrated Archaeologists and Conservators: A Backlog of Artifacts from York Factory National Historic Site,” focused on decision-making within the field of archaeology and were quite popular among the archaeologists. Other papers, including my presentation, “A Tale of Two Privies: Negotiating the Cost for Archaeological Conservation,” addressed funding efforts for archaeological conservation and conservation decision-making when dealing with large quantities of artifacts from a single archaeological feature. C. Mathias dealt with similar issues in her paper, “What do we Keep? What do we Treat? Making Decisions Regarding the Preservation of Historical Archaeological Collections in the 21st Century.”

Another session, “In Situ Preservation of Underwater and Terrestrial Archaeological Sites,” addressed issues relating to the preservation of in situ archaeological features and artifacts through a series of lectures by both archaeologists and conservators. R. M. Thorne introduced the session with a discussion of “Preservation and Resource Use,” and J. Leader continued with this theme of “A Place for Everything and Everything in its Place: A Study of In Situ Preservation.” The next three papers specifically covered information about preservation of material from Norway and Denmark, with details about the ways in which corrosion potentials, water tables, and site deposition are monitored. Authors included T. Smith-Sorensen, D. J. Gregory, B. Sorensen, and I. Reed.

Conservators participated in the conference by offering workshops and participating in other sessions. J. Logan and B. Seifert, conducted a one-day workshop on the conservation of aquatic artifacts. J. Logan and I attended the Curation, Conservation, and Collections Management committee meeting at the conference.

I want to thank AIC for establishing ongoing relationships with our affiliate organizations, such as SHA. SHA’s members are beginning to recognize AIC because of active participation by conservators. It is hoped that the visibility and presence of conservation will increase at SHA meetings by encouraging local archaeological and objects conservators to present more specialized sessions in lecture or “tips” format.

If you would like more information about SHA, you can access the organization’s website at www.sha.org/. Abstracts, including contact information for each speaker were published in the conference program and were distributed at the conference to registered participants.

—Lisa Young, Alexandria Conservation Services, Ltd., 5001 Andrea Ave, Amandale, VA 22003; (571) 255-7382

Recent Publications

Defining and Measuring Effectiveness in Education and Training, edited by Kathleen Darde, presents the proceedings of the Interim Meeting of the ICOM-CC Working Group on Training in Conservation and Restoration, which was held in Vantaa, Finland, April 16–18, 1998. Papers discuss a variety of issues, including the impact of the PREMA Training Program on the conservation of cultural heritage, competency standards in conservation, student, graduate, and practitioner profiling, student expectations for internships, and assessing manual skills for conservation. 1999. 123 pages. £22.50 + postage. Published by ICOM.

IFLA Principles for the Care and Handling of Library Material, edited by Edward Adcock, is the first publication in the International Preservation Issues series and covers various topics related to the care and handling of library materials, including traditional library materials, photographic and film-based media, and audiovisual carriers. Environmental concerns and security and disaster planning are discussed. The volume includes a bibliography and two appendices dealing with where to turn for advice and standards respectively. 1998. 16 pages. Published by IFLA-PAC. Available from Archetype Publications, 6 Fitzroy Square, London W1P 6DX; +44 207 380 0800; Fax: +44 207 380 0500; www.archetype.co.uk

Plastics: Collecting & Conserving, edited by Anita Quye & Colin Williamson, presents a guide to the care and conservation of plastics. The book covers the history of plastics, describes collectibles made of plastic, and the identification of various plastics. It also discusses signs of degradation and conservation guidelines, as well as current conservation research on plastics. 1999. 152 pages. £12.99. Published by and available from NMS Publishing Ltd., National Museums of Scotland, Chambers Street, Edinburgh, Scotland EH1 1JF; +44 131 247 4026; Fax: +44 131 247 4304
Grants and Awards

Morris Louis Conservation Fund

The Morris Louis Conservation Fund is seeking applications from public museums that own a Morris Louis painting, which may need conservation. The grants awarded by the Morris Louis Conservation Fund are part of an effort to ensure that Louis’s paintings remain in excellent aesthetic and structural condition in the new millennium.

Through the grant project, the Morris Louis Conservation Fund hopes to raise awareness of how best to conserve Louis and other Color Field paintings. As with many of the innovative art techniques of the 20th century, the very nature of Louis’s paintings and indeed much Color Field painting has required the development of specialized conservation techniques, differing materially from the techniques developed for the care of works of other artistic movements. These grants are aimed at mitigating the costs of conserving Louis’ paintings and ensuring that specialized conservation techniques are employed to mitigate problems inherent to colorfield paintings.

Any organization that has federal tax-exemption and has at least one Morris Louis painting in need of conservation in its collection qualifies to apply to the Morris Louis Conservation Fund. If a qualifying organization would like to have a Louis painting in its collection considered for a grant, it should send a letter of interest along with any condition reports, notes and photographs (or transparencies) of the painting. The letter should include information about the anticipated cost of conservation and whether any technical assistance will be needed for the assessment of the painting’s condition and treatment. Letters may be sent to the Morris Louis Conservation Fund, Conservation Grant Project, ATTN: Laura Posseskey, Esq., c/o Garfinkle & Associates, 1150 Connecticut Avenue, NW, Ste. 505; Washington, DC 20036. The deadline for consideration is September 15, 2000.

GCI Guest Scholars Program

The Getty Conservation Institute (GCI) will launch its Conservation Guest Scholars program in fall 2000. Grants will be awarded to established scholars and professionals to pursue scholarly research and innovative thinking while in residence for three to nine months at the GCI in Los Angeles. With an emphasis on the visual arts, the program seeks to encourage new ideas and perspectives in areas of wide general interest to the conservation community. Conservation Guest Scholar benefits include air fare, housing, and a monthly stipend.

Funding Deadlines

JUNE 1, 2000

- The June Baker Trust
  The June Baker Trust was set up in 1990 for individuals working in conservation of historic and artistic artifacts in Scotland, or training with intention to do so. Contact Priscilla Ramsey for an application: June Baker Trust, Goose Croft House, Kintore, Aberdeenshire AB51 0US

AUGUST 1, 2000

- Fulbright Lecturing and Research Grants
  For information, contact the Council for International Exchange of Scholars: 3007 Tilden St., NW, Ste. 5L, Washington, DC 20008-30089

DECEMBER 1, 2000

- Conservation Assessment Program
  The 2001 application will be mailed on Oct. 6, 2000, and will have a postmark deadline of Dec. 1, 2000. For more information, contact Heritage Preservation

No Deadlines

- Getty Grant Program. Conservation Training Grants (Training of Mid-career Professional Conservators and Training Programs); Conservation Survey Grants; Conservation Treatment Grant. Contact the Getty Grant Program for more information.

Funding Sources

- American Association of Museums (AAM), Museum Assessment Programs (MAP), (202) 289-9118
- Foundation of the American Institute for Conservation, (202) 452-9545; http://aic.stanford.edu
- Getty Grant Program (GGP), (310) 440-7320; Fax: (310) 440-7703
- Heritage Preservation, (202) 634-1422
- Institute of Museum and Library Services (IMLS), (202) 606-8539
- National Endowment for the Arts (NEA), (202) 682-5442
- National Endowment for the Humanities (NEH), Division of Preservation and Access, (202) 606-8570, Fax: (202) 606-8639
- National Gallery of Art, Center for Advanced Study in the Visual Arts, (202) 842-6482
- National Center for Preservation Technology and Training, (318) 357-6421
- Smithsonian Institution, Museum Studies Program (202) 357-3101; Fax: (202) 357-3346

AIC News, May 2000 13
**People**

Stephanie Conferti joined the department of conservation at the Colonial Williamsburg Foundation (CWF) as a post-graduate paintings intern. Stephanie recently completed a one-year fellowship supported by the Samuel H. Kress Foundation at the Tate Gallery and is a graduate of the Art Conservation Program at the State University College at Buffalo. Amy Fernandez is now the associate conservator of objects and paintings in CWF's department of conservation. Amy has been at CWF since 1998, when she joined the staff as a Getty post-graduate intern. She is a graduate of the State University College at Buffalo. Patricia Silence has also joined the staff as assistant conservator of exhibits and museum environment. Patricia comes from the Textile Conservation Center at the American Textile History Museum in Lowell, Massachusetts, where she had been assistant conservator for five years.

Karen Tidwell has resumed using her prior name of Karen Dabney. She can still be reached at the Commonwealth Conservation Center in Harrisburg, Pennsylvania: (717) 787-2292. Julie L. Sloan has reopened her stained glass consulting practice, formerly known as McKernan Satterlee Associates, Inc. She will offer consultation and advice on the conservation, restoration, repair, care, and history of stained glass. She will also work with clients on new commissions in historic buildings.

For the last three years, students and faculty of the Conservation Center of the Institute of Fine Arts, New York University have been involved in the survey and treatment of the art collection at Villa La Pietra, New York University's campus in Florence. Sir Harold Acton, whose art collection consists of sculpture, paintings, textiles, and other objects, bequeathed the Villa to the University in 1994. Susan Anne Mathisen will continue her treatment of the textile collection assisted by Conservation Center student, Maya Naunton. Jean Dommermuth, who recently joined the conservation team, will develop the paintings conservation program for the Villa paintings. This summer, the IFA is pleased to announce that two courses in sculpture conservation will be offered at the Villa in addition to the internships in paintings and textile conservation offered in past years. Jack Soulman will be teaching a course on surveying indoor sculpture that will include Conservation Center students Amy Jones and Sanchita Balachandran. George Wheeler will be offering a seminar in Examination and Documentation of Outdoor Stone Sculpture.

Sarah Stauderman is now the preservation manager and archives conservator with the Smithsonian Institution Archives. She will be responsible for preservation policy and conservation treatment for a diverse collection that includes moving image and audio materials, paper, and photographs as well as ephemera.

**In Memoriam**

Kate Corteret Lefferts

Kate C. Lefferts, one of the most dedicated and respected American leaders in art conservation, died in Gladwyne, Pennsylvania, on January 18 at the age of 88.

Kate graduated from Bryn Mawr in 1933 with a major in art. In later consideration of her career in conservation she commented that it was fortunate that her collegiate training had included some course work in chemistry. Soon after graduation, Kate undertook museum work, first as a volunteer at the Cooper Union and then as a member of the Education Extension Department of the Museum of the City of New York.

Following war-time work with the Office of Strategic Services, Kate applied for employment at the Metropolitan Museum of Art (MMA). With some reservations, she accepted a position with Murray Pease in what was then a relatively young and growing conservation department. She eventually became Pease's deputy and, upon his death in 1964, she assumed administrative responsibility for all conservation within the MMA, except for paintings and armor.

Kate retired from the MMA in 1971. She also served as a U.S. delegate to international conferences for the Council of Museums Conservation Committee. Upon her retirement, she became trustee and mayor of Head-of-the-Harbor, L.I.

The AIC and the preceding IIC-AG always received Kate's conscientious support. She was among the first IIC-AG Fellows at its inception in 1959 and served as the IIC-AG president from 1968 to 1970. She also organized the 1970 IIC meeting on the conservation of stone and wooden artifacts.

In the late 1960s, Kate, along with several other conservators and conservation scientists, was a participant in the MMA symposium on art forgeries, at which Joseph Noble (the museum's vice director) proclaimed the museum's Greek bronze horse to be a modern forgery. Kate then organized and coordinated an examination team that found extensive evidence, particularly from thermoluminescence dating of the core material, that the horse was, indeed, an ancient object. Kate was a strong believer in the value of scientific examination of works of art, and it was she who initiated the establishment of a chemistry laboratory in the MMA Conservation Department, with Pieter Meyers as its first chemist.

Kate Lefferts was always generous with her time and expertise. Many in the art conservation field benefited, often early in their careers, from her professional guidance and support. Her influence on them and the entire art conservation community will continue to be felt for many years. Kate is survived by her sister, Lysbet Lefferts, and her nieces, a nephew, and their children.

—Edward V. Sayre, AIC Fellow

**Antiques Roadshow**

On May 22 and May 29, AIC and conservation issues will be featured on the Antiques Roadshow. Don't miss it!
Call for Nominations from the Membership for Candidates for the AIC Nominating Committee

This year, in response to valuable suggestions from the membership, the Nominating Committee will solicit, in advance of the annual business meeting, nominations of qualified individuals as candidates for the Nominating Committee election, which will be held at the AIC business meeting in Philadelphia in June. As it does each year, the three-member committee will have a vacant position due to the rotation off the committee of the chair. Because remaining members Julie Reilly and Debbie Hess Norris are both Fellows, nominees for this year’s open position may be Fellows, Professional Associates, or Associates. Committee members serve terms of three years, the third year as chair. The Nominating Committee strongly encourages the AIC membership to submit nominations for this important committee position.

While additional nominations will be taken at the business meeting in Philadelphia, to avoid the accidental omission of any mailed-in nominations, we require that all such advance nominations be received by the Nominating Committee chair by May 30, 2000. Nominations must be accompanied by a signed willingness-to-serve statement (Obtain copies of the statement form from Dan Kushel, Nominating Committee chair, at State University College at Buffalo, Art Conservation Dept., RH 230, 1300 Elmwood Ave., Buffalo, NY 14222-1095; (716) 878-5025). In accordance with the AIC Bylaws, the committee member is then elected by those Fellows and Professional Associates in attendance at the Annual General (business) Meeting.

(The AIC Bylaws Committee is aware of the anomaly that Associates may serve on the Nominating Committee but may not vote in the committee election and will be addressing the issue.)

AIC members should contact members of the Nominating Committee to discuss any aspect of the nominating and election process. We, on the Nominating Committee, strongly encourage you to participate actively in these upcoming Board and Nominating Committee elections and welcome your nominations of any qualified candidates for the AIC Nominating Committee. Most importantly, the committee reminds you to

BE SURE TO CAST YOUR VOTE IN THE FINAL ELECTIONS!

Dan Kushel, Chair; Julie Reilly; Debbie Hess Norris
conlitwed from page 1

obtain a high professional status of the field (ECCO 1994). For example, the Raphael Programme was created to focus on the development and promotion of cultural heritage, establish networks and partnerships, support innovation, further training and professional mobility, and initiate cooperation with non-member countries and international organizations. The program was developed under the European Union (EU) Treaty and the article on European Community action in the support of culture and is expected to run through December 2000.

Conservators in continental Europe are particularly concerned with the legal recognition of the professional conservator and the development of a pan-European definition for competency. The problem is particularly complex in France and Germany, where curators also refer to themselves as “conservators.”

In 1984, the International Committee of Museums—Conservation Committee (ICOM-CC) first defined and recognized the term “conservator—restorer.” While many considered this definition to be the first significant milestone on the road to professionalism, the social and procedural context of “professionalism” varies among the continental countries. In some, a legal definition is required for recognition of professions and accreditation is needed to practice a profession. Therefore, qualification and accreditation processes in one country may not be legally recognized in another, and conservation professionals may be precluded from working in some countries as non–citizens.

For example, in France, the profession currently has no legal status and anyone can become a “restaurateur,” leading to problems in obtaining recognition of the “conservation—restorer” profession (ECCO 1995).

In Belgium, the national “Ministry of Middle Class” granted recognition for a conservation association in 1996 to present a “Requête en Réglementation” (ECCO 1996). Austrian museum conservators are classified as civil servants and are placed within the museum hierarchy according to their education and qualifications. Historically, however, museum conservators were classified as artists and craftsmen, and now their academic training can provide a different classification within the museum hierarchy. In Germany, registration on a professional list or use of the title “Restaurator” is only available to those with education at the university level or advanced technical college and an additional two years of practical experience. Nine associations of conservator—restorers form the federation of the “German Restorers Associations” and isolate the title conservator—restorer (ECCO 1994). German craftsmen and their representatives fear that the registration process will prevent them from calling themselves “restorers” in the future. In addition, “conservator” in Germany refers to the job title of art historians working in museums. In Italy, the need to regulate the profession by creating a specific accreditation list is strongly felt because conservation is still not recognized as a profession, and there is little institutional recognition and regulation of the field (ECCO 1997). Specific examples of a unified voice in Italy include the Associazione Restauratori con Diplomi Qualificanti Association (ARRC), which grew from a group of restorers in Umbria who could not completely identify with the existing associations on issues of professional training. ARRC membership is awarded to individuals with diplomas in conservation, which are conferred by regional administrations and reflect the European Community’s norms concerning post-secondary professional training programs. The primary objectives of ARRC are to work for the recognition of the professional status and the regulation of the profession of the “conservator—restorer,” to promote the highest possible professional standards in accordance with the definition of the ECCO Professional Guidelines, to pursue conservation—restoration training that is comparable to university degrees, and to work for the official recognition of diplomas in conservation (ECCO 1997). These issues are also prevalent in Germany’s shift from vocational training to professional academic studies.

Although much concern focuses on the legal recognition and definition of the profession, all countries have considered educational issues and the full range of competencies needed for these definitions. For example, in Greece, the IIC Hellenic Group is currently examining the definition and legal recognition of the profession, including the definition, requirements, and standards of education and training; status and accreditation of the conservator based on education, training, and experience; security of the state and private conservator; and health, safety, and insurance issues. With the growth of a private conservation sector, discussion of how to enforce professional standards has increased, leading to conversations regarding the categories of educational training and the extent and type of education that should be required to qualify for competition (ECCO 1997). In Switzerland, activities relating to professional politics currently center on negotiations regarding the designation of conservation training in view of a new academic status at the professional college level, as well as continued cooperation among conservator—restorers, historic building and monument specialists, and research laboratories (ECCO 1996). In Sweden, full membership to the professional organization is granted to working professionals by application following verification of the following qualifications: a Swedish or recognized foreign diploma at university level with three years of documented practical experience, examples of completed work, and suitable evaluation by the membership committee.

In the past five years, several meetings have brought together conservation representatives from various European countries for discussions on legal status, educational standards, and professional...
experts representing 16 European countries met in Pavia, Italy, at the invitation of the Associazione Secco Suardo (a non-governmental Italian organization that has acted as the leader of projects financed by the EU within the framework of the Raphael Programme). ECCO representatives were also present. These experts gathered to adopt recommendations that would urge cultural institutions of the EU to act together in demonstration of their commitment to the preservation of the cultural heritage. The topics under discussion included: historical perspectives, training standards in Europe, definition of the term “competent professional” and “conservator-restorer,” as well as growth of public awareness, both professional and political. A final declaration known as the Pavia Document was drawn up, discussed, and approved.

In 1998, a consortium of representatives from Austria, Denmark, Finland, Italy, the Netherlands, Norway, and the United Kingdom met in Vienna, Austria, to form what is now known as the Fulco Project. The purpose of the Fulco Project was to describe the work of the practicing conservator in a way that was valid across Europe. The resulting document is based on a framework of seven key functions that are roughly parallel to the Museum Training Institute’s (MTI) occupational standards from the United Kingdom, plus six general professional criteria covering areas such as values, understanding and intelligent practice which were drawn from the ASSET model, developed for social work at Anglia Polytechnic. ECCO rejected the Fulco Project because of international disagreements over educational standards for university course work as compared to recognized equivalents. However, this document continues to influence professional developments in the Netherlands and the United Kingdom.

Some U.K. professional associations are currently discussing a scheme for the professional accreditation of Conservator-Restorers (PACR), using a system of occupational standards and workplace assessments for a practice-based system of accreditation. This proposal draws on the principles of the U.K. National Vocational Qualifications. Discussions are ongoing because ECCO members tend to recognize full-time higher education, and PACR involves recognition based on practice or a level of proficiency that is generally set beyond that of new graduates.

In 1999, European conservators met at the ICOM-CC conference in Lyon, France, and expressed their concerns about how little is known of the discipline, that the mechanisms for education and training have not been explained well, and that the differences between work in private and public settings are poorly understood. Some also feel that the name of the discipline is a problem and many are unsure of the role ICOM-CC should have in the profession and in the legal recognition process.

Currently, most of the European conservation organizations have formally adopted the ICOM-CC definition of the profession as well as the ECCO’s Professional Guidelines. Since 1996, The ECCO Newsletter has provided the opportunity for the many European conservation associations to present comments on the current status of professionalism in their respective countries. As the European community moves closer toward a common definition of competencies and educational requirements, issues of certification or accreditation will help us define the discipline more carefully.

—Nancy Odegaard, AIC Certification Committee, Arizona State Museum, University of Arizona, Tucson, AZ 85721-0026

Note
Electronic copies of the ECCO Newsletter are available at: http://palimpsest.stanford.edu/byord/ecco/newsletter

References

AIC News, May 2000 17
1999 AIC Annual Report

The American Institute for Conservation of Historic & Artistic Works (AIC) was extremely active in 1999 on many fronts, and none of the activities and work could have been accomplished without the synergism of the members, board, and staff. Annual reports always convey facts and figures, but it is the spirit and dedication of individuals who shape the facts and figures and animate them.

27th Annual Meeting

Historic St. Louis, Missouri, was the site of the 27th AIC Annual Meeting. The theme of the general sessions, chaired by Ingrid Neuman, was, "The Cost of Conserving Our Cultural Heritage: Can We Afford It?" Maureen A. Farrow gave the keynote address. The Local Arrangements chair was Zoe Perkins and the Opening Reception was held at the St. Louis Art Museum. Exhibit booths numbered 48 in St. Louis, including nine first-time exhibitors. A well-attended Issues Session on Certification preceded the Business Meeting.

Conservation Angels

AIC's Conservation Angels tended to the collections of the Samuel Cupples House located on the campus of Saint Louis University before the AIC Annual Meeting began. Twenty-eight conservators worked on fabrication of storage and exhibition mounts for the extensive glass collections as well as conservation assessment and emergency treatment on its painting collection, furniture, stained glass windows, religious artifacts, and carpets. In addition, there was a special session on collections care for the staff of the Cupples House and other area museums. Michele Pagan and Nicola Longford were the organizers of the Angels in 1999.

AIC Board Activities

The members of the AIC Board met four times in 1999. In January and November, they met in Washington, D.C.; in March they met in Atlanta; and in June, they met in St. Louis. During the March meeting AIC/FAIC sponsored a reception jointly with the Michael C. Carlos Museum at Emory University. The strategic plan for AIC was completed during 1999 and was published in the January 2000 issue of AIC News. Board election results included Jerry Podany as president; Shelley Sass as director, Committee Liaison; Katharine Untch as director, Professional Education & Training; and John Burke, director, Specialty/Sub Groups. Jerry Podany participated in a panel at the plenary session of ICOM that addressed the "health of conservation" around the world.

Outreach

Requests to the free Guide for Conservation Services for information on conservators and conservation numbered 3,994 in 1999 with 751 conservators listed in the database. The Guide was previously known as the Conservation Services Referral System.

Committee Highlights

(Chairs are listed for June 1998–99 and June 1999–2000.)

Appeals: There have been no appeals in 1999. Roy Perkinson, chair

Awards: The Rutherford John Gettens Merit Award for Outstanding Service to AIC was given to Martin Burke. Walter Henry received the University Products Award for Distinguished Achievement. The Sheldon & Caroline Keck Award was given to Roy Perkinson, and the Gaylord Collections Conservation Award went to Patricia Palmer. Kathryn Scott was made an AIC Honorary Member and Colonial Williamsburg Foundation received the Award for Outstanding Commitment to the Preservation and Care of Collections, which is given jointly with Heritage Preservation. Stephen Bonadies, chair

Bylaws: No activity was promulgated. Inge Fiedler/Pamela Young, chairs

Education & Training: Ed&T revised its charge and has put together a variety of ideas for initiatives, including a survey on educational needs. Patricia Leavengood/Nora Kennedy, chairs

Ethics and Standards: E&S reviewed several cases during the year, the majority of which dealt with client/conservator relations. Pauline Mohr, chair

Health & Safety: H&S produced the second in a series of H&S Guides, "Biological Monitoring in the Workplace" appeared in the November 1999 issue of AIC News, and it is on the AIC website. Controlling risks to personal safety, which was the topic of the H&S Luncheon in St. Louis, was also the lead article by Patricia Hamm in the September 1999 issue of AIC News. Work is continuing with NIOSH on identification of collection-based hazards in museums. Catharine Hawks, chair

Membership: In 1999, there were 22 new Professional Associate members and 2 new Fellows. Review and discussion of the applications took place at meetings and on conference calls. The committee revised the Fellow application and gave much thought to membership issues. Cynthia Stow, chair

Nominating: A slate of nominees was advertised, and the Nominating Committee carried out all required bylaws activities for notice and voting by the members. Martin Burke/Dan Kushel, chairs

Program: A stimulating program was conceived for the general session at the St. Louis meeting: "The Cost of Conserving Our Cultural Heritage: Can We Afford It?" The Program Committee for 2000 crafted a compelling call for papers on the preservation of electronic media and has put together an exciting list of speakers. Ingrid Neuman/Paul Messier, chairs

Publications: The committee was actively engaged in the preparation of a notebook on policy and guidelines for AIC/FAIC publication projects. Barbara Applebaum, chair

Specialty Groups Highlights

Architecture: In addition to its well-attended sessions, ASG sponsored a walking tour of St. Louis architecture at the annual meeting. Discussions and plans have been underway on various publication projects. The ASG website and list server debuted in 1999. Joseph Oppermann, chair

Book and Paper: The annual meeting featured exciting sessions including a joint session (with PMG) on albums and
scrapbooks, and the meetings of the Archives Discussion Group and the Library Collections Conservation Discussion Group. A lead article, “Fugitive Modern Media,” was featured in the March issue of AIC News. Abigail Quandt/Nancy Purinton, chairs

Conservation in Private Practice: CIPP conducted a workshop on perceptions of preservation at the annual meeting. In addition, CIPP activated a website and list serve, conducted a member survey, published a postprint from the 1998 CIPP workshop in Washington, D.C., initiated “Business Briefs,” and began long-range planning. Nancy Davis/Helen Alton, chairs

Electronic Media: EMG sponsored educational sessions and a digital discussion group in St. Louis. Many EMG members were part of the 2000 Annual Meeting Program Committee that put together the general session on the preservation of electronic media for Philadelphia. EMG initiated a website. This was the first full year of EMG as a Specialty Group. Paul Messier, chair

Objects: OSG announced the formation of the Archaeological Conservation Discussion Group. OSG members have been working on articles for the upcoming JAIC issue devoted to adhesives, consolidants, and coatings. Julie Reilly/Emily Kaplan, chairs

Paintings: PSG was responsible for the cross-discipline lead article entitled “Conservators and Appraisers: The Importance of a Dialogue” in the March 1999 issue of AIC News, and had well-received sessions in St. Louis. Robert Proctor/Catharine Rogers, chairs

Photographic Materials: PMG held a successful winter meeting in Boston, Massachusetts, and held a joint session on albums and scrapbooks with BPG in St. Louis. Members received a copy of the Cased Objects chapter of the Photographic Conservation Catalog. The November 1999 issue of AIC News featured the lead article on the stability of resin coated photographic papers. Gary Albright/Andrew Robb, chairs

Research and Technical Studies: RATS presented a panel discussion on “The Cost of Conservation Research” for the general session in St. Louis, and organized a pre-session on archaeology.

Jeff Maisch/Judy Bischoff, chairs

Textiles: The Caring for Your Textiles brochure was printed in 1999 and was posted to the AIC website. The 1998 TSG Postprints were mailed to members. Funding of $13,843 was made available from the Harper’s Ferry Regional Textile Group to FAIC for funding of TSG publications and conservation-related activities of TSG. T. Rose Holdcraft/Joy Gardiner, chairs

Wooden Artifacts: Caring for Your Furniture was printed in 1999 and placed on the AIC website. The lead article in the January 2000 issue of AIC News under the auspices of WAG focused on the use of replacement textiles for furniture upholstery. David Bayne/Melissa Carr, chairs

Task Force Highlights

Certification: An issues session was held on certification issues at the annual meeting. The task force published an article in the May issue of AIC News about certification. A retreat with certification as the focus was conducted with other related committee and task force chairs and board members as participants. Terry Drayman-Weisser, chair

Collections Care: The draft report on the definitions and tasks of technicians was completed by the Collections Care Task Force and is in the review stage. Carolyn Rose, chair

Commentaries: Commentaries 1, 5, 6, 7, 10, 12, 13, 14, and 15 were published in draft form in the March 1999 issue of AIC News and were passed by the AIC Board. They are on the AIC website. Paul Himmelstein, chair

Emergency Mitigation, Response and Recovery: The task force participated in National Task Force Meetings and oversaw a grant application to NEH to hold disaster workshops to train trainers and to hold workshops around the country. Debbie Hess Norris, chair

Publication Highlights

The Journal of the American Institute for Conservation (JAIC) was published in three volumes in 1999. Abstracts are available in English, French, and Spanish in the publication and on the AIC website. AIC News was published bimonthly. The AIC Strategic Plan for 2000-2003 was developed by the board and staff in 1999 and was published in AIC News, January 2000, Vol. 25, No. 1. The 2000 AIC Directory was published.

1999 FAIC Annual Report

The Foundation of the American Institute for Conservation of Historic & Artistic Works (FAIC) had a very successful year in a variety of arenas. The total amount in one year of support for FAIC in its history. The FAIC Annual Giving Donors program brought in a record $13,037 from 241 AIC member donors.

Through the George Stout Memorial Fund and a grant from the National Center for Preservation Training and Technology (NCPTT), a larger than usual number of students—29—were able to attend the 27th FAIC Annual Meeting in St. Louis with total awards of $14,870. There was one recipient of the Carolyn Horton Fund with an award of $1,170. Aon/Huntington T. Block Insurance Agency, Inc., Willard Developments Ltd., University Products, and Gaylord Brothers supported the annual meeting through donations and support of awards. In St. Louis, 15 conservators from the Caribbean and Latin America attended the annual meeting through the support of the Getty Grant Program (GGP). In addition, the GGP provided funding to hold a retreat for relevant task force, committee, and board members to discuss certification issues. Also through support from NCPTT, the Journal of the American Institute for Conservation (JAIC) is being put online and will feature a searchable database.

The Kress Conservation Fellowship was renewed for three additional years. The Fidelity Foundation and the Max and Victoria Dreyfus Foundation provided funds for the printing and marketing of AIC/FAIC brochures. The Caring for Your Furniture and Caring for Your Textiles brochures were printed in 1999. Both University Products and Metal Edge Inc. are going to be carrying selected brochures in their...
AIC Budget

Narrative

The financial report for 1999 reflects the impact of fluctuations in income from annual meetings and the increased importance of AIC investment income. AIC ended the year with a deficit of $49,000, reflecting lower income from the 27th AIC Annual Meeting in Saint Louis and long overdue capital expenditures for software upgrades, new computers, and improved Internet access in the AIC office. This shortfall was offset by the surplus in 1998 from record attendance at the 26th AIC Annual Meeting in Washington, D.C., and income from short-term investments.

Balancing the AIC operating budget of $740,000 with income remains a challenge because dues contribute only half of the money required to run the basic operations of AIC. While we attempt to keep costs low for members, the costs of providing member services—staff, office, rent—increase steadily. We also place greater demands on the office each year to prepare and manage grants, plan and manage our complex annual meetings, oversee the Guide to Conservation Services, answer questions from members and the public, and provide administrative support for committees, task forces, special groups, and the AIC Board. Income from annual meetings and sales of exhibit spaces and advertisements in publications all produce additional funds. The role of the marketing manager is critical, and Megan Dennis will be preparing a marketing plan for the Board’s review.

The investments, so wisely made by preceding board members, have achieved the target goal of setting aside an adequate reserve for emergencies such as the deficit this year or the Adam's Mark court case, which still could result in cancellations even though the case has been settled (see page 4). The Board is in the process of reviewing the performance of our New York City investment management firm, interviewing candidates from firms in Washington to determine whether we need to change, and writing a formal investment policy. The goal is to maximize return within an acceptable level of risk and to determine the role of investment income in achieving the long-term goals of the strategic plan.

FAIC Budget Narrative

FAIC played an increasingly significant role in meeting AIC's goals of publication, education, and public outreach this year. As noted in the Annual Report, FAIC received $314,000 in grants and donations—a record. Equally notable was the 50% increase in the amount donated to FAIC by 8% of the membership. Such support from members strengthens all grant applications and contributes to the credibility of FAIC as it seeks grants and contributions from foundations and federal agencies.

Return on FAIC investments did not do as well as AIC investments because of the particular mix of bonds and stocks. The FAIC portfolio will be reviewed along with that of AIC, and a formal investment policy is in preparation for FAIC as well.

While the grants extend the ability to accomplish projects that would be impossible to do with dues alone, they rarely fund staff or operating costs. Having written the Fidelity Foundation grant that funded the brochures, I can attest to the staff effort required to submit the proposal and the significant amount of time required of the AIC office to prepare a complete set of brochures for printing and distribution. While we can all think of wonderful grants for FAIC, we also need to think of ways of funding increased staff to produce and manage new projects. The Board will address these issues as it implements the strategic plan.

—Nancy Schneck, AIC Treasurer

NEH Grant Trains the Trainers

FAIC has received a grant of $195,000 from the National Endowment for Humanities (NEH) for courses on emergency response and salvage for cultural property. This unique grant will provide funding for an intense four-day workshop taught by leaders in the field of disaster training to train 10 trainers. These trained trainers will then work in pairs teaching one of five regional courses that have a total attendance of 75.

This program will disseminate the national curriculum developed by the National Committee on Emergency Response. Look for more information on this project in future issues of AIC News.
# AIC/FAIC Consolidated Financial Statement
## December 31, 1999

### Assets

<table>
<thead>
<tr>
<th></th>
<th>AIC</th>
<th>FAIC</th>
<th>Eliminations</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current Assets</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$160,106</td>
<td>$115,191</td>
<td></td>
<td>$275,297</td>
</tr>
<tr>
<td>Grants receivable</td>
<td></td>
<td></td>
<td></td>
<td>$60,000</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>$19,188</td>
<td>$3,620</td>
<td></td>
<td>$22,808</td>
</tr>
<tr>
<td>Due from FAIC</td>
<td>$10,429</td>
<td></td>
<td></td>
<td>$10,429</td>
</tr>
<tr>
<td>Prepaid expenses and other assets</td>
<td>$6,512</td>
<td>$3,575</td>
<td></td>
<td>$10,087</td>
</tr>
<tr>
<td><strong>Total Current Assets</strong></td>
<td>$196,235</td>
<td>$182,386</td>
<td>(10,429)</td>
<td>$368,192</td>
</tr>
<tr>
<td><strong>Net furniture and equipment</strong></td>
<td>$5,740</td>
<td></td>
<td></td>
<td>$5,740</td>
</tr>
<tr>
<td>Deposit</td>
<td></td>
<td></td>
<td></td>
<td>$3,462</td>
</tr>
<tr>
<td>Investments</td>
<td>$893,946</td>
<td>$543,873</td>
<td></td>
<td>$1,437,819</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>$1,099,383</td>
<td>$726,259</td>
<td>(10,429)</td>
<td>$1,815,213</td>
</tr>
</tbody>
</table>

### Liabilities and Net Assets

<table>
<thead>
<tr>
<th></th>
<th>AIC</th>
<th>FAIC</th>
<th>Eliminations</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current Liabilities</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$49,498</td>
<td></td>
<td></td>
<td>$49,498</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>$227,495</td>
<td></td>
<td></td>
<td>$227,495</td>
</tr>
<tr>
<td>Due to AIC</td>
<td></td>
<td></td>
<td></td>
<td>(10,429)</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td>$276,993</td>
<td>10,429</td>
<td>(10,429)</td>
<td>$276,993</td>
</tr>
<tr>
<td><strong>Unrestricted Net Assets</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Undesignated</td>
<td>$310,835</td>
<td>$56,782</td>
<td></td>
<td>$367,617</td>
</tr>
<tr>
<td>Board designated</td>
<td>$511,555</td>
<td>$386,542</td>
<td></td>
<td>$898,097</td>
</tr>
<tr>
<td><strong>Total Unrestricted Net Assets</strong></td>
<td>$822,390</td>
<td>443,324</td>
<td></td>
<td>1,265,714</td>
</tr>
<tr>
<td><strong>Temporarily Restricted Net Assets</strong></td>
<td></td>
<td>$218,166</td>
<td></td>
<td>$218,166</td>
</tr>
<tr>
<td><strong>Permanently Restricted Net Assets</strong></td>
<td></td>
<td>$54,340</td>
<td></td>
<td>$54,340</td>
</tr>
<tr>
<td><strong>Total Net Assets</strong></td>
<td>$822,390</td>
<td>715,830</td>
<td></td>
<td>1,538,220</td>
</tr>
<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td>$1,099,383</td>
<td>$726,259</td>
<td>(10,429)</td>
<td>$1,815,213</td>
</tr>
</tbody>
</table>
AIC/FAIC CONSOLIDATED FINANCIAL STATEMENT  
DECEMBER 31, 1999

<table>
<thead>
<tr>
<th></th>
<th>AIC</th>
<th>FAIC</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Unrestricted Revenue and Support</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Revenue and Support</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Membership dues and fees</td>
<td>$415,509</td>
<td>$415,509</td>
<td>$415,509</td>
</tr>
<tr>
<td>Annual meeting</td>
<td>210,087</td>
<td>210,087</td>
<td>210,087</td>
</tr>
<tr>
<td>Investment income</td>
<td>66,126</td>
<td>11,685</td>
<td>77,811</td>
</tr>
<tr>
<td>Advertising</td>
<td>59,998</td>
<td>59,998</td>
<td>59,998</td>
</tr>
<tr>
<td>Publication sales</td>
<td>50,368</td>
<td>2,823</td>
<td>53,191</td>
</tr>
<tr>
<td>Grants</td>
<td>25</td>
<td>15,365</td>
<td>15,365</td>
</tr>
<tr>
<td>Donations</td>
<td>57</td>
<td>28,088</td>
<td>28,113</td>
</tr>
<tr>
<td>Other</td>
<td></td>
<td>146</td>
<td>203</td>
</tr>
<tr>
<td>Net assets released from restrictions:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Satisfaction of program restrictions</td>
<td>111,370</td>
<td>111,370</td>
<td></td>
</tr>
<tr>
<td></td>
<td>$802,170</td>
<td>$169,477</td>
<td>$971,647</td>
</tr>
</tbody>
</table>

| **Expenses**               |       |        |        |
| Program services           |       |        |        |
| Publications               | 232,015 | 768    | 232,783 |
| Annual meeting             | 134,568 | 17,076  | 151,644 |
| Grants                     |        | 115,954 | 115,954 |
| Specialty groups           | 63,882  |        | 63,882 |
| Public outreach            | 31,875  | 5,032   | 31,875 |
| Research for special issues| 6,371   | 11,403  |        |
| Uphold standards           | 9,723   | 9,723   |        |
| Allied professionals       | 5,996   |        | 5,996  |
| Total Program Services     | 484,430 | 138,830 | 623,260 |

| Supporting services        |       |        |        |
| General and administrative | 261,364 | 16,286  | 277,650 |
| Membership maintenance     | 38,454  | 1,214   | 39,668 |
| Computer information highway| 1,539   |        | 1,539  |
| Total Supporting Services  | 301,357 | 17,500  | 318,857 |

| Total Expenses             |       |        |        |
|                           | $785,787 | $156,330 | $942,117 |

| Unrestricted Net Asset Changes |       |        |        |
|                               | 16,383 | 13,147 | 29,530 |

| Temporarily Restricted Net Assets |       |        |        |
| Grants                            | 37,577 | 37,577 |        |
| Investment income                 | 2,263  | 2,263  |        |
| Publication sales                 | 80     | 80     |        |
| Net assets released from restrictions: |       | (111,370) | (111,370) |
| Satisfaction of program restrictions |        |        |        |

| Temporarily Restricted Net Asset Changes |       |        |        |
|                                          | (71,450) | (71,450) |        |

| Total Net Asset Changes             |       |        |        |
|                                   | $16,383 | ($58,303) | ($41,920) |
Orion Analytical, LLC
James Martin, Principal

Trusted analytical services
tailored to conservators and institutions

Sharing experience acquired through a decade of service to conservators and institutions in North America and abroad –

- Identification of organic and inorganic materials from the spectrum of historic and artistic objects – antiquity to contemporary
- Identification and testing of materials used in preventive conservation and treatments
- Investigation of authenticity and date
- Scientific imaging
- Expert testimony

Website: www.orionanalytical.com
E-mail: info@orionanalytical.com
Mailing address: P.O. Box 550
Williamstown, MA 01267
Tel: 413-458-0233
Fax: 413-458-5542

Proud sponsor of
An Hour for Others

AIC News, May 2000 23
**Architecture**

**2000 AIC ANNUAL MEETING:**
We would like to encourage ASG members to attend the general session at the 28th AIC Annual Meeting in Philadelphia. The line-up covers a variety of topics presented by some well-known speakers!

The ASG session is set for Sunday, June 11. Presentations will focus on new technologies used in architectural conservation and, in a panel discussion, we'll explore the future of the profession in the 21st century.

In addition to Sunday's all-day session, ASG is sponsoring a tour of recent projects on the University of Pennsylvania campus in conjunction with the Conservation Laboratories Tour. Join our group on Thursday, June 8, to visit the Architectural Conservation Laboratory at the University of Pennsylvania and see recently completed conservation work on Irvine Auditorium and other historic structures on the Penn campus.

ASG members also are invited to a dutch-treat dinner on Saturday, June 10. We'll convene at a Philadelphia restaurant for an evening of good food and lively conversation. Please contact Fran Gale to reserve your place:

---Elizabeth Goins, Secretary/Treasurer, University of Delaware:

**Book and Paper**

**2000 AIC ANNUAL MEETING:**
The AIC Annual Meeting in Philadelphia is coming up quickly. Additional BPG sessions not listed in the registration brochure include the Library Collections Conservation Discussion Group (LCCDG) and the Archives Discussion Group. LCCDG will be meeting on Saturday from 7:00–9:00 p.m. The schedule this year is slightly different, so I want to remind everyone that the BPG luncheon precedes our opening session on Sunday afternoon and that a special BPG Publications Committee discussion will take place during the luncheon. This discussion is vital to our future BPG publication efforts and I encourage all of you to attend. After the luncheon, the BPG session will feature presentations about conservation projects abroad and will include speakers from several countries. Monday starts early with breakfast and the BPG business meeting, followed by a full day of presentations on paper conservation treatment, papermaking history (a revisionist history), some mold research and a case study, and paper testing research. The Archives Conservation Discussion Group will meet during the lunch break from 12:30–2:00 p.m. The program wraps up on Monday afternoon with presentations on treatment techniques, artists' papers and materials, wallpaper, Asian artwork, and issues in library collections.

The BPG reception takes place after the sessions have ended so even the speakers can relax! This year, the reception will be in "Center City" Philadelphia at the Pennsylvania Academy of the Fine Arts. This beautiful 1876 building, designed by Frank Furness, is home to the oldest art museum and school in the United States. It is internationally known for its collections of 18th-, 19th-, and 20th-century American paintings, sculptures, and works on paper. Some artists strongly represented in the collections—including supporting archival materials—are Thomas Eakins, Cecilia Beaux, and Robert Motherwell. Please come and enjoy the party!

**ANGELS PROJECT:** The Angels Project site in Philadelphia is the Wagner Free Institute of Science. The institute is one of the oldest natural history museums in the United States. The displays are still arranged the same way they were in 1840, when the museum opened. If you want to volunteer as an AIC Angel, contact the Angels coordinator, Anne Downey:

**SALE CONTINUES:**
So many copies of the BPG annual remain that the sale that was supposed to have ended in December will continue. The storage of these publications is a problem for the AIC office and our fellow member Bill Minter (even if he does own a barn). If you want copies of volumes 1–3, 5–11, or 13–16, they can still be purchased for only $5. Check your shelves to be sure you have a complete set of this important publication. If you want to order copies, contact Christine Monaco at the AIC office: (202) 452-9545 or

**PUBLICATIONS:**
BPG members should receive the BPG Annual, vol. 18 (1999), and Conservation of Scrapbooks and Albums sometime in June. Deadline for submissions to the next Annual, vol. 19 (2000), is October 2, 2000. The annual encourages postprints of papers presented at the BPG sessions of the AIC annual meetings. Submissions may range in length from short tips to full-length articles. Please contact the compiler for guidelines, Shannon Zachary: (734) 763-6980 or

**IAG REVIEW:**
A variety of subjects was covered during the AIC Internal Advisory Group (IAG) meeting in January. New outreach activities include a special session for dialogue between the American Association of Museums (AAM) members and conservators at the AAM annual meeting on May 17. Also, Museum News will devote a future issue to conservation. The big news, of course, is that AIC is going to be featured on Antiques Roadshow! Be sure to mark your calendars: The episode in which AIC is featured will be aired on May 22 and 29, 2000.

**MORE PRESS:**
Kate Colleran, the current chair of the Institute for Paper Conservation (IPC) is considering adding a new column to IPC's quarterly newsletter Paper Conservation News. The column would cover news about North American conservation for readers who are primarily based in the United Kingdom and Europe. In some ways, it would be similar to a senior
Specialty/Sub Groups

To: [Redacted]

2000 AIC ANNUAL MEETING: For those of you who are still making up your minds about attending the 28th AIC Annual Meeting this June, I urge you to register. The general session promises to be extremely relevant to objects conservators, whether or not we are involved in conserving electronic media itself. Please take the time to read Paul Messier's articles about the conference in the March issue of AIC News, and I think you will be convinced that the theme could not be more appropriate and significant at this time.

2000 OSG SESSION: Program Chair Jessie Johnson has organized an outstanding and full (14 papers!) session, which will take place Monday, June 12. Abstracts will be posted on the OSG-L and available in the OSG-L archives.

THE 2000 OSG BUSINESS MEETING will be held at breakfast (free to OSG members!) on Monday, June 12. By that time, members will have received copies of the minutes, the treasurer's report for 1999, and an agenda for the 2000 meeting in the mail.

WE NEED YOUR VOTE! Members will be receiving ballots in the mail for the election of new officers: OSG program chair and secretary/treasurer. Both positions have a two-year term that begins after the annual meeting in June. New officers will be announced at the OSG business meeting. Any questions about nominations or the voting process may be directed to this year's Nomination Committee Chair, Yunhui Mao at the Walters Art Gallery, (410) 547-9000, ext. 36.

POSTPRINTS: Editor Ginny Greene expects that the new volume of postprints will be ready in time for the annual meeting in June.

.website: We are hiring a person experienced with creating conservation and museum websites to set up the OSG page and develop a template for adding information. The monies for this undertaking will come from the chair's discretionary funds (as defined in the OSG Rules of Order). Dave Harvey has agreed to be webmaster once we are up and running. As always, suggestions are most welcome.

OSG-L REMINDER: Members of OSG and WAG are urged to join and participate in this listserv. To subscribe, write to [subscribe osg-l] in the message body of your e-mail. You do not need to put anything in the subject line. Send postings (queries, comments, and announcements) to [osgl-requests]@osg.org.

SEE YOU IN JUNE: Looking forward to seeing everyone in Philadelphia! -Emily Kaplan, OSG Chair, National Museum of the American Indian/Smithsonian Institution, Cultural Resources Center, 4220 Silver Hill Rd., Suitland, MD 20746; (301) 238-6624, ext. 6316; Fax: (301) 238-3201;

2000 NOMINATIONS: The position for vice-chair will be elected during our business meeting. The vice-chair is responsible for the publication of the postprints and assisting the chair during the annual meeting. After one year as vice-chair, this person moves into the chair position. We will be taking nominations from the floor during the business meeting. Elizabeth Walmsley serves as our secretary/treasurer. She will continue to serve the second year of her two-year term during the 2000-2001 year.

POSTPRINTS: Vice-chair Frederick Wallace is compiling the 1999 postprints, which we hope to send to our members in late spring or early summer. Frederick may be contacted at the following address/numbers: Cincinnati Art Museum, 953 Eden Park Dr., Cincinnati, OH, 45202; (513) 860-4747; Fax: (513) 860-4746.

PAINTING CONSERVATION CATALOG: Sarah Fisher reports that there are enough entries for the stretcher-strainer chapter. Once it is completed, the editorial board can move toward organizing the copyediting and fundraising stages. Meanwhile, Cathy Metzger and Chris Maines are compiling the inpainting chapter. If you would like to contribute, please get in touch with them at the National Gallery of Art, 6th and Constitution Ave., NW, Washington, DC 20560; Fax: [Redacted].

AIC News, May 2000 25
WORKSHOPS: PSG is sponsoring a tear-repair workshop September 7–9, 2000. The workshop will be held at the Art Institute of Chicago. Professor Heiber from the Hochschule für Bildende Kuenst, Dresden, Germany (a conservation training program in Dresden) will be lecturing on Thursday and Friday on the techniques of re-weaving tears that he has developed over the last couple of decades. A hands-on section will follow Friday afternoon and Saturday. As such, the number of participants will be limited. We are expecting to offer other tear-repair workshops in different regions over the next few years. Please contact Robert Proctor if you are interested in this workshop: 402 Byrne St., Houston, TX 77009; Fax: (304) 535-6146.

—Catherine Rodgers, PSG Chair

Photographic Materials

2000 AIC ANNUAL MEETING: The upcoming PMG session at the 2000 AIC Annual Meeting in Philadelphia, will include a Tips Session, and PMG Program Chair Tom Edmondson is encouraging submissions. Tips can be helpful tools or techniques, brief comments on a treatment, a question for PMG members, or any other useful information. For more information, contact PMG Program Chair Tom Edmondson: 26 AIC New, May 2000

RESEARCH & TECHNICAL STUDIES

Research and Technical Studies

RATS HOME PAGE: Jeff Maish has been working diligently to complete the first RATS website. The final review is now taking place, and we hope to announce the URL in the next newsletter. Our home page will be linked to the AIC and CoOL websites.

2000 AIC ANNUAL MEETING: The AIC 28th Annual Meeting is rapidly approaching, and plans are progressing for the business meeting on Saturday evening. Are there any concerns or issues that RATS or other AIC members would like to have put on the agenda for our business meeting? If so, please send those items to me via e-mail. Also don’t hesitate to call with agenda items if you have them. It’s always nice to talk with fellow professionals.

—Judy Bischoff, RATS Chair, National Park Service, Division of Conservation, R.O. Box 50, Harpers Ferry, WV 25425-0050; (304) 535-6146; Fax: (304) 535-6055.

Textiles

2000 AIC ANNUAL MEETING: The TSG business meeting will be Sunday evening, June 11, from 5:30–7:00 (with light refreshments). If you have any agenda items for the meeting, please contact me. Please remember that the minutes of the 1999 business meeting were sent out in the fall mailing. As the minutes need to be approved at the business meeting, if you cannot locate your copy and need to see them, contact Dorothy Stites Alig (preferably by e-mail: [email protected]). The TSG session on Monday, June 12, will include five presentations in the morning and five in the afternoon with our ticketed lunch in between. As you will have noted in the registration packet, we have a variety of topics for what promises to be a good meeting. I hope to see many of you there.

2000–2001 NOMINATIONS: By now you have received your ballot with the slate of candidates, including Susan Adler and Beth McLaughlin for treasurer and Christine Giuntini and Gwen Spicer for chair. Thanks to all for agreeing to run! Please vote and return your ballot by the May 15th deadline. The results of the election will be announced at the business meeting. Also thanks to the current nominating committee, Kathleen Kiefer, Jane Merritt, and Meg Geiss-Mooney, for coming up with an excellent slate of candidates.

CATALOG: The new outline of the Consolidation/Stabilization chapter, which was prepared by the Textile Conservation Group, has generated a lot of thought, comments, and bibliographic material from the reviewers. This input is much appreciated by the editors, Kathy Francis, Jane Merritt, Nancy Pollak, and Deborah Trupin.

1999 POSTPRINTS: Work on the postprints continues and the Spanish translation of the abstracts is underway.

CMT MEETING: The 1999 annual meeting of the Comité Nacional de Conservación Textil was held at the Museo Arqueológico San Miguel, in Arica, Chile, on the theme of Vegetable Fiber Conservation. I will be posting a list of the talk titles electronically. Stay tuned for details.

BOARD MEMBERS: The current TSG board members are: Joy Gardiner, chair; Jenna T. Kuttruff, vice-chair; Christine
Giuntini, treasurer; and Dorothy Stites Alig, secretary. To include information in the next TSG column or, if there are comments or suggestions for the specialty group, please contact one of the board members.

—Joy Gardner, TSG Chair, Conservation Division, Winterthur Museum, Winterthur, DE 19735; (302) 888-4612; Fax: (302) 888-4838;

Wooden Artifacts

TOUR DE FORCE: David Bayne has recruited Kathy Gillis and Jeff Moore to work together as the planning group for the French furniture study tour project. The group met in February at Peebles Island to identify what has been done, what needs to be done, and what cannot be done. David would be pleased to hear from anyone with questions or ideas. Call him at (518) 237-8643, ext. 3244. He will be in Philadelphia to give us an update, so you can also corner him there.

GLOVES: For those of you who haven’t gotten organized on the topic of gloves, here’s a short primer, courtesy of Arlen Heginbotham. Your options are, from least to most expensive, latex, vinyl, and nitrile. Latex is the only glove that holds up well to acetone. It also works well for water and ethanol. Vinyl also works for water and ethanol and doesn’t present the allergy problems of latex. However there’s nothing that a vinyl does that nitrile doesn’t do better. And nitrile will provide decent protection from the aromatics, naphtha, mineral spirits, and paste wax. Our solution is to keep all three on hand in the appropriate sizes. If you want to go with two types, order the latex and nitrile. If you want to stick with one type order the nitrile and forgo using acetone.

IAG REVIEW: The Internal Advisory Group meeting in January was an interesting mixture of process and product with a few good arguments thrown in. I am amazed at how much time people have been willing to give to issues such as certification and the code of ethics simply because they care and the work needs doing. My hat is off to them.

—Melissa H. Carr, Chair, Wooden Artifacts Group, Robert Mussey Associates;

Editor’s Note: The CIPP and EMG reports were not submitted for this issue.

28th AIC Annual Meeting
Philadelphia, Pennsylvania
June 8–13, 2000

The advance registration deadline is May 19!!!
If you have not received your registration brochure, please contact the AIC office at (202) 452-9545
or

or visit http://aic.stanford.edu

You won’t want to miss this opportunity to tackle the most important issues to the conservation community!
CALL FOR PAPERS
London, UK—Abstracts are solicited on two themes—the history of conservation of the portable heritage (excluding buildings but including mosaics and wall paintings) and conservation in the 21st century. Contact: Maureen Theobald, The British Museum, Great Russell St., London WC1B 3DG; +44 (0) 171 514 6405; Fax: +44 (0) 171 514 6427.


GENERAL

May-November 2000. Campbell Center Courses (Courses in architectural preservation, historical, archaeological and ethnographic, Natural science, archival and general collections care. Also, special workshops on topics such as mannequins, oversize paper objects, gilding, veneer and marquetry, packing and shipping, mounting and framing and cleaning systems for wooden artifacts.) Mt. Carroll, IL—Historic Preservation, Collections Care and Conservation Refresher Course Catalog. Contact: (815) 244-1173; Fax: (815) 244-1619; www.campbellcenter.org.

Rochester, NY—Contact: James Morsch, Program Chair, PhotoHistory XI, 158 Garden Parkway, Henrietta, NY 14467; (716) 359-1231.

UK—Contact: Dr. Anthony Smith; +44 (0) 171 514 6427; Fax: +44 (0) 171 514 6405; www.nedcc.org.

Baltimore, MD—Contact: (202) 289-6578; www.aam-us.org.

Santa Fe, NM—Contact: National Park Service, 1849 C St., NW, Washington DC 20240; www.nps.gov.

Philadelphia, PA—Contact: AIC, 1717 K St., NW, Ste. 200, Washington, DC 20006; Fax: (202) 452-9328.

Winterthur, DE—Contact: Janice Carlson, Analytical Laboratory; (302) 888-4732; Fax: (302) 888-4838.

London, UK—Contact: Walter Lachner/Susan Spibey, Heritage Forum Secretariat, SJS Business Services Ltd., Company House, 37 Church La., Lowton, Warington, Cheshire WA 3 2AS; +44 (0) 194 260 8374; Fax: +4 4 (0) 194 268 1700.

Chicago, IL—Contact: Nancy Daerr, McCrone Research Institute; (312) 842-7100; Fax: (312) 842-1078; http://www.mcri.org.

Warsaw, Poland—Contact: Monica Behamondez, 9350 Kennedy Ave., Vitacura, Santiago, Chile; Fax: +562 (0) 2016224; www.intermicro2000.com.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>July 24-28, 2000</td>
<td>&quot;Chemistry for Conservators.&quot;</td>
</tr>
<tr>
<td></td>
<td>Baltimore, MD—Johns Hopkins University Preservation Dept. and the Potomac Chapter, Guild of Bookworkers. Contact: Martha Jackson, Preservation Dept., MSE Library, JHU, 3400 North Charles St., Baltimore, MD 21218; (410) 516-4677;</td>
</tr>
<tr>
<td></td>
<td>Minneapolis, MN—Contact: Andrea Beck; (612) 870-3128;</td>
</tr>
<tr>
<td>July 31-August 4, 2000</td>
<td>&quot;Montefiascone 2000.&quot;</td>
</tr>
<tr>
<td></td>
<td>London, UK—Contact: Cheryl Porter, 7 Venice Lodge, 55 Maida Vale, London W9 1SD; +44 (0) 207 266 0597; Fax: +44 (0) 207 266 0597;</td>
</tr>
<tr>
<td>July-September 2000</td>
<td>Short Courses, Professional Development Program</td>
</tr>
<tr>
<td></td>
<td>(Courses in Metallurgy, Gel cleaning, etc.) London, UK—International Academic Projects, Contact: Jack Black, IAP, 6 Fitzroy Sq., London W1P 6DX; +44 (0) 207 380 0800; Fax: +44 (0) 207 380 0500;</td>
</tr>
<tr>
<td>August 28-September 1, 2000</td>
<td>&quot;One Week to Better Photography.&quot;</td>
</tr>
<tr>
<td></td>
<td>New York, NY—Instructor Dwight Primiano, Contact: Shelley Sass, Program Coordinator, Conservation Center; (212) 772-5848; Fax: (212) 772-5851;</td>
</tr>
<tr>
<td>September 7-9, 2000</td>
<td>&quot;Restoration and Renovation.&quot;</td>
</tr>
<tr>
<td></td>
<td>San Antonio, TX—Contact: Conference Manager, EGI Exhibitions, Inc., 129 Park St., North Reading, MA 01864; (800) 982-6247; Fax: (978) 664-3822; <a href="http://www.egiexhib.com">www.egiexhib.com</a></td>
</tr>
<tr>
<td>September 11-15, 2000</td>
<td>&quot;Microscopy for Art Conservators Course.&quot;</td>
</tr>
<tr>
<td></td>
<td>Chicago, IL—Contact: Nancy Daerr, McCrone Research Institute, 2820 S. Michigan Ave., Chicago, IL 60616-3292; (312) 842-7100; Fax: (312) 842-1078; <a href="http://www.mcri.org">http://www.mcri.org</a></td>
</tr>
<tr>
<td>September 13-16, 2000</td>
<td>&quot;Microscopy in the Art World.&quot;</td>
</tr>
<tr>
<td></td>
<td>Mt. Carroll, IL—Instructor Walter McCrone, Campbell Center Conservation Refresher Course, Contact: (815) 244-1173; Fax: (815) 244-1619; <a href="http://www.campbellcenter.org">www.campbellcenter.org</a></td>
</tr>
<tr>
<td></td>
<td>Mt. Carroll, IL—Instructors Nancy Odegaard and Scott Carroll, Campbell Center Conservation Refresher Courses, Contact: (815) 244-1173; Fax: (815) 244-1619; <a href="http://www.campbellcenter.org">www.campbellcenter.org</a></td>
</tr>
<tr>
<td>October 8-13, 2000</td>
<td>&quot;Preserving the Recent Past II: The Annual Conference of the Association for Preservation Technology International.&quot;</td>
</tr>
<tr>
<td></td>
<td>Philadelphia, PA—Sponsored by the National Park Service, Contact: APT, PO Box 358, Williamsburg, VA 23187; (540) 373-1621; Fax: (888) 723-4242; <a href="http://www.xapti.org">www.xapti.org</a></td>
</tr>
<tr>
<td></td>
<td>Melbourne, Australia—Contact: International Institute for Conservation of Historic and Artistic Works; +44 (0) 207 839 5975; Fax: +44 (0) 207 976 1564; <a href="http://www.iiconseraion.org">http://www.iiconseraion.org</a></td>
</tr>
<tr>
<td>October 15-21, 2000</td>
<td>&quot;15th World Conference on Non-Destructive Testing.&quot;</td>
</tr>
<tr>
<td></td>
<td>Rome, Italy—Contact: Roma 2000, G. Nardoni, President ICNDT, Via A. Foresti 5, 1-25127 Brescia, Italy;</td>
</tr>
<tr>
<td>October 16-17, 2000</td>
<td>&quot;Care and Conservation of Manuscripts.&quot;</td>
</tr>
<tr>
<td></td>
<td>Copenhagen, Denmark—Arnamagnæan Institute, Contact: Gillian Fellows-Johnson;</td>
</tr>
<tr>
<td>October 30-31, 2000</td>
<td>&quot;Biodeterioration of Cultural Heritage: Microbes and Macrobes&quot; and &quot;Instrumental Analysis for Art and Archaeology.&quot;</td>
</tr>
<tr>
<td>October 31- November 5, 2000</td>
<td>&quot;54th National Preservation Conference.&quot;</td>
</tr>
<tr>
<td></td>
<td>Los Angeles, CA—National Trust for Historic Preservation. Contact: Vicki Onderdonk; (202) 588-6087; Fax: (202) 588-6223; <a href="http://www.nationaltrust.org">www.nationaltrust.org</a></td>
</tr>
<tr>
<td>November 5-16, 2000</td>
<td>&quot;Seminar on Administration &amp; Interpretation.&quot;</td>
</tr>
<tr>
<td></td>
<td>Austin, TX—Sponsored by the Winedale Historical Center, Contact: Kit Neumann, Seminar Coordinator, Texas Historical Commission, PO. Box 12276, Austin, TX 78711; (512) 463-5756; <a href="http://www.thc.state.tx.us/winedale.html">www.thc.state.tx.us/winedale.html</a></td>
</tr>
<tr>
<td>November 13-17, 2000</td>
<td>&quot;Biennial Preservation Management Institute at Rutgers University.&quot;</td>
</tr>
</tbody>
</table>
|              | New Brunswick, NJ—Contact: Karen Novick, Dir. Of Professional Development Studies, School of Communication, Information & Library Studies, Rutgers Univ., 4 Huntington St., New Brunswick, NJ 08901-1071; (732) 932-7169; Fax: (732) 932-9314; www.rutgers.edu/pmi
Courses, Conferences, and Seminars

London, UK—Contact: •••••

Washington, DC—Proposal Deadline: June 1, 2000. Contact: Conference Manager, EGI Exhibitions, Inc., 129 Park St., North Reading, MA 01864; (800) 982-6247; Fax: (978) 664-5822 •••••

ARCHITECTURE

Ottawa, Canada—26th Annual Conference and Workshop sponsored by Canadian Association for Conservation of Cultural Property, Contact: Maureen MacDonald; (613) 998-3721; www.cac.accr.ca

Ottawa, Canada—Hosted by the Canadian Conservation Institute for the Department of Canadian Heritage. Contact: Symposium 2000, CCI, 1030 Innes Rd., Ottawa ON K1A 0M5, Canada; (613) 998-3721; Fax: (613) 998-4721

Chichester, UK—Contact: Building Conservation Masterclass Coordinator, West Dean College; +44 (0) 1243 818294; Fax: +44 (0) 1243 818381; www.westdean.org.uk

Coral Gables, FL—Contact: SAH, (312) 573-1365; www.sah.org

Venice, Italy—Contact: Istituto Veneto per I Beni Culturali, Parco Scientifico Tecnologico, Viale della Libertà 5-12, 30175 Venezia, Italy; +39 (0) 415 093 056; Fax: +39 (0) 415 093 103;
www.vegapark.ve.it/ivbc/congress2000

Espoo, Finland—Contact: Prof. Olli Seppänen, Conference Secretariat, HB 2000, P.O. Box 25, FIN-02131 Espoo, Finland; Fax: +358 (0) 943 555 655; www.hb2000.org

Florence, Italy—Sponsored by the Università degli Studi di Firenze. Contact: the Departamento Processi e Metodi della Produzione Edilizia, Via San Niccolo 89/a, 50125 Firenze, Italy

Amiens, France—Conference on Polychromatic Gothic Portals, Contact: Agence Regionale de Patrimoine de Picardie; Fax: +33 (0) 322 929 784;
www.arpp.org


Willenstad, Curacao—Netherlands Antilles—Contact: Yasmin Clifton; +599 (0) 463 6250

Harrisburg, PA—Contact: Preservation Trades Network, 1323 Shepard Dr., Ste. D, Sterling, VA 20164-4428; (703) 406-8319; Fax: (703) 450-0119;

BOOK AND PAPER

Kalamazoo, MI—“Materials and Structure of the Medieval Book.” Contact: Benjamin Victor, Centre for Classical Studies, Univ. of Montreal, CP 6128 succursale Centre-Ville, Montreal H3C 3J7, Canada; Fax: (514) 343-2347;

Chichester, UK—Contact: West Dean College, Chichester PO 18 OQZ; +44 (0) 1243 818294; Fax: +44 (0) 1243 818381; www.westdean.org.uk

June 1-2, 2000. “Selection For Preservation.”
Andover, MD—Contact: Karen Brown, NEDCC, 100 Brickstone Sq., Andover, MA 01810; (979) 470-1010;

Rochester, NY—Sponsored by the Rochester Institute of Technology, Contact: David Pankrow, RIT, 90 Lomb Memorial Dr., Rochester, NY 14623-5604; (716) 475-2408;

Oxford, UK—Institute for Paper Conservation, Contact: Sabina Pugh, Rm.
Courses, Conferences, and Seminars

March 25, Bodleian Library, Broad St., Oxford OX1 3BG, UK; +44 (0) 186 527 7080; Fax: +44 (0) 186 527 7182; 

June 19-July 7, 2000. Bookbinding Summer Schools
London, UK—Contact: Jen Lindsay, Froebel College, Univ. of Surrey Roehampton, Roehampton Ln., London SW15 5PJ, UK; +44 (0) 208 392 3658; Fax: +44 (0) 208 392 3705; jen@roehampton.ac.uk

Manchester, UK—Contact: Bruce Jackson; +44 (0) 177 226 3026; 

Leeds, UK—International Medieval Congress, Contact: Benjamin Victor, Centre for Classical Studies, Univ. of Montreal, CP 6128 succursale Centre-Ville, Montreal H3C 3J7, Canada; Fax: (514) 343-2347; 

New York, NY—Instructors James Bernstein and Debra Evans, Contact: Shelley Sasi, Program Coordinator, Conservation Center; (212) 772-5848; Fax: (212) 772-5851; 

Minneapolis, MN—Upper Midwest Conservation Association at the Minneapolis Institute of Arts, Contact: Andrea Beck, Field Services Coordinator, UMCA; (612) 870-3128; UMCA@mn. 

Newcastle, UK—Contact: Jean Brown, Senior Lecturer, University of Northumbria at Newcastle, MA Conservation of Fine Art, 

Burt Hall, Northumberland Rd., Newcastle upon Tyne, NE1 8ST; +44 (0) 191 227 3033; Fax: +44 (0) 191 227 3250; 

Seattle, WA—Workshop by NEDCC, Contact: Jamie Doyle; 

Mr. Carroll, IL—Instructors Bill Crusius and Christina Marusich, Campbell Center Conservation Refresher Course. For more information; (815) 244-1173; Fax: (815) 244-1619; www.campbellcenter.org 

Andover, MA—Contact: Karen Brown, NEDCC, 100 Brickstone Sq., Andover, MA 01810; (978) 470-1010; 

October 3-5, 2000. “Seminar to Explore the Use of Vacuum in Paper Conservation.”

ELECTRONIC MEDIA

Los Angeles, CA—Held at the World Trade Center, This course is offered every quarter, Contact: Steve Gilheany; (310) 937-1010; Fax: (310) 937-1001; 

Ottawa, Canada—Visit: www.chin.gc.ca/cidoc 

Seville, Spain—For more information; +33 (0) 140 276 349; info@icai.org http://www.icai.org

London, UK—The London Institute and the Institute of Physics, Contact: Dr. Anthony W. Smith, Camberwell College of Arts, Wilson Rd., London SE5 8LU; +44 (0) 207 514 6427; Fax: +44 (0) 207 514 6405; 

OBJECTS

Aberdeen, UK—Sponsored by the Scottish Conservation Bureau and International Academic Projects, Contact: Carol E. Brown, Scottish Conservation Bureau Manager, Longmore House, Salisbury Place, Edinburgh EH9 3SH, UK; +44 (0) 131 668 8668; Fax: +44 (0) 131 668 8669; 

Halifax, Nova Scotia—Contact: Suzanne B. McLaren, Conference Chair, c/o SPNHC, Peabody Museum of Natural History, Yale University, 170 Whitney Ave., PO Box 208118, New Haven, CT 06520-8118 

New York, NY—The Sixth Annual New York Conservation Foundation, Bronze Seminar, Contact: Fax: (212) 714-0149; www.nycf.org
Courses, Conferences, and Seminars

Omaha, NE—Contact: Lisa Metzger-Grotrian, Gerald R. Ford Conservation Center; (402) 595-1180; Fax: (402) 595-1178;

Ottawa, Canada—Instructors Jane Down, Janet Mason, and Carole Dignard, Canadian Conservation Institute, Contact: Christine Bradley; (613) 998-3721 ext. 250; Fax: (613) 998-4721; www.cci-icc.gc.ca

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

Mt. Carroll, IL—Campbell Center Conservation Refresher Course. Contact: (815) 244-1173; Fax: (815) 244-1619; www.campbellcenter.org

San Francisco, CA—Instructor Skip Palenik, Contact: National Preservation Institute, PO Box 1702, Alexandria, VA 22313; (703) 765-0100; www.npi.org

Mt. Carroll, IL—Instructor: Marianne Webb, Contact: (815) 244-1173; Fax: (815) 244-1619; www.campbellcenter.org

Winterthur, DE—Contact: Cynthia Doty, Winterthur Museum, Garden & Library, Winterthur, DE 19735; (800) 448-3883 ext. 4923;

London, UK—Association of British Picture Restorers Triennial Conference at the National Gallery, Sainsbury Wing. Contact: Assoc. of British Picture Restorers, Station Ave., Kew, Surrey TW9 3QA; (44 (0) 181 948 5644; Fax: (44 (0) 181 948 5644;

London, UK—Contact: Angela Moor, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU, England UK; +44 (0) 181 690 3678; Fax: +44 (0) 181 314 1940;
www.cpc.moor.dial.pipex.com/

Minneapolis, MN—Upper Midwest Conservation Association, Contact: Andrea Beck; (612) 870-3128;

Amsterdam, The Netherlands—Sponsored by the European Commission on Preservation and Access. Contact: ECPA, P.O. Box 19121, 1000 GC Amsterdam, The Netherlands; +31 (0) 205 510 839; Fax: +31 (0) 206 204 941;
www.knaw.nl/ecpa/form.htm

TEXTILES

Winchester, Hampshire, UK—The Textile Conservation. Contact: The Textile Conservation Centre, University of Southampton, Winchester Campus, Park Ave., Winchester, Hampshire, SO23 8DL, UK; +44 (0) 238 059 7100. Fax: +44 (0) 238 059 7101

Ottawa, Canada—Instructors Jane Down, Janet Mason and Carole Dignard, CCI, Contact: Christine Bradley; (613) 998-3721 ext. 250; Fax: (613) 998-4721;
www.cci-icc.gc.ca

Please Note
Anton Rajer and Joe Oppermann were inadvertently left off of the Program Committee listing in the AIC 28th Annual Meeting Registration Brochure.
Positions, Internships, and Fellowships

Internships and Fellowships

CONSERVATION FELLOWSHIPS
CONSERVATION CENTER,
LOS ANGELES COUNTY MUSEUM
OF ART
2000–2001

The Conservation Center of the Los Angeles County Museum of Art is inviting applications for Andrew W. Mellon Fellowships. The areas of specialization are Textiles, Objects and Research. Each fellowship, a full time position for one year, includes a stipend in the low $20,000s plus benefits. A $2,500 travel allowance for study/research will be allocated at the discretion of the department head.

Available Immediately

The Conservation Center is currently seeking a fellow to work in our new Laser Conservation Research section. This position is designed to interact with three sections of Conservation, specifically Laser Conservation, Objects and Conservation Research. Under supervision, the fellow will prepare scientific samples for surface studies after laser ablation, aid in developing laser cleaning protocols, comparative cleaning treatments, aging studies and documentation.

Ongoing Applications for Fall 2000 Fellowships

Fellowship positions for Textile and Objects Conservation will be available as of September 1, 2000 or upon consultation with the Head of Conservation. These fellowships will be devoted to the study, examination and treatment of works of art in the extensive collections at the Los Angeles County Museum of Art. Successful candidates will gain considerable experience working on significant art objects in a well-equipped, production-oriented conservation laboratory. Conservation involvement in rotating exhibitions, special exhibitions and loans will provide additional training opportunities.

Research projects are encouraged. Participation in informal lectures, symposia, workshops, etc., will contribute to the fellow’s professional development. Fellowship positions will begin in September 2000 in Harpers Ferry, WV and include a stipend of $18,000 plus an allowance of $7,000 for travel, research and benefits. The fellowship will also include two weeks vacation.

The Fellow will perform scientific research looking at the role of ceramic morphology and chemical composition to better understand the dynamics of degradation of archaeological ceramics. The Fellow will work in collaboration with Dr. Judy Bischoff, the staff conservation scientist and project director. The Fellow will also have the opportunity to work with staff scientists at NIST and other local institutions.

ELIGIBILITY

The candidate should have a minimum of a Masters degree in chemistry or physics, or equivalent experience, preferably with some museum or conservation experience.

The Fellow should have a proven record of research, writing ability and English language skills. Experience with impedance spectroscopy, scanning electron microscopy and/or intrusion porosimetry is a plus. Fellowships are awarded without regard to age, sex, race or nationality of applicants.

APPLICATION PROCEDURE

Interested candidates must submit the following materials:

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:
Mr. Adam Kaplan
Human Resources Department
Los Angeles County Museum of Art
5905 Wilshire Boulevard, Los Angeles, CA
90036

KRESS FOUNDATION FELLOWSHIP
NATIONAL PARK SERVICE

The Department of Conservation, National Park Service invites applications for a one-year, full-time Advanced Fellowship in Conservation Research, funded by the Samuel H. Kress Foundation. The fellowship will begin in September 2000 in Harpers Ferry, WV and include a stipend of $18,000 plus an allowance of $7,000 for travel, research and benefits. The fellowship will also include two weeks vacation.

The Fellow will perform scientific research looking at the role of ceramic morphology and chemical composition to better understand the dynamics of degradation of archaeological ceramics. The Fellow will work in collaboration with Dr. Judy Bischoff, the staff conservation scientist and project director. The Fellow will also have the opportunity to work with staff scientists at NIST and other local institutions.

ELIGIBILITY

The candidate should have a minimum of a Masters degree in chemistry or physics, or equivalent experience, preferably with some museum or conservation experience.

The Fellow should have a proven record of research, writing ability and English language skills. Experience with impedance spectroscopy, scanning electron microscopy and/or intrusion porosimetry is a plus. Fellowships are awarded without regard to age, sex, race or nationality of applicants.

APPLICATION PROCEDURE

Interested candidates must submit the following materials:

1. Transcripts of both undergraduate and graduate courses of academic study (unofficial copies are acceptable)
2. A curriculum vitae including basic biographical information, current and permanent addresses and telephone numbers
3. A list of publications
4. Two supporting letters from professionals familiar with the candidate’s work and two additional references

The materials should be postmarked no later than June 16, 2000 and sent to:
Dr. Judy Bischoff
Project Director, Kress Fellowship
National Park Service
Department of Conservation

THE METROPOLITAN MUSEUM OF ART

Collections Manager/Gallery Supervisor

The Metropolitan Museum of Art is seeking applications for a Collections Manager/Gallery Supervisor who will be involved in the activities concerning the collections of Arts of Africa, Oceania, and the Americas. Responsibilities include the organization of temporary exhibitions, maintenance of permanent galleries, tracking of departmental objects both inside and outside the Museum, and keeping location records in the Museum’s computerized cataloging system (TMS). The taking of temporary digital images and entering them in TMS is also a responsibility of this position. Further the ability to work on installations of permanent galleries and temporary exhibitions and coordinate other Museum staff involved will be another aspect of the position, as will be supervising departmental technicians and desarrollyps staff. This position reports to the Curator-in-Charge and works closely with all departmental staff and other Museum departments.

Qualifications:
BA degree required. MA desirable. Minimum of two years experience handling art objects in a museum setting or gallery environment. Proven supervisory experience and advanced computer skills essential. Ability to delegate duties and work well with others and manage detail.

Please forward a resume and cover letter to:
The Metropolitan Museum of Art
Attn: HR Dept. Box 117
1000 Fifth Avenue, New York, NY 10028
EOE

AIC News, May 2000 33
Positions, Internships, and Fellowships

FELLOWSHIP IN OBJECTS CONSERVATION

SAVE VENICE INC.

Save Venice Inc., supported by a grant from a private educational foundation is offering a six to eight month fellowship in objects conservation in Venice. Commencing in October 2000, the fellowship includes a stipend of $25,000 plus a coach class round trip ticket to Venice.

The first responsibility of the fellow will be to undertake conservation work on objects being restored by Save Venice Inc. at established studios. The second responsibility will be to undertake a survey of the objects previously undertaken by Save Venice Inc. and to make a written report of the status of those projects.

The fellowship offers a valuable opportunity to work in Venice and to learn about Italian conservation techniques and materials.

Eligibility. Candidates should have a graduate degree or equivalent in objects conservation; they should have five years work experience after internship. Fellowships are awarded without regard to age, sex or race. The applicant must be an American citizen. The selected fellow must provide proof of personal health coverage during the fellowship period. Reasonable fluency in Italian is considered essential.

Application procedure. Interested applicants must submit the following material in English: a curriculum vitae including biographical information, current and permanent addresses and telephone numbers; offprints of any publications or lectures; a short statement of the candidate’s interest and intent in applying for the fellowship; two supporting letters from a professional familiar with the candidate’s work.

Materials should be postmarked no later than 15 June 2000 and sent to Save Venice Inc., 15 East 74th Street, New York, NY 10021.

Finalists for the fellowship will be invited for an interview in New York. All applicants will be notified by 1 September 2000 of the decision of the selection committee.

POST GRADUATE FELLOWSHIPS IN PAPER CONSERVATION

SMITHSONIAN INSTITUTION

Through funding from the Getty Grant Program in conjunction with Save America’s Treasures, the National Anthropological Archives in the National Museum of Natural History is pleased to announce two immediate openings for post-graduate fellowships in paper conservation to join the Artwork Preservation Project. The diverse nature of the collection offers fellows a unique opportunity to:

- engage in treatment of a broad range of works of art on paper produced in the 19th and 20th centuries
- explore complex issues in the conservation of historic Native America art traditions, which involve concern with the cultural as well as physical integrity of materials
- participate in specialized research to determine the appropriate treatment for works of art in various media that have been laminated.

Fellowships are for 9 months, beginning in summer 2000, with potential for extension to 12 months, and carry a stipend of $20,500 plus a travel allowance. Candidates should have a graduate degree in a recognized conservation training program or the equivalent, with specialization in paper conservation. Interested applicants should send a letter of interest, three references, and a CV by May 19, 2000 to:

Dr. Candace Green
Artwork Project Director
Department of Anthropology
NMNH-MRC 112
Smithsonian Institution
Washington, DC 20560-0112

Finalists for the fellowship will be contacted for an interview. All applicants will be notified by June 30, 2000 of the selection committee decision.

Positions

OBJECTS CONSERVATORS
ART RESTORATIONS, INC., DALLAS, TEXAS

Art Restorations, Inc. has full time permanent positions available immediately for Objects Conservators. Established in 1978, ARJ has served historic societies, museums, corporate and private collections, and the general public. Various conservation disciplines are integrated, with well equipped facilities in a unique creative environment. Centrally located in Dallas, Texas, site of the AIC 2001.

The staff of seven mid-career PA conservators and two associate conservators is seeking motivated decorative objects conservators with Bachelors degree. Responsibilities would include examination, documentation and treatment of a wide spectrum of high volume work from museum quality objects and fine art to collectibles. Background in ceramics, wood and metal preferred, with emphasis on porcelains and crystal. Previous art conservation experience abiding by AIC ethics preferred. Minimum of two years commitment expected. Salary range is competitive, commensurate with experience. Benefits include profit sharing, medical, dental, vacation and retirement. Apprenticeships considered.

Send letter of interest and resume to Cher Goodson, Art Restorations, Inc., 7803 Inwood Rd., Dallas, Texas 75209.

FIELD SERVICE OFFICER
BALBOA ART CONSERVATION CENTER

The Balboa Art Conservation Center, an active regional conservation center located in San Diego, CA seeks a full time objects conservator to plan and administer a field service program within the western region. The Officer will co-ordinate and participate in preservation survey, consultation and workshop activities. In addition they will help to provide information services to general museums and historical societies in the region.

34 AIC News, May 2000
Applicants for the position of Field Service Officer should have a degree in conservation from a recognized conservation training program with specialization in object conservation, or equivalent training. Ideal candidates will have experience in education, training or outreach, and have practical knowledge of preventative conservation practices. Good public speaking and writing and organizational skills, in addition to computer skills, are a requirement. The position is currently funded for two years.

Salary is commensurate with experience and includes good benefits. Please send a letter of interest, resume and three letters of reference by June 1 to: Janet Ruggles, General Manager, Balboa Art Conservation Center, P.O. Box 3755, San Diego, CA 92163.

**ASSISTANT CONSERVATOR**
**BISHOP MUSEUM**

Bishop Museum seeks an entry-level conservator desiring opportunity to gain valuable experiences working under the supervision of the Conservator and/or Project Manager to implement major renovations to the Museum's main exhibit hall, an historic 19th-century Victorian structure.

Should have a strong interest in environmental design and preventive conservation methods. Knowledge of conservation standards for exhibit design and materials testing desirable. Other responsibilities include: treatments, general lab duties, and supervision of interns and volunteers. Must be graduate of a recognized conservation training program (ethnographic conservation specialization preferred). Position reports to Unit/Project Manager, acting Senior Conservator. This is a 2-year position with possibility of extension.

Send cover letter and CV to Human Resources, Bishop Museum, 1525 Bernice St. Honolulu, HI 96817; email: [email protected]

**ENVIRONMENTAL CONSERVATOR**
**BISHOP MUSEUM**

Bishop Museum seeks conservator to oversee conservation concerns involved with major renovations to the Museum's main exhibit hall. Conservator will participate in planning and supervising building renovations and improvements in an historic 19th-century Victorian structure. Work with a Project Team in the development and installation of new exhibits and programs.

A background in conservation standards for exhibit design and materials testing required, with a strong interest in environmental design and preventive conservation methods. Other responsibilities include treatments, general lab duties, and supervision of interns and volunteers. Must be graduate of a recognized conservation training program (ethnographic conservation specialization preferred). Position reports to Unit/Project Manager, acting Senior Conservator. This is a 2-year position with possibility of extension.

Send cover letter and CV to Human Resources, Bishop Museum, 1525 Bernice St. Honolulu, HI 96817; email: [email protected]

**ASSISTANT CONSERVATOR**
**ASIAN STUDIO**
**MUSEUM OF FINE ARTS, BOSTON**

The Museum of Fine Arts, Boston is accepting applications for a one-year position, open immediately, to work on Japanese woodblock prints, and Indian and Islamic paintings on paper. The starting salary is in the mid-thirties with an excellent benefits package. A Master's degree in paper conservation or the equivalent, with broad treatment experience is required. Previous treatment experience with Asian Works on paper and their storage and rehousing is desirable. All materials and inquiries should be directed to Sandra Matthews, Museum of Fine Arts, Boston, 465 Huntington Ave., Boston, MA 02115.

**TRAINING POSITIONS**
**MUSEUM OF FINE ARTS, BOSTON**

Museum of Fine Arts, Boston is accepting applications for a two-year Andrew W. Mellon Fellowship in Furniture Conservation, and one-year advanced-level internships in the Conservation of Chinese Paintings. The advanced-level internship is generously supported by a grant from the Sherman Fairchild Foundation. These positions will start at various times after July 1, 2000. Stipends, benefits and travel allowances are competitive and will be commensurate with experience. Please address inquiries, or send resumes and letters of recommendation to Arthur Beale, Chair, Conservation and Collections Management, Museum of Fine Arts, Boston, 465 Huntington Ave., Boston, MA 02115.

**TECHNICIAN**
**NATIONAL GALLERY OF ART**

Inquiries are invited regarding the position of Painting Conservation Technician. While currently filled, this position is occasionally open for applications from college graduates considering a career in art conservation.

The technician works independently in support of the conservators. Duties include operation of x-radiography and infrared equipment for technical examinations; digital image processing; ordering supplies; maintaining technical files; filing, typing, photocopying and computer database management.

Inquiries should be sent to Michael Skalka, Conservation Administrator, National Gallery of Art, Washington, DC 20565. The National Gallery of Art is an Equal Opportunity Employer.
# Head, Paper Conservation Laboratory
## Ford Conservation Center Nebraska State Historical Society

An experienced paper conservator is sought to head the paper conservation laboratory at the Ford Conservation Center, Omaha, Nebraska. The new state of the art laboratory at the Ford Conservation Center, regional conservation facility is a division of the Nebraska State Historical Society. This position represents a unique opportunity for a dynamic, team-oriented conservator to initiate and develop all levels of professional programs and services in preservation and paper conservation for an under-served region of the United States.

The incumbent will conserve objects and collections from the Nebraska State Historical Society, art museums, libraries, local historical societies, and private clients throughout the region. The conservator will be required to administer the paper laboratory, perform treatments, advise on regional preservation issues, and participate in conservation and preservation training.

Qualified applicants must have completed a bachelor's degree and graduate conservation program or have equivalent training and experience. Five years of experience at progressively advanced levels is required.

Send a cover letter, resume, and State of Nebraska Application for Employment Form to: Nebraska State Personnel, P.O. Box 94905, Lincoln, NE 68509 by August 1, 2000. The state application can be completed on-line at www.wrkn4neb.org/jobapp/ Any questions can be directed to Julie A. Reilly, Head, Ford Conservation Center, 1326 South 32nd Street, Omaha, NE 68105, (402) 595-1171.

---

# Paper Conservator Smithsonian Institution

Through funding from the Save America's Treasures Program in conjunction with the Getty Grant Program, the National Anthropological Archives in the National Museum of Natural History is pleased to announce an immediate opening for a paper conservator. The position will be part of the Artwork Preservation Project, a multi-faceted effort involving conservation, research, and improved accessibility to a collection of nearly 20,000 works of art on paper.

Responsibilities will include examination, documentation and treatment of artwork, supervision of support staff, fellows and volunteers, and an advisory role in the movement of the collection to new storage at the Museum Support Center in Suitland, MD, the primary work location. Candidates should have a graduate degree in conservation or the equivalent, with two years additional post-graduate experience. Experience with large scale objects is an advantage. Salary is competitive and includes benefits. Send letter of interest and résumé by May 15, 2000 to: Laura D'Alessandro, Head, Conservation Laboratory, Oriental Institute Museum, 1155 E. 58th St., Chicago, IL 60637. An Affirmative Action/Equal Opportunity Employer.

---

# Chief Conservator of Paintings or Decorative Arts
## Taft Museum of Art

The Taft Museum of Art, Cincinnati, Ohio, seeks a Chief Conservator with expertise in European old master paintings or European decorative arts. Responsibilities include examination and documentation of the permanent collections and works of art on loan; treatment of paintings or decorative arts objects; supervision of conservation consultants; and implementation of the long-range conservation plan. Candidates must have a master's degree in art conservation, a minimum of 15 years experience, and fellow or professional associate status in AIC. Competitive salary based on experience, excellent benefits. Please send a letter of interest, resume and three professional references to: Chief Conservator Search, Attention: Christine Miller, Curatorial Administrative Assistant, Taft Museum of Art, 316 Pike Street, Cincinnati, OH 45202. The position will be available September 1, 2000. Deadline for applications is June 1, 2000.

---

# Department Head—Analytical Services
## Williamstown Art Conservation Center

The Williamstown Art Conservation Center (WACC), a nonprofit, fee-for-service organization, seeks a conservation scientist to run the Analytical Services department. The department provides a range of services, including analysis using optical microscopy and Fourier transform infrared microspectroscopy. The research-grade infrared microspectroscopy is complemented by a digital imaging system. The department is also equipped for XRF instruments are available off site, such as SEM and XRF, are available off site; skills in using these instruments are desirable.

The conservation scientist will be responsible for the day to day direction of all activities of the department and its long-term development in outreach and marketing, and intern supervision. The scientist will maintain affiliation with regional, national,
and international conservation science organizations to remain current with analytical techniques and approaches, contribute to the field's body of knowledge, and represent and serve the clients of WACC. The scientist will provide treatment-related analytical services for WACC conservators in paintings, paper, furniture and objects, and participate as a lecturer in a graduate level conservation course.

Minimum requirements: Master's Degree in Chemistry or equivalent experience necessary. Applicants that have worked in museum conservation environment are preferred. The successful candidate will demonstrate excellent written and verbal communication skills and have solid working knowledge of chemical hygiene and safety practices. The successful candidate should work well within a team environment, and will report to the Director of the Center. Salary and title are commensurate with experience.

To apply: Submit a letter of intent, resume, samples of analytical reports and/or publications, and the names and telephone numbers of three professional references to: Thomas J. Branchick, Director, Williamstown Art Conservation Center, 225 South Street, Williamstown, MA 01267. EOE.

**ASSOCIATE TEXTILE CONSERVATOR WINTERTHUR MUSEUM, GARDEN & LIBRARY**

Winterthur Museum, Garden & Library seeks Associate Textile Conservator to care/conserve textile collection of over 20,000 objects along with working with curator of Textiles and other museum professionals and teaching in the Winterthur/University of Delaware Art Conservation Graduate Program. Reporting to the Head of Textile Lab, this position requires a graduate degree in conservation or equivalent experience and a minimum of 5 years experience desired. Competitive salary/benefits. Send letter of interest and CV no later than 6/21/00 to Human Resources, Winterthur Museum, Winterthur, DE 19735. EOE.

**PRE-PROGRAM POSITION WORCESTER ART MUSEUM**

The Worcester Art Museum is offering a pre-program position at an annual salary of approximately $16,000 with benefits for a 32 hour work week. The successful applicant will assist the Museum's conservators in the examination, technical study, and treatment of the collection. Responsibilities will also include organization of conservation records and files, purchasing of conservation supplies and equipment, maintenance of equipment and instrumentation, preparation of materials and reagents, and photography. Bachelor’s degree or its equivalent preferred with some background in art history, archaeology, chemistry or studio art. Applicants should send a cover letter and curriculum vitae to Director of Human Resources, Worcester Art Museum, 55 Salisbury Street, Worcester, MA, 01609. Applicants with questions should contact Lawrence Becker (508-799-4466, ext. 3010) or Rita Albertson (ext. 3081). We support diversity in the workplace. EOE.

**Supplier's Corner**

Conservation Resources is pleased to introduce a new line of 100% nitrile gloves. They contain no waxes, silicone, or plasticizers and are three times more puncture resistant than latex or vinyl. Conservators report that handling artifacts undergoing chemical treatments can be a real problem, as most good protective hand wear is simply too thick to provide good tactile sensation and allow secure, balanced holds. These new, powder-free, skin-tight gloves will provide a solution for many conservators. Their thin (0.12 mm) smooth surface will offer many advantages, when compared to the usual heavier gauge gloves. Their features include extremely strong nitrile protection combined with very good tactile response. (Please note: for long term immersion in spirit based solvents we recommend our thicker industrial nitrile gloves.) We offer these in cartons of 100 ambidextrous gloves (50 pairs) in the four hand sizes for $16.25 per carton. Call [Redacted] for free samples and catalogs.

Metal Edge Inc. has just published their new 2000 (Vol.V111), 96 page catalog of preservation storage materials. There are over 70 new products including their new exclusive, SafeCote line of acrylic coated boxes & pamphlet binders. The acrylic coating is designed to keep boxes & binders from rust, dust, dirt & fingerprints during storage & handling. It's water resistant, easily cleaned with a moist cloth & the lustrous surface will greatly enhance the appearance of your collection for years to come. For your free catalog, please call [Redacted] or Email: [Redacted]
Positions, Internships, and Fellowships

The Shang Shung Institute of America, an organization dedicated to the preservation of Tibetan culture, offers a unique itinerary to Tibet with an emphasis on Art & Archaeology from June 17-July 8. The tour will visit significant remaining art surviving in the Yarlung Valley of Southern Tibet and around Lhasa as well as archaeological sites recently surveyed in the remote nomadic regions of Northern Tibet near Lake Namtso. Led by scholar experts, cost is $3,799 excluding R/T fare to Hong Kong. For brochure contact the program or visit the website www.shangshung.org or .

Please Visit the Exhibit Hall in Philadelphia!
Thanks to our current exhibitors!

Ocean Optics
Conservation Resources International
Metal Edge
Archetype Books
Hiromi Paper International
University Products
Archivart
Simon Liu, Inc.
Cascade Group, Inc.
Small Corp.
Getty Trust Publications
Viking Metal Cabinet Company
Talas
Art Preservation Services
MATERIALITY
MuseuM Services Corporation

Herzog/Wheeler & Assoc.
Nilfisk-Advance America, Inc.
Art Innovation
Canadian Conservation Institute
The Hollinger Corporation
Mitsubishi Gas Chemical America, Inc.
Kremer Pigments, Inc.
Crescent Preservation Products
Peregrine Brushes & Tools
ARTEX, Inc.
Glaskau Hahn America
VidiPax
Light Impressions
BookMakers International Ltd.
Steel Fixture Mfg. Co., Inc.

Deadline

If you are interested in becoming an AIC PA or Fellow, you must submit your application by July 10.

Applications should be mailed to:
AIC
Attn: Membership Committee
1717 K St. NW
Suite 200
Washington, DC 20006

38 AIC News, May 2000
Project Manager Needed

In conjunction with the NEH grant that FAIC has received (see page 20), AIC-FAIC will be hiring a half-time Project Manager to work on a variety of aspects of the grant.

The Project Manager will have responsibility for all logistical activities involving workshop sites, such as travel, lodging, food services, materials, and marketing.

Abilities, skills, and knowledge required: superior organizational skills, and multi-tasking abilities; strong interpersonal skills and ability to deal with a variety of people and situations; excellent oral, written, and computer skills (Microsoft Word preferred); experience in managing grants. Ideally, candidate will be based in the Baltimore/Washington area, but this is not absolutely necessary.

Salary is $20,000 per year extended over an 18-month grant period.

Please send cover letter and resume to:

Penny Jones, AIC Executive Director
1717 K Street, NW
Suite 200
Washington, DC, 20006

Or e-mail resume as an attachment to [email] by May 15, 2000.

No faxes please.

AIC is an equal opportunity employer.
Kress Conservation Publication Fellowship

The Samuel H. Kress Foundation renewed the Kress Conservation Publication Fellowship for the third time.

All Fellows and PAs will receive the information brochure and application by mail at the end of May. The deadline for entries is November 1, 2000. Please consider applying for this fellowship. There will be four fellowships awarded in 2001.

Applications should be sent to:
AIC
Attn: Kress
1717 K St., NW
Suite 200
Washington, DC 20006
AIC Annual Meeting Spotlights Future, Success

More than 1,000 conservators and conservation professionals went to Philadelphia to meet the challenges of the digital age head-on and to revisit more traditional issues that face them on a day-to-day basis. The 28th AIC Annual Meeting was a great success, and our thanks go to all the speakers; the members who volunteered many hours to organize the week; the office staff, who worked tirelessly behind the scenes; Paul Messier and the extraordinary efforts of the program committee members; Melissa Meighan and the hardworking local arrangements committee; and, of course, to Liz Schulte and Penny Jones, who have shepherded yet another successful annual meeting.

The week was filled with informative and insightful presentations, and the discussions around the coffee carts were charged with innovative ideas, new collaborations, and the discovery of how fast our field is advancing and the exciting directions in which it is headed.

Throughout the Presession, which revealed lasers as one of the most promising technologies appearing on our horizon in some time; throughout the provocative General Session on the challenges of preserving digital media, during which Max Anderson and Abbey Smith challenged all our preconceived notions of what should be preserved and should not be in this arena of "immaterial culture"; and throughout all the workshops and specialty group sessions; the speakers roamed the entire spectra of issues, both familiar and unfamiliar. Each speaker, each discussion, and every attendee contributed to expanding our world and preparing us for future challenges and daily demands.

Behind the scenes, generous conservation angels donned wings and, thanks to the organizational efforts of Michelle Pagán and Anne Downey, worked miracles with the natural history collections of the Wagner Free Science Institute in Philadelphia. Thank you, Angels!

The AIC Annual Meeting is, in a way, the culmination of the AIC's efforts over the year. It is where the hard work of the members, committees, specialty groups, staff, and AIC Board comes together for review. I would like to highlight some of those efforts in this article and remind you that many more efforts are underway and to come.

The last 12 months have been filled with significant achievement for AIC. Much has been accomplished, and many promising new directions have been identified. As always, the organization strives to develop and maintain professional standards through the work of the AIC Board and committees. We must continually assess the height of the bar and work at increasing that height by appropriate increments, while assuring opportunities for members to reach each new step. AIC's growth has been enhanced by the published commentaries. A draft of the last two will be included in the September issue of AIC News for your comments. The Commentaries Task Force will then begin a series of articles to assist us all in understanding the intent and application of the commentaries and will work toward distributing them widely beyond AIC's membership.

Continuing our momentum toward greater professionalism, the Certification Task Force presented their most recent focus on the legal implications of certification during the Issues Session. A lively discussion ensued that produced many constructive suggestions. The Certification Task Force will continue to update the membership
# Table of Contents

AIC News .................................. 6

Courses, Conferences, & Seminars .......... 18

Funding Deadlines .......................... 13

Grants and Awards .......................... 13

In Memoriam ............................... 10

Letter to the Editor .......................... 12

Looking to the Future ......................... 8

New Materials and Research ................. 14

People ....................................... 12

Positions ..................................... 22

Recent Publications .......................... 14

Regional Guild News .......................... 9

Specialty Groups ............................. 15

Washington Watch ............................ 6

Worth Noting ................................ 12
Annual Meeting Success
continued from page 1

via comprehensive newsletter articles.

A new task force is being formed to identify the qualifications of an entry-level conservator. A core group within the task force will prepare draft qualifications, then solicit comments from the membership through contributing members, who will span the breadth of experience, specialization, background, and training of conservators working in institutions, organizations, and the private sector across the nation. Their work will be of enormous importance to our profession and to our relationships with other professions. After all, if we can't agree on the essential, basic definition of who we are and what we should know at the entry level, how can we advance? And if we can't tell others who we are, how can we expect them to understand what we do and why we do it, or to accept us as equal partners?

Collaboration and exchange among professional organizations is an element of that partnership and on page 6, Liz Schulte reviews our affiliate and liaison efforts, which have been growing and proving beneficial to us all.

AIC's commitment to providing opportunities for professional development has been a major focus of the AIC Board. As a result, AIC/FAIC has received $500,000 in grants and gifts for initiatives that reflect our commitment to outreach and professional development. A $196,000 award from NEH will go toward the development and implementation of disaster-mitigation workshops across the country. Equally significant is a grant provided by the Andrew Mellon Foundation awarding FAIC with $45,000 to support a study tour, bringing furniture conservators from AIC's Wooden Artifacts Group together to learn more about traditional furniture construction and restoration in the ateliers of France.

To encourage more workshops throughout the year and throughout the country, we are announcing a number of small grants to support speakers at meetings of regional guilds or associations. These grants can also provide "seed money" for such projects as workshops and local angels projects given by the guilds. Individual professional development funds are also being made available for AIC members.

Outreach, as always, is very much part of our efforts. And this year, if you're a fan of the Antiques Road Show, you joined 14 million members of the public to hear all about professional conservation from Kate Garland and Craig Deller, who did a great job promoting the mission of AIC.

The AIC brochures promote AIC as well. Through the generosity of a national corporate foundation, four brochures have been updated, and two new ones—Caring for Furniture and Caring for Textiles—have just been printed. Additional brochures on caring for books, caring for ceramics and glass, and caring for metals are on their way.

All of these projects take money and, in order to strengthen the financial position of AIC and FAIC, the Board has put great effort into the financial aspects of the organization. Nancy Schrock, AIC treasurer, and Penny Jones, AIC executive director, have led us through the process of writing a financial plan and a new investment policy. We have also changed our investment managers. These developments will allow us to manage the organization's funds more openly and improve our rate of growth.

In closing, I want to congratulate all those recognized during the banquet awards ceremony this year: Larry Reger, Bob Feller, José Orraca, Mary Todd Glaser, Heather Lechtman, Christa Gehde, and Ned Sack. They all have given an enormous amount of themselves to AIC and to the profession.

I also want to thank you, the members, for your generous donation to the annual giving campaign and for the support you offer your national organization. Because of you, it was a great year.

—Jerry Podany, AIC President; J. Paul Getty Museum, 1200 Getty Center Dr., #1000, Los Angeles, CA 90049-1687; (310) 440-7056; Fax: (310) 440-7792; jpodany@getty.edu

continued on page 4
José Orraca, Acceptance Speech

"You could not have honored me in a more meaningful way than with the Keck award for excellence in the training of professional conservators. My thanks to the Board and to so many among you who have encouraged and supported my efforts."

Other than the practice of conservation, there is no more worthwhile endeavor for conservators than the training of future conservators. It was Caroline Keck and Marilyn Weidner who instilled in me what such training should entail. These ideals included: respect for the objects under our care, an unquenched and uncompromising commitment to ethics, a thirst for knowledge, and a clear sense of craftsmanship. To those I've added that a conservator must understand the importance of process in the practice of his or her craft. But to be honest, such an elevated commitment to the practice of conservation is not always evident in our field.

Thus, it behooves the practicing conservator, particularly conservators in private practice, to offer training opportunities to worthwhile students, whether pre-program, graduate internships, or sound apprenticeships. I still believe that well-designed and executed apprenticeships can provide valid training for the appropriate student, a prospect not always available in graduate programs.

To make this possible, AIC ought to develop apprenticeship standards and seek funding for private conservators willing to share their knowledge. From my own point of view, what I learn in training experiences more than justifies my efforts.

Further, graduate programs ought to use more private conservators for third-year internships and as visiting lecturers. They possess a knowledge of materials and an insight into treatment nurtured by time and experience. However, none of this would be possible without excellent students. I have been blessed with such students and I have, therefore, struggled on their behalf. I have also harassed them when needed. To be sure, they have never disappointed me—well maybe once in a while. They have more than justified my work by making sound contributions to the field and to AIC. To them I give my respect, my friendship, my love, and my unending thanks. You make me look good."

—José Orraca, Recipient of the Sheldon and Caroline Keck Award

Larry Reger, A Letter to AIC

"I am deeply appreciative of being the recipient of the Forbes Medal. I pledge to continue to work with you to promote the care of our nation's heritage. Much has been accomplished in the last two decades, however, much needs to be done, if we are to ensure the preservation of our heritage for present and future generations. My first recollection of conservation made a lasting impression and still provides inspiration for me. I visited the Uffizi, several years after the "great flood" and before I knew I would ever

When you're entrusted with preserving treasured works of art, put your trust in Alpharag® Artcare:

With an unequalled level of protection and the largest range of classic and subtle colors, it's easy to see why Alpharag Artcare Museum Boards more than satisfy your conservation and aesthetic needs at the very same time.

Alpharag Artcare Museum Boards are 100% cotton rag and feature patented MicroChamber® technology, which provides active protection against pollutant gases, paper degradation and the by-products of the art's own aging—something no other museum board can do!

Alpharag Artcare products are more than just technologically advanced—they also beautifully complement the art. Leading museums and conservation professionals agree—no other museum board offers this level of protection...or this level of selection.

For more information on our complete line of Artcare Archival products, or for a free Alpharag swatchcard, call 1-800-9ARTCARE or visit www.artcare.com

© 1999 Nielsen & Bainbridge, LLC

NIELSEN & BAINBRIDGE
When it's worth framing.
be involved with this wonderful profession.
There was an exhibition about the damage done. It included photos of the water around the museum and in the galleries and storage areas as well as several objects that had been only half-restored. I particularly remember a painting and chair. Because of this exhibit, I suddenly understood why conservation was important.

To conserve is a basic human instinct. This has been demonstrated time and time again with my work with the National Task Force on Emergency Response. After securing safety, health, food and shelter, preserving the possessions that will pass on family history is the next priority after a disaster. We must continue to provide information and expertise to a broad public about how they can take preventive measures to preserve things that matter to them. By so doing, we need to make the point over and over again that museums, libraries, archives and historic preservation organizations are doing the same work on behalf of their communities and the nation.

We also need to make the case to collecting institutions directly, working with staff and boards. Too often conservation is viewed as a drain on resources. In fact, conservation can be a tool for fundraising, attracting visitors and members, and advancing educational and research goals.

While the written and spoken word is important, your work is visual. The old maxim that a picture is worth a thousand words is more true today than ever.

One important measure of how we are doing to conserve our country's patrimony, is the compensation conservators receive. I look forward to the time when that will be commensurate with the value of the work you do.”

—Lawrence L. Reger, Recipient of the Forbes Medal; President of Heritage Preservation

Looking Ahead to 2001

It's not too early to start thinking about workshops for the 2001 AIC Annual Meeting, which will be in Dallas, Texas. If you have a workshop you would like to organize or teach, or if you have an idea for one you would like to attend, please let us know. Ideas may be directed to Katharine Untch, AIC director of professional education and training, via email at or via phone at .

Applications for workshop development are available from the AIC office. Just contact Christine Monaco at info@aic-faic.org or .

The deadline for workshop applications for the June 2001 annual meeting is October 1, 2000.

—Katharine Untch, AIC Director of Professional Education and Training

Special offer to AIC members—Ask for a free copy of the very readable scientific paper Light and Matter: The Dangerous Romance and the excellent Evaluating Fading Characteristics of Light Sources.
AIC News

AIC Works Closely with Affiliated Organizations

AIC actively pursues interaction with affiliated organizations to raise their members’ awareness about AIC and conservation and preservation issues. AIC shares many concerns, needs, and issues with its affiliates and encourages cooperation and collaboration among the organizations.

Strengthening relationships and collaborating with allied organizations on behalf of conservation are key strategies in attaining Goal IV of the 2000–2003 Strategic Plan (published in the January 2000 issue of AIC News) to “enhance the Visibility of [AIC] and provide leadership in the preservation and conservation of National Cultural Heritage.” Two duties of AIC’s vice president are to develop programs and presentations at annual and regional meetings of allied organizations and to serve on the American Association of Museums (AAM) Council of Affiliates as the AIC representative.

Currently, there are AIC liaisons to 12 affiliated organizations. In addition to those with which AIC has had long-term relationships—AAM, Society of American Archivists (SAA), Association for Preservation Technology International (APT), the College Art Association (CAA), the American Library Association (ALCTS), the American Institute of Architects-Historic Resources Committee, and the Society for the Preservation of Natural History Collections (SPNHC)—five other organizations have been added to meet the growing and changing needs of the AIC membership: the Association of Moving Image Archivists (AMIA), Society of Historical Archeology (SHA), the Archeological Institute of America (AlA), the Society of American Archeology (SAA) and Documentation and Conservation of Buildings, Sites and Neighborhoods of the Modern Movement (DOCOMOMO/US).

AIC sponsors sessions at the annual and regional meetings of affiliated groups and subsidizes the presenters’ travel-related costs. Liaisons only receive funding if they are participating in a session. The sessions vary in topic, level, and format, including lectures, panel, and interactive presentations. In the past year, AIC has had a presence at the meetings of AMIA, American Association of State and Local History (AASLH), CAA, SHA, AAM, ALA, Mid Atlantic Archeology Conference, National Trust for Historic Preservation, and the National Forum for Archival Continuing Education (NFACE).

This year, we have sponsored breakfast dialogues, pre-conference meetings, and tours. In addition, we have had AIC information booths and have provided AIC brochures and related material to participants. Unfortunately, our proposals for sessions aren’t always accepted for inclusion in an affiliate’s program. We have been working, however, to ensure our participation and involvement in a meeting regardless of whether our proposal is accepted.

We need to continue to broaden our affiliates’ familiarity with AIC and its mission and continue to establish AIC as a leader and invaluable resource in this area. Clearly we have made inroads, largely due to the great efforts of the liaisons and many members who have spoken on AIC’s behalf.

If you are planning on submitting a proposal for a session to an affiliated or regional organization and would like to seek AIC sponsorship or are interested in working with an affiliated organization, contact Liz Schulte.

—Liz Schulte, AIC Vice President, 30327 NW, Atlanta, GA 30327; fax: 404-954-328

Washington Watch

Appropriations activities are heating up. Efforts are being made to increase funding levels for NEA and NEH to $150 million each and OMS to $40 million. The catch is that the House and Senate Appropriations panels released their 302(b) allocation figures and the House Interior Appropriations Subcommittee has $410 million less than last year’s level of $15.13 billion, and its Senate counterpart will receive an increase of $37 million over last year’s level of $15.1 billion. There will be many compromises before we have closure. We will keep you posted via AIC—Announce for needed action. But it is not too early to let your elected officials know that you support increased appropriations for NEA, NEH, and IMLS (OMS).

—Elizabeth F. “Penny” Jones, AIC Executive Director, 1717 K St., NW, Suite 200, Washington, DC 20006; (202) 452-9545; Fax: (202) 452-9328; pjones@aic-faic.org

Interested in Submitting Information to AIC News? Send an e-mail to: info@aic-faic.org
October 30: Biodeterioration of Cultural Heritage: Microbes and Macrobes

Morning, 9:00 - 12:00: Microbes
Chairperson: Rakesh Kumar, United Panel, Inc.

Air pollutants and microbial biofilms on historic limestone
Ralph Mitchell, Harvard University

Two biocide treatments for stone monuments
David Wessel, Architectural Resources Group, San Francisco

Microbial controls in historical buildings: ventilation
Shin Maekawa, The Getty Conservation Institute

Application of DNA methods to study biodeterioration
Fernando E. Nieto-Femandez, State University of New York, Stony Brook

Fungal fox spots in old books: characterization and species ID using SEM, EDS, and histochemical analysis
Mary-Lou E. Florian, Emerita, Royal British Columbia Museum, Victoria

Afternoon, 1:30 - 4:30: Macrobes/Pests
Chairperson: Louis N. Sorkin, American Museum of Natural History, New York

Integrated pest management (IPM) program at National Park Service, Dept. of Conservation, Harpers Ferry Center
Barbara Cumberland, National Park Service, Harpers Ferry Center, Harpers Ferry, W. Va.

Elimination of termite populations in historic buildings using precision targeting and baiting techniques
Nan-Yao Su, University of Florida, Fl Lauderdale

Integrated pest management in an anthropology collection
Paul F. Beelitz, American Museum of Natural History

Insect and fungal problems in natural history exhibits
Judith Levinson, American Museum of Natural History

Controlled biodeterioration in Damian Hirst's '1000 Years'
Lisa Bruno, Brooklyn Museum of Art

Presenting authors listed, some paper titles abbreviated
For more on EAS' Oct. 29 - Nov. 3, 2000 analytical chemistry program, exposition, registration and housing, contact:

Eastern Analytical Symposium
P.O. Box 633, Montchanin, DE 19710-0633

October 31: Instrumental Analysis and Laser Cleaning of Cultural Heritage

Morning, 9:00 - 12:00: Young Investigators
Chairperson: Judith Bischoff, National Park Service, Harpers Ferry Center

The role of pore structure in desalination of model archaeological ceramics
Marc S. Walton, National Park Service, Harpers Ferry Center

Stuccoed tripod vessels from Teotihuacan: an examination of materials and manufacture
Jessica Fletcher, Denver Art Museum, Denver, Co.

Analysis and interpretation of the painted finishes of the Great Stone Church at San Juan Capistrano

A technical investigation of Willem de Kooning's paintings from the 1940s and the 1960s
Susan Lake, Hirshhorn Museum and Sculpture Garden, Washington, DC.

Afternoon, 1:30 - 4:30: Developments in Laser Cleaning of Cultural Heritage Materials
Chairperson: Gregory Young, Canadian Conservation Institute

Laser techniques for the analysis and cleaning of nineteenth century daguerreotypes
John C. Miller, Oak Ridge National Laboratory

Laser induced changes to surface morphology... protocol for the study of the effects of laser cleaning of art objects
Meg Abraham, Los Angeles County Museum of Art

Laser yellowing: myth or reality?
Véronique Vergès-Belmln, Laboratoire de Recherches sur les Monuments Historiques (LRMH), Champs sur Marne, France

Controlled laser cleaning of easel paintings: fundamentals and application
Ron M.A. Heeren, FOM-Institute for Atomic and Molecular Physics, Amsterdam, Netherlands

Developments in laser cleaning for objects conservation
Gregory Young, Canadian Conservation Institute, Ottawa

Hotline: 610-485-4633 Fax: 610-485-9467
easinfo@aol.com, www.eas.org
www.nycf.org/eas.html
palimpsest.stanford.edu/news/eashist.html

AIC News, July 2000 7
Looking to the Future

Introduction

It has been said that the burden of summation leads to a deeper understanding of the issues at hand. Will Real, chief conservator at the Carnegie Museum of Art and secretary of the AIC/FAIC Board of Directors for the last four years, has certainly proven this adage true.

Will has had both the unique opportunity and enormous challenge of following complex and lengthy discussions during the AIC Board meetings, then producing a synopsis of those discussions for the Board's use and records. He has done his job brilliantly and provides some observations below that reflect his unique view. Will's insight and dedication will be missed on the Board, but I am sure his talents will be seen again within the organization. We will have to compete with the demands of parenthood, however, as Will turns his attention to the challenges and bountiful rewards of fatherhood and his new daughter, Lili. Thank you, Will, and congratulations!

—Jerry Podany, AIC President

As my four years as secretary on the AIC Board come to a close, I look forward to new challenges and foresee exciting changes ahead. While I regret that I will not be present to help bring the Board's ideas to fruition, I trust I will find other ways to participate in shaping AIC's future.

As secretary, I have had a unique vantage point. During quarterly meetings that span two or more days and stretch into the dinner hour and beyond, I have been astonished to witness the diversity of opinion, depth of analysis, and level of detail that is consistently brought to the table.

I have been most impressed with the board's determination to act in the best interests of the organization as a whole. This is a formidable objective in an organization such as AIC, the diversity of which—whether by specialty, training background, or type of employment—is perhaps both its greatest strength and its greatest liability.

The diversity on the Board itself is also a strength and a weakness: a guarantee that many viewpoints will be heard, but also that meetings will be long and frustrating, and decisions agonizing. As the Board considers such potentially divisive questions as certification, what constitutes a "conservator," and what a conservator needs to know, it must overcome both its own differences and those within AIC as a whole, and chart a course that fulfills the membership's overall needs, though not necessarily those of every individual member.

I see many bright signs for AIC's future.

• We have a competent staff, including
a recently added full-time marketing manager, that serves the membership with increasing efficiency.

- Financially, we have established a satisfactory prudent reserve, finally freeing us to consider ways to spend current interest income for members' services.
- Relationships with affiliated organizations and granting agencies continue to grow, broadening AIC's reach and influence.
- As a result of our efforts to let the public know what conservators do and why, AIC's public profile will continue to expand.
- Our brochures continue to be a hit; many are already in their second or third revisions and printings.
- Our written body of knowledge continues to grow, particularly through our Kress-funded publication efforts and specialty-group catalogs.
- We have more hard working committees and task forces than ever, addressing issues of critical importance to members, including certification, health and safety, and professional standards.
- There are some difficulties to overcome.
- The membership growth has remained stagnant in recent years; non-dues revenue, endowment income, and grant funding must increase if AIC is to keep pace with its programs, member services, and committee and task force work.
- Despite a much-needed Bylaws change opening the vote for officers to Associates for the first time in the organization's history, few members actually vote or play an active role in the organization. If AIC is to be successful, more members must become involved, particularly younger conservators.
- Developing Annual Meeting programs may prove challenging. Increasingly concurrent specialty sessions, the expanding role of the Internet, and the interests of other organizations in satisfying members' needs for regular professional dialog make Annual Meeting planning an onerous responsibility. Added to this task is the difficulty of choosing sites and schedules that are simultaneously appealing and affordable.
- AIC must foster the development and delivery of ongoing training opportunities, particularly if certification is to become a reality.

However, if the positive momentum continues, and the many challenges are overcome, the next several years should be exciting ones for AIC and its members.

—William Reel, Secretary Chief Conservation, Carnegie Museum of Art, Pittsburgh, PA 15213-4080

Regional Guild News

The Chicago Area Conservation Group (CACG) gathered at the Newberry Library on October 10, 1974, and, according to the notes kept that night, organized itself as an informal group and, though "members [were] encouraged to belong to AIC...it [was] not required." Founders and shapers of the group were Paul Banks, Gary Frost, Louis Pomerantz, Dick Smith, Merrily Smith, and Robert Weinberg.

Now, almost 26 years later, CACG is going stronger than ever and passed the 100-member mark for the first time in 1997. CACG's membership is open to all who have an interest—or who are responsible for—the preservation and protection of art, library, archival, museum, or historical objects. CACG is a great place to foster social relations among members, their friends, and their guests.

CACG's season runs from September to May, and a meeting is usually held once a month. We have been fortunate over the years to have had a wide variety of speakers both from within the organization and outside. Some highlights from the last few years include a joint meeting with the Midwest Regional Conservation Guild (Fall 1997), which started with a public outreach seminar hosted at the AIC Institute of Chicago. A representative from each of the major museums in Chicago presented a talk about the conservation efforts at their respective institutions. Former AIC President Jay Krueger was the keynote speaker, and Senator Carol Mosley-Braun spoke about the importance of continued government funding of historic preservation. Early in 1994, at the Chicago Public Library, Monona Rosso spoke about her efforts to scare conservators into proper safety precautions. In June 1998, CACG hosted Richard Wolbers at the Campbell Center, and attendees came from across the country to learn about his systems for cleaning surfaces. Another meeting demonstrated the effects of plasma on cleaning surfaces.

This year's officers include Craig Deller, president; Margo McFarland, secretary/treasurer, and Elyse Klein and Inez Litas, co-program chairs. Elyse, Margo, and Inez have put together fantastic meetings, including a tour of the Union League Club of Chicago, where Elyse is the paintings conservator, and a discussion of the Netherlandish pictures, which have been studied for the forthcoming catalog of 15th- and 16th-century German, Netherlandish, Spanish, and French paintings at the Art Institute. Other meetings have included historic house tours and talks at the Newberry Library and the Chicago Historical Society.

CACG also produces a newsletter on a fairly regular basis. A membership directory is also published each year. CACG's website, which is accessible from CoOL at http://palimpsest.stanford.edu/cacg/ includes a list of members and an archive of recent newsletters.

CACG prides itself on being an informal group that welcomes everyone.

—Craig Deller, CACG President, AIC Director of Communications, 2600 Keslinger Rd., Geneva, IL 60134

SOS! Awards

The deadline for SOS! Conservation Treatment Awards is November 30, 2000.

It is open to applicants in all states.

Call SOS! at (888) 767-7285.
In Memoriam

Paul Noble Banks

Paul Noble Banks, pioneer in the field of library and archives conservation, died on May 10, 2000. Paul was a founding member of AIC, served as treasurer from 1972 to 1976, as vice president from 1976 to 1978, and as president from 1978 to 1980. His work with AIC came at a time of great expansion for the organization. He became an honorary member in 1992. He was a Fellow of both AIC and IIC.

Paul was born in Martibello, California, and received a degree in print management from Carnegie Institute of Technology (now known as the Carnegie Mellon University) in 1956. Paul began his career in the late 1950s as a book designer in New York City. He worked as a topographer and production assistant for Viking Press from 1956 to 1960. He worked with Carolyn Horton, taught bookbinding in New York, and in 1964 was invited to become head of conservation at the Newberry Library in Chicago, one of the first designations of such a position in the United States. At the Newberry he developed a library-wide conservation program and began his technical study of library storage conditions and environmental control. Paul was a member of the team that responded after the Florence flood and this experience helped to shape his ideas about the collections approach to book conservation.

In the early 1970s, Paul began his long effort to establish a training program for library conservators and preservation librarians. He was a faculty member of the Graduate School of Library Science at the University of Illinois from 1971 to 1976. In 1981, with the help of the National Endowment for the Humanities, he became the first director of the Library and Archives Conservation Education Program at the School of Library Service, Columbia University. This program continues today at the Graduate School of Library and Information Science at the University of Texas at Austin. This is perhaps his greatest legacy to the future and the achievement of which he was the most proud. The momentum of forces he set in motion has changed library culture and his hundreds of students, active in the preservation fields, will continue to construct his vision.

Until his death, Paul was active with assignments as consultant to numerous institutions, including the Library of Congress and the National Archives and Records Administration, where he also served as a member of the Preservation Advisory Committee. Paul was appointed the first National Archives Fellow in Preservation in 1998.

In addition to his many professional accomplishments and contributions, Paul was a comfortable friend and generous colleague. He always managed to ferret out the best food anywhere he traveled, took great delight in sharing his finds with others, and he was a gourmet cook. His conservation students were instructed with his thoughtful philosophical take on the topic of the day, and his friends and colleagues could always expect any conversation with him to include some new piece of information.

Paul was a very persuasive teacher, adamant campaigner for the role of preservation in culture, and a delightful companion. He leaves no immediate family, but many friends, students, and colleagues. Those who wish to do so may make donations to the Paul N. Banks Memorial Scholarship Fund at the University of Texas at Austin.

—Gary Frost, Norvell Jones, and Karen Pavelka, Preservation and Conservation Studies, Graduate School of Library and Information Services, University of Texas, Austin, TX 78713-7219.

Anne Fanshaw Clapp, 1910–2000

Anne Fanshaw Clapp was born on November 1, 1910, in Cambridge, Massachusetts, and taught in the Winterthur/University of Delaware Program in Art Conservation for seven years with immense dedication, concern, and experience.

Anne had painted in watercolors since childhood (both of her parents were artists), studied fine art at Radcliffe College, and in 1941 enrolled in a short course "to prepare women to be aviation engineers' assistants," involving subjects such as aerodynamics, mechanical drawing, and advanced math. Following work at the MIT patent office, she applied for an opening at the Fogg Art Museum, Harvard University. She thought the position would provide an interesting combination of art and science. From 1946 to 1950, Anne apprenticed and worked at the Fogg, where she focused her study primarily on the treatment of oil paintings and wood panels under the guidance of Richard Buck and Minna Horowitz. It was during her subsequent work at the Worcester Art Museum, under George Stout, that Anne became interested in paper conservation. Anne was invited to establish a conservation laboratory at the Institute of Jamaica, where she worked from 1950 to 1954 sharing her expertise in treating works or art on paper and paintings in a tropical climate. While Anne truly loved her time in the tropics, she yearned for increased professional contact and work in an art museum.

Upon her return to the United States, Anne worked for the National Park Service, where she established a conservation laboratory at Philadelphia's Independence Hall, treated paintings and pastels by Charles Willson Peale, Stuart, Copley, and Sully, and assisted historic architects with the paint analysis for Congress and Independence Halls. In 1959, Anne joined the staff at the Interimuseum Conservation Association in Oberlin, Ohio, where she carefully tracked billable hours and spent most her time treating paintings.

In 1970, Anne accepted a position as the print and paper conservator at the Henry Francis du Pont Winterthur Museum, where she worked until 1981, caring for the museum and library collections and teaching the fundamentals of paper conservation to graduate students in the Winterthur/University of Delaware Program in Art Conservation. Her first-year lectures, clearly ahead of the time, focused primarily on issues of preventive conservation, including the effects of relative humidity and light on paper artifacts and the importance of proper housing. Her second-year students documented and treated paper objects of all kinds under her careful guidance and constant encouragement.
Anne's monograph, *Custodial Care of Works of Art on Paper* (published in 1973, 74, 78, and 87), became our textbook. This single publication influenced a generation of paper conservators, introducing them to the field and serving as an invaluable and indispensable reference guide. For many of us, this book now serves as a cherished treasure of memories reminding all of us of Anne's lectures and demonstrations on the flattening of crumpled fiber analysis, beta radiography, magnesium bicarbonate deacidification techniques, and proper framing procedures.

Following retirement from Winterthur, Anne continued to care for paper as a volunteer in the manuscript collection at the Winterthur Library. Until late last year, she maintained an active private laboratory, meticulously equipped and located in the second bedroom of her apartment, where she worked diligently for many museum and private clients. She continued to read conservation publications and strongly encouraged our move toward professional certification.

Anne cared about her professional colleagues and many students deeply. She was the surrogate grandmother for our children, and she followed our professional careers with great interest and concern, constantly worrying about our ability to balance work and parenthood and admire our accomplishments. She had our respect, loyalty, and love. We will all miss her greatly. As we continue to analyze, document, treat, and care for works of art on paper and art objects of many kinds, she will live in our hearts and our minds forever.

Anne is survived by five nieces and nephews. Donations can be made in Anne's memory to the Anne F. Clapp Fund for Conservation Education and Research, c/o the Winterthur/University of Delaware Program in Art Conservation, 303 Old College, Winterthur, DE 19716.

—Debra Hess Norris, Art Conservation Department, 303 Old College, University of Delaware, Newark, DE 19716; (302) 831-396; Fax: (302) 831-4330; dhnorris@udel.edu

**Ruth Johnston-Feller, 1923-2000**

Conservation science lost a valued friend and colleague when Mrs. Ruth Johnston-Feller passed away on April 27th at the age of 77. A preeminent expert in the science of color and colorant chemistry, Ruth is best known to conservators for her contributions made in collaboration with her husband, Dr. Robert Feller, director emeritus of the Research Center on the Materials of the Artist and conservator at Carnegie Mellon University in Pittsburgh. Ruth served for many years as a consultant to the Center and guided its activities in color and fading of paints and textiles.

Ruth was born in Polo, Illinois, and received her degree in chemistry from the University of Illinois at Urbana in 1947, specializing in the development of spectroscopic techniques. During World War II, she worked on the Penicillin Research Project at the Northern Regional Research Laboratory of the U.S. Department of Agriculture. As an industrial color chemist, Ruth held positions at PPG, Kollmorgen Corporation, and Ciba-Geigy. She was a key figure in the development of instrumental methods for characterizing color of paints and textiles—techniques that are universally used today. Her industrial research produced more than 40 publications, including a major chapter on color theory in the three-volume *Pigment Handbook*, published by John Wiley and Sons. She was active on the boards and committees of many professional organizations, and her contributions have been recognized with numerous awards from the Federation of Societies for Coatings Technology and the Inter-Society Color Council. Ruth also was a committed educator, and she gave numerous lectures at universities on color and colorants.

It was in the 1960s, during her tenure at PPG's Resins and Coatings Laboratory in Pittsburgh, that she met Bob Feller and began her long relationship with conservation. For the next 35 years her contributions changed the field of conservation research, bringing clarity and rigor to the description and study of color. With her husband Bob, she produced definitive studies of color of glazes, tints, and the appearance changes that accompany aging of paints; the use of reflectance spectra in identifying colorants; and the development of the use of Blue Wool standard cloths as dosimeters for light exposure in galleries. Ruth was also active on the ASTM Subcommittee on Artists' Paints, and her experience was an essential guide in developing the standard protocols by which the permanence of artists' paints is tested. Just before her death, she had completed work on a monograph describing the use of reflectance spectroscopy in the study of art objects. Ruth was truly an expert in her specialty, and her work remains the standard of excellence for those seeking to study color and appearance of artifacts. It is certainly a rare privilege to have experts from an allied field come into conservation and to give so freely of their wisdom. Ruth Johnston-Feller was that special person who came to know conservation and became passionate about it, and her time and expertise were generously donated because of her love of the profession and the challenges it presented.

She was a valued teacher, advisor, and mentor to those of us who were fortunate to have known her. Conservation science benefited immensely from her contributions.

—Paul Whitmore, Pittsburgh, PA 15219-2950; P., Fax: _4_
People

David Harvey moved to Denver in May to take a new position at the Rocky Mountain Conservation Center as the head of the objects department. (See the New Materials & Research column on page 14 for his new address.)

Mary Wood Lee has left the Campbell Center in Illinois, where she initiated and directed a wonderful program of mid-career conservation workshops. She is serving as the project manager for the FAIC NEH grant on emergency response workshops. Mary is now in Connecticut where her new address is: Railroad Square, West Cornwall, CT, 06796. She can be reached at and at José Orraca's studio.

Elissa O'Loughlin is now associate paper conservator in the Walters Art Gallery's conservation division. This new position was created to meet the growing demands for a specialist in paper conservation to care for more than 4,000 works of art on paper in the collection.

Carolyn Rose has been selected to serve a three-year term as chair of the Department of Anthropology, National Museum of Natural History, Smithsonian Institution. In this capacity, she will be responsible for nine administrative, collections, and research divisions comprised of approximately 200 people, including associates, interns, and researchers. She will also serve as program manager of the Department of Anthropology's Publica­tion, Education and Outreach Programs.

Faye Wrubel has received a Fulbright Fellowship to teach painting conservation at the Foundation Antorchas in Buenos Aires, Argentina, in fall 2000.

Submissions to People Column

AIC News welcomes People submissions pertaining to promotions, special awards, and moves to different organizations and/or programs. AIC News will not print changes of address unless this information specifically relates to a professional change. AIC News does not use biographical information, such as degree programs, previous places of employment, or years of study. To submit a People write-up, send an e-mail to or mail a disk to the AIC office.

Letter to the Editor

To the Editor:

It was great to see Judith Bischoff's thoughtful discussion in the May 2000 issue of AIC News [page 1] about the authorship and editing of articles for the professional literature. In “What Constitutes Authorship?” she raised issues that are well worth clarifying. My experience as a conservator and a published journalist led me to comment on issues relating to the publication of conservation articles in venues that can reach a broader audience, such as newspapers and magazines of general interest. This type of conservation writing can help make people more aware that cultural artifacts need continued care, which is why I've attempted it. I've learned, however, that it is not easy to produce such articles—and that different guidelines apply when writing and editing these types of articles.

When writing for the professional literature audience, the emphasis is on making a contribution to a field. But the primary goal of many publishers and authors is to sell copies and make money. So a conservator or conservation scientist who wants to communicate in this forum must understand this basic requirement: The writing must have the ability to grab and hold readers' attention. Readers must be willing to pay to read your article.

Conservators writing for general readers need to resolve these questions:

1) Why will people care to read what you write? (Pick a subject that will interest many, or write so well that any subject becomes fascinating.)

2) Who supplies the authoritative voice(s), you or the person/people you are writing about? (An author may act as a reporter.)

3) Can you insert essential data and acknowledgments gracefully, without stopping the flow? (Editors and readers abhor dull passages. Footnotes are forbidden.)

4) What happens if an editor does go way beyond editing for brevity and clarity, and you are unhappy with the excisions and revisions? (Sometimes the only recourse is to prohibit publication of the edited article using your name.)

5) Who owns the copyright for your article? Intellectual property rights have real value. In the age of the Internet, these rights are becoming harder to protect. (On page 2 of each issue of AIC News the following italicized statement is printed in the masthead: "The copyright to all materials submitted to AIC for newsletter publication will be owned by AIC.")

6) Will you be paid an author's fee for your article? It is common knowledge that most writers garner low pay in proportion to the time it takes them to research and draft a successful article. Even so, a conservator who chooses to accept payment for written communication may be perceived as greedy, or self-serving, by colleagues who are more accustomed to freely contributing original material to professional journals.

Sharing conservation wisdom with each other and the public is a proven way of extending our effectiveness at preservation. As the field of art conservation continues to grow, I hope more AIC members will try to explain to a larger readership what we do, and how, and why. Judith Bischoff's article about authorship is welcome help.

—Jean D. Portell, Jean D. Portell, Inc., 13 Garden Place, Brooklyn, NY 11201;

Worth Noting

Marine Archaeological Course

Beginning in September 2000, the Department of Conservation Studies at EviTech Institute of Art and Design in Vanta, Finland, will offer a diploma in Marine Archaeological Conservation. The course is offered in English. Topics will include packing and storage methods for underwater finds, conservation treatment of waterlogged wood, and conservation of shipwrecks. For more information, contact Mr. Heikki Hayha, EviTech Institute of Art and Design, Lummetie 2, 01300 Vanta, Finland; +358 9 4178 7204; heikki.hayha@evamik.fi
Grants and Awards

Train the Trainers

Applications are now available from the AIC office for the Emergency Response "Train the Trainers" program that will take place October 20-23, 2000. The application deadline is August 1, 2000. Funding is available through a grant from NEH to provide money for travel, hotel, per diem and honorarium for participants. Ten individuals will be chosen from diverse disciplines to be trained as workshop trainers in emergency response. These individuals will then be expected to conduct at least one workshop in 2001. The workshops will be held in five sites in different regions of the country with the "Train the Trainers" instructors acting as mentors. For an application and guidelines, please send a request by e-mail to info@aic-faic.org or by fax to (202) 452-9328. Provide your complete mailing address. Reminder: August 1, 2000, is the deadline for applications.

IMLS Support

The IMLS Conservation Project Support (CP) program awards matching grants to help museums identify conservation needs and priorities and perform activities to ensure the safe-keeping of their collections. IMLS funds the following types of projects: surveys (including general, detailed, and environmental); conservation training; research; treatment; and environmental improvements. Applicants may apply for up to $50,000 and must document their project as a high conservation priority for their institution. Applicants that apply for CP may apply for an additional amount—up to an additional $10,000—to develop an education component that relates to their project. IMLS will support activities that include lectures, oral or visual interpretation, videos, CD-ROM, publications, and workshops, or other methods that improve visitors' knowledge about the museum's conservation project. The next deadline is October 15, 2000. For more information, contact Steven Schwartzman, Senior Program Officer, IMLS, (202) 606-4641; s.schwartzman@imls.gov

Conservation Award

The Conservation and Heritage Management Committee of the Archaeological Institute of America (AIA) invites nominations for the AIA Archaeological Conservation Award to be presented at the 2001 AIC Annual Meeting. This award is made in recognition of an individual's or institution's exceptional achievement in any of the following areas: (1) archaeological conservation (the conservation of an artifact, monument or site); (2) archaeological conservation science; (3) archaeological heritage management (the overall management of a site or group of sites including their preservation and interpretation to the public); (4) education/public awareness of archaeological conservation through teaching, lecturing, an exhibition, or a publication. Eligibility is not restricted to members of AIA or U.S. citizens. Please send names, a curriculum vitae or institutional profile, and several letters of support detailing the nominee's contribution to archaeological conservation to Catherine Sease, Chair, AIA Conservation and Heritage Management Committee, Field Museum Roosevelt Road at Lake Shore Drive, Chicago, IL 60605. The deadline for submission is August 1, 2000.

Small Grants for Preservation Assistance

The new NEH Preservation Assistance Grant program sponsors projects that support the preservation of materials in libraries, archives, museums, and historical organizations. It awards grants up to $5,000. To apply, go to NEH's website, www.neh.gov, or call (202) 606-8570.

SOS! Awards

SOS allocated a record number of awards in its third round of the conservation treatment award program. Twenty-two out of fifty-one sculptures submitted from twelve states were selected to receive funding for a total of $234,400. This program is made possible by the NEA and Target Stores. The deadline for SOS! Conservation Treatment Awards is November 30, 2000. It is open to applicants in all states. Call SOS! at (888) 767-7285.

Funding Deadlines

| August 1, 2000   | • Train the Trainers  
|                 | Send requests for applications to info@aic-faic.org or by fax to (202) 452-9328.  
|                 | • Conservation Award  
|                 | Send names, a curriculum vitae or institutional profile, and several letters of support detailing the nominee's contribution to archaeological conservation to Catherine Sease, Chair, AIA Conservation and Heritage Management Committee, Field Museum Roosevelt Road at Lake Shore Drive, Chicago, IL 60605  
|                 | • Fulbright Lecturing and Research Grants  
|                 | For information, contact the Council for International Exchange of Scholars: 3007 Tilden St., NW, Ste. 5L, Washington, DC 20008-3008; (202) 686-7877; apprequest@cies.iie.org; www.cies.org  
| October 1, 2000 | • IMLS Support  
|                 | Contact Steven Schwartzman, Senior Program Officer, IMLS, (202) 606-4641; s.schwartzman@imls.gov  
| November 30, 2000 | • SOS! Awards  
|                 | Contact SOS! for more information: (888) 767-7285  
| December 1, 2000 | • Conservation Assessment Program  
|                 | The 2001 application will be mailed on Oct. 6, 2000, and will have a postmark deadline of Dec. 1, 2000. For more information, contact Heritage Preservation, (202) 634-1422; koverbeck@heritagepreservation.org

AIC News, July 2000 13
New Materials and Research

Flügger Acryl

Flügger Acryl “hvid spartelmasse” (white spackling putty) is a fine acrylic putty, composed of butyl methacrylate and calcium carbonate and has been found to be extremely useful for fine surfaced fills with such materials as china, porcelain, or fine-surface finishing for archaeological ceramics. It is emulsified in water so that it can be thinned or cleaned up during application using water and can easily be tinted using acrylic paints or pigments. When dry, the putty can be sanded or smoothed with acetone. The finished surface can also be burnished to a porcelain-like finish. The putty shows less shrinkage than fine surface polyfills, but should be applied thinly and built up for filling large areas. Alternatively, it can be used as a fine surface fill over a coarser fill substrate, such as plaster of paris.

Flügger Acryl has been used for years at the Department of Conservation of the National Museum of Denmark, in Brede. I also referenced it in my paper, "Restoration Skill or Deceit: Manufactured Replacement Fragments on a Seljuk Lus -

Recent Publications

Introduction to Object ID: Guidelines for Making Records that Describe Art, Antiques, and Antiquities summarizes the evolution of the Object ID, a program to establish an international standard for cultural property. The manual explains its descriptive categories, provides guidance on its use, and also includes guidelines for photographing cultural objects for identification purposes. 1999. $11.95. Published by and available from Getty Trust Publications, 1200 Getty Center Dr., Ste. 500, Los Angeles, CA 90049; (800) 223-3431; Fax: (310) 440-7706;

booknews@getty.edu

Index to Nineteenth Century American Art Periodicals, by Mary M. Schmidt, is a two-volume set that indexes more than 27,000 articles found in art magazines, journals, and other periodicals published in America in the 19th century. The citation section lists the publications in alphabetical order, issue by issue, and describes the articles within each issue, giving them unique citation numbers. The author-subject index lists the names of artists, authors, and other primary subjects that are found in the main citations and provides the citation numbers of the articles in which the subject is discussed. 1999. $245 + $12 S&H. Published by and available from Sound View Press, P.O. Box 833, Madison, CT 06443; (800) 278-4274; Fax: (203) 245-5116; info@falkart.com

Proceedings of the 7th ICOM-CC Working Group on Wet Archaeological Materials Conference, edited by C. Bonnot-Diconne, X. Hiron, Q. Tran, and P. Hoffman, presents the proceedings from the conference held in Grenoble in 1998. The following topics are included: archaeology; from the excavation to the museum; environment, degradation and preventive conservation; scientific research and conservation; a panel discussion on the ageing of PEG-treated objects; case studies of the treatment of waterlogged wood: the study and treatment of waterlogged leather and miscellaneous materials; and wet lacquer-ware. It also includes the posters from the conference. 1999. 336 pages. £32. Published by Fliigger Acryl "hvid spartelmasse" and published by Kluwer. Available from Archetype Publications, 6 Fitzroy Square, London W1P 6DX; +44 0207 380 0800; Fax: +44 0207 380 0500; orders@archetype.co.uk

Legal Protection of the Underwater Cultural Heritage, National and International Perspectives, edited by Sarah Dromgoole, comprises a collection of essays examining the law, practice, and experience involving underwater cultural heritage in a number of jurisdictions. Part 1 consists of 13 national perspectives while Part 2 comprises a discussion of the position of cultural remains in international waters. The contributors come from a variety of backgrounds, but all have specialist knowledge of their particular jurisdiction and a keen interest in the field. The work provides a valuable source of comparative material, which should be of interest to all those concerned with protecting the underwater cultural heritage. 1999. 264 pages. £36. Published by Kluwer. Available from Archetype Publications, 6 Fitzroy Square, London W1P 6DX; +44 0207 380 0800; Fax: +44 0207 380 0500; orders@archetype.co.uk

Icon Conservation in Europe, edited by Nina Joklkonen, Auli Martiskainen, Petter Martiskainen and Helena Nikkanen, contains the papers presented at the international seminar “Icon Conservation in Europe” held in Frankfurt am Main in 1999. A wide variety of topics are covered, from the use of icons in everyday life and art historical studies of icons to icon conservation techniques used in various European countries, documenting icon conservation and technological studies of icons. 1999. 160 pages. Case bound. £32.50, plus postage. Published by the Valamo Art Conservation Institute. Available from Archetype Publications, 6 Fitzroy Square, London W1P 6DX; +44 0207 380 0800; Fax: +44 0207 380 0500; orders@archetype.co.uk

—Catherine Sease, AIC News Book Review Editor, Division of Conservation, The Field Museum, 1400 S. Lake Shore Drive Chicago, IL 60605; (312) 665-7880; Fax: (312) 665-7193; sease@fmmh.org

Submissions

If you have a submission for New Materials and Research, contact the column’s editor, David Harvey: RMCC, The University of Denver, 2420 S. University Blvd., Denver, CO 80208; (303) 733-2712; Fax: (303) 733-2508;
Set Up for a Safe Space:  
A Chemical Hygiene Plan

A Special Insert Contributed by

Michael Grey White,
General Partner and Training Director
HGW and Associates
and the
Health and Safety Committee

July 2000

3/1
all employers who potentially expose workers to hazardous substances in a laboratory setting are required to have a formal, written Lab Safety Plan, and all employees who work with hazardous substances must be protected by such a document. For the purposes of this discussion, the definition of employee includes unpaid volunteers or students, consultants, or colleagues working on contract, or temporary workers brought in for special projects (see AIC News, vol. 25, no. 1, 14). The only exemptions from the requirements are if all workers in a studio are the owners of the business (sole proprietor, partners, or corporate officers), and if the studio never has individuals on the premises as described above. This is hardly ever the case, so nearly every conservator will need to be familiar with a Lab Safety Plan, either from the perspective of the employer, responsible for establishing the plan, or as an employee covered by such a plan.

The safe handling of "toxic and hazardous substances" in the workplace falls under the jurisdiction of the Department of Labor's Occupational Safety and Health Administration (OSHA). The codified regulations administered by the Department of Labor are found in Chapter 29 of the Code of Federal Regulations (commonly cited as 29 CFR), specifically 29 CFR Part 1910 "Occupational Safety and Health Standards," and subpart Z, "Toxic and Hazardous Substances." Other sections deal with specific toxins with their own set of regulations, such as lead and asbestos. The two sections pertinent to communicating chemical hazards to workers are: 29 CFR 1910.1200, "Hazard Communication," and 29 CFR 1910.1450, "Occupational exposure to hazardous chemicals in laboratories."

In general, "Hazard Communication" applies to industrial workplaces and includes a written program, labels and appropriate warnings, a complete inventory and set of material safety data sheets (MSDS) and employee training of associated hazards and proper handling skills.

The conservation studio, or, as defined by OSHA, the (conservation) laboratory, is covered by 29 CFR 1910.1450. Laboratory in this standard is defined as, "a workplace where relatively small quantities of hazardous chemicals are used on a non-production basis." Specifically, "laboratory scale" is defined as "...work with substances in which the containers used for reactions, transfers, and other handling of substances are designed to be easily and safely manipulated by one person..." and "...excludes those workplaces whose function is to produce commercial quantities of materials."

Under 29 CFR 1450, laboratories are required to:
(1) keep labels on containers they receive,
(2) maintain MSDSs for each hazardous chemical, and
(3) inform and train employees in accordance with paragraph (b) of this section.
(4) maintain a written "Chemical Hygiene Plan"

A written "Hazard Communication Program" can act as a beginning to a "Chemical Hygiene Plan." Much of the same information is found in both, but a "Chemical Hygiene Plan" encompasses much more discussion about the hazards associated with hazardous chemicals and their safe handling.

Chemical Hygiene Plans are discussed only in one paragraph of 29 CFR 1910.1450, but the plan is designed to encompass the intent of the entire standard. Many topics included in other sections are topics for discussion in a chemical hygiene plan, such as paragraph (f), "Employee information and training." For this reason, the rest of our discussion of this standard will only include what is required to go in a Chemical Hygiene Plan and some suggestions for fulfillment of those requirements. It would be a good idea for conservators who work with hazardous materials and their employers to read and study the full standard, as this is a requirement under paragraph (f) (1)(3)(i).

There are four requirements associated with a "Chemical Hygiene Plan":
- The Chemical Hygiene Plan that must be capable of protecting employees of chemical hazards and keeping exposures below the limits specified in this section [(e)(1)].
- The Chemical Hygiene Plan must be readily available [(e)(2)].
- The Chemical Hygiene Plan is required to have certain basic elements that indicate specific measures to ensure employee protection [(e)(3)].

These elements should organize a basic "table of Contents" for a "Chemical Hygiene Plan." The fourth requirement is that the Chemical Hygiene Plan be reviewed, evaluated for its effectiveness, and updated as needed—at least every year.

A Chemical Hygiene Plan must include discussion of eight basic elements that will indicate specific measures to ensure employee protection, as specified by the standard. Individual descriptions of each element depend very much on how the specifics in the standard relate to the specifics associated with the work and hazardous chemicals in your laboratory or studio.

ELEMENT ONE
"Standard Operating procedures" (e)(3)(i)

The standard states that a plan must include a full description of standard operating procedures "...relevant to safety and health considerations to be followed when laboratory work involves the use of hazardous chemicals." The standard is not very specific about the details pertaining to operating procedures because different types of laboratories will use varying quantities of chemicals in a variety of ways. For a conservation studio, obvious standard operating procedures to be included in a plan would describe how hazardous chemicals are used, stored and handled in the studio or workplace. These operating procedures can be created as stand-alone documents, or can be directly incorporated into an extant system for conservation procedures.

The general portion of the plan should include a section that describes general rules for working with chemicals. This
section would discuss safe handling measures for all chemicals, with generic operating procedures that cover groupings of chemicals with the same hazards such as, potential allergens (mold contamination), strong acids or bases, or chemicals of high chronic toxicity or known or suspected carcinogens. Standard operating procedures should include instructions for handling, use and disposal. For example, use of particular chemicals with "high chronic toxicity" would warrant the use of special engineering controls such as fume extractors and/or the use of specialized personal protective equipment. In addition, disposal of these chemicals would probably necessitate special containers and procedures. Each chemical in inventory must be evaluated for its exposure potential, and method of use in correlation with its toxicity, threshold level values and ratings for corrosiveness, flammability and combustibility to determine if it warrants special stipulations. Some examples of chemicals which might deserve a separate provision include acetone (highly flammable), ethyl ether (peroxide formation, highly flammable) DMF (TLV below the odor threshold), hexanes (acute toxicity at low TLV, less toxic alternative - heptane).

Other suggestions for topics that should be addressed as standard operating procedures might include:

"Laboratory Facilities: Design, Maintenance, and Usage"  
"Procurement, Distribution, and Storage of Laboratory Chemicals"  
"Housekeeping and Inspections of the Laboratory"  
"Laboratory Employee's Medical Program"  
"Laboratory Protective Apparel and Equipment"  
"Signs and Labels"  
"Spills and Accidents"  
"Waste Disposal Program"  
"Laboratory Record Keeping"

Other topics for discussion might include procedures for chemical use while visitors are present, a fire evacuation plan, sources for additional information (e.g., locations for emergency telephone numbers such as the fire department, poison control, the nearest hospital). As you sit down and begin to think of the things you need to do to fulfill the mission of a Chemical Hygiene Plan, you will come up with specific procedures that deal with each laboratory situation.

ELEMENT TWO

"Criteria that the employer will use to determine and implement control measures to reduce employee exposure to hazardous chemicals" (e)(3)(ii)

This element has two parts. The first part of the plan is to discuss measures that "determine" the potential for employee exposure to the hazardous chemicals they will be working with. The standard does not mention anything specific in this part of the paragraph to help guide this discussion; however, two other paragraphs in this standard need to be considered while writing this section of the plan. Paragraph (c) of this standard discusses the permissible exposure limits, which will be used to set standards to determine if employees have been or will be exposed.

Paragraph (d) discusses the requirements for employee exposure determination. In this paragraph, are descriptions of what is required in order to establish a monitoring program, including "initial monitoring," "periodic monitoring," "termination of monitoring," and "Employee notification of monitoring results." The second part of this element is to discuss how the employer will "implement control measures to reduce employee exposure to hazardous chemicals," and describes three measures, including engineering controls, the use of personal protective equipment, and hygiene practices. A discussion of how the laboratory or studio uses these three measures of control must be included in this section of the plan, although additional sections for other control measures can be included.

Please note that under OSHA there are three types or groups of control measures used to reduce employee exposure, including engineering controls (local exhaust systems, hoods, spray booths), administrative controls (standard operating procedures, hygiene practices, etc.), and personal protective equipment (gloves, goggles, respirators, etc.). OSHA requires that a facility look at using engineering controls and administrative controls first before putting people in personal protective equipment. In other words, personal protective equipment should be the last line of defense against employee exposure and discussion in this section of the laboratory plan should reflect this attitude. It would also be a good practice in this section to refer to any procedures that would apply (remember they are administrative controls), because it shows how the sections are interconnected and that the plan is meant to be implemented as a whole. (See references at the end of this article for more information on types of administrative, engineering and PPE controls)

ELEMENT THREE

"Fume hoods and other protective equipment" (e)(3)(iii)

This section should include a discussion that requirements have been established to show this equipment is "functioning properly" and that "specific measures" be taken to ensure proper and adequate performance. Some suggestions for materials you can use in writing this section can be your own standard operating procedures; materials from the manufacturer; Appendix to 29 CFR, 1910.1450 entitled "National Research Council Recommendations Concerning Chemical Hygiene in Laboratories (Non-Mandatory)" and Prudent Practices in the Laboratory Handling and Disposal of Chemicals (1995, National Research Council, National Academy Press), as well as other references cited in the Health and Safety Comm. Technical Resources for the Conservator Guide (AIC News Vol. 23, no. 4), and references listed at the end of this article. For example, the plan might include instructions and/or contracts to insure that equipment is functioning, and/or a schedule for medical monitoring, fit testing and training to insure proper use of personal protective
ELEMENT FOUR

“Provisions for employee information and training” (e)(3)(iv)

This part of paragraph (e) refers you to all four parts of paragraph (g) for requirements that should be discussed in this section of your plan. This part of the plan may simply include a listing of types of training and information sources that the employee must be informed of, as well as the locations for this information within the laboratory or studio. Please note that this training requirement is relevant to all individuals who work in your laboratory, such as full-time or part-time staff, students, apprentices, interns, assistants, or volunteers.

Part one states, “The employer shall provide employees with information and training to ensure that they are appraised of the hazards of chemicals present in the work area.” This might include training on how to read and understand MSDS’s for all the chemicals in the workplace; training on how to read signs, symbols and warnings found in the workplace; and passing out information sheets about new chemicals that are brought into the workplace.

Part two gives the requirements for the frequency of training for your employees. Each employee must be given an initial training given to the employee at his “initial assignment to the work area.” Then, additional training must be provided “prior to assignments involving new exposure situations.” And finally, some type of refresher training or information should be given at a frequency that is to be “determined by the employer.”

Part three provides a list of information and locations that employees should receive from the employer. The information should include a copy of the “chemical hygiene plan” and its appendices, as well as a description of its location and availability. In addition, permissible exposure limits for OSHA regulated substances or recommended exposure limits for other hazardous chemicals for which there is no applicable OSHA standard should also be provided to the employee. The employer is also required to provide the employee with information concerning signs and symptoms associated with the hazardous chemicals found in the workplace. Employees must also be informed of the location and availability of reference materials associated with the hazards, safe handling practices, storage, and disposal of hazardous chemicals in the workplace. These reference materials should include the manufacturer’s MSDS’s, as well as any other reference books, web-sites, charts, telephone numbers etc. that are available in the laboratory or studio.

Part four discusses what should be included in training that is provided to the employee, and the plan might describe how this training will take place. The standard states that training should include methods and observations that can be used to detect the presence or release of a hazardous chemical, an understanding of the physical and health hazards of the chemicals in the workplace, measures available for employee protection from chemical hazards and measures the employer has implemented to protect the employee from those hazards.

ELEMENT FIVE

“prior approval from the employer” (e)(3)(v)

This part of paragraph (e) refers specifically to the use of extremely hazardous chemicals that may be used in a procedure requiring approval prior to use. Any circumstance that would require this approval to occur should be noted and detailed in a separate standard operating procedure within the chemical hygiene plan. This includes any special provisions or precautions for individuals working alone.

ELEMENT SIX

“Provisions for medical consultation and medical examinations” (e)(3)(vi)

This part of paragraph (e) refers you to paragraph (g) for requirements that should be discussed in this section of your plan. A discussion of all four parts of paragraph (g) and how the employee will implement this should be included in your “chemical hygiene plan.” Please note that this element was discussed in the “Biological Monitoring in the Workplace”, a Health and Safety guide in AIC News vol. 24, no. 6.

Part one discusses the circumstances under which the employer shall provide the employee who works with hazardous chemicals “an opportunity to receive medical attention, including any follow-up examinations which the examining physician determines to be necessary.” There are three circumstances discussed. When writing a “chemical hygiene plan,” the three circumstances included in the standard must be listed, although others may be added.

- “Whenever an employee develops signs or symptoms associated with a hazardous chemical,”
- “Where exposure monitoring reveals an exposure level routinely above the action level,”
- “Whenever an event takes place in the work area such as a spill, leak, explosion or other occurrence resulting in the likelihood of a hazardous exposure.”

Part two discusses the conditions required for the medical consultations or examinations. The medical examination should be performed by or under the direct supervision of a licensed physician, within a reasonable time frame, and at a reasonable place. The examination shall be provided to the employee at no cost to the employee, including no loss of pay. A list of occupational and environmental health clinics was included in the Health and Safety guide published in the AIC News, vol. 24, no. 6.

Part three discusses the information that should be provided to the physician by the employer, including information about the hazardous chemical to which the employee was exposed, a description of the conditions under which the exposure occurred, and a description of the signs and symptoms the employee is experiencing.

Part four states that the employer can obtain a written opinion from the examining physician with information
including any recommendations for follow-up, the results of the examination and any associated tests, any condition revealed that would put the employee at increased risk of any other exposure from any other chemical, and a statement from the physician that the employee has been informed of the results and any requirement for further evaluations. The opinion cannot reveal any specific findings to the employer of diagnoses unrelated to the occupational exposure.

ELEMENT SEVEN

"Designation of personnel responsible" (e)(3)(viii)

This part of paragraph (e) establishes that certain personnel be appointed responsibility for the implementation of the Chemical Hygiene Plan. This section of the plan should discuss the assignment of a Chemical Hygiene Officer. Paragraph (b) gives the definition of a “Chemical Hygiene Officer” as “an employee who is designated by the employer, and who is qualified by training or experience, to provide technical guidance in the development and implementation of the provisions of the Chemical Hygiene Plan.” This part also suggests that, if appropriate, a Chemical Hygiene Committee should be established. A discussion of the assignment of the person or persons responsible for the implementation of the Chemical Hygiene Plan and a listing of their duties and responsibilities should be included in the writing of this section.

ELEMENT EIGHT

"Provisions for additional employee protection for work with particularly hazardous substances” (e)(3)(viii)

Three groups of substances are mentioned in this part of paragraph (e), including select carcinogens, reproductive toxins, and substances which have a high degree of acute toxicity. Lists of these chemicals can be found, for example in the IARC list of carcinogens or the OSHA specific standard 29 CFR 1910. Most of the chemicals on these lists do not apply to conservation practices, but some examples of chemicals requiring special procedures include lead, hydrofluoric acid, methylene chloride, perchloroethylene, and thiourea. For a more complete list of chemicals that are considered particularly hazardous, see the added list. The standard requires that specific considerations shall be given to four provisions concerning these types of substances, including:

1. establishment of a designated area
2. use of containment devices such as fume hoods or glove boxes
3. procedures for safe removal of contaminated waste
4. decontamination procedures.

Summary

The above eight elements are required topics for a "chemical hygiene plan." The plan can include other topics that will help complete the mission of reducing employee exposure to hazardous chemicals. Although the task may seem daunting, the completed plan will provide a record of how chemicals are handled, used, and disposed in your conservation laboratory, will help to codify procedures needed for employee education and safety, and can help guide both employers and employees in the event of a situation where medical intervention is required. For additional help in putting together a laboratory plan, see the suggested references included in this guide, consult with others who have written one, and refer to the OSHA regulations themselves.

—Michael Grey White, General Partner and Training Director, HGW and Associates, LLC, 12832 Broken Saddle Road, Farragut, TN 37922; (865)671-3689; Fax: (865)777-0839; Whiteng@hgwllc.com

RESOURCES

- For help in preparing your Chemical Hygiene Plan, the following are very helpful:
  Additional information from OSHA is available from Appendix A of 1910.1430, “National Research Council Recommendations Concerning Chemical Hygiene in Laboratories (Non-Mandatory),” located at:
  Prednt Practtce the Laboratory: Handling and Disposal of Chemicals, 448 pages, 1995, by the National Research Council and is available from the National Academy Press, 2101 Constitution Ave., NW Washington, DC 20418. (http://books.nap.edu/catalog/4911.html, web discount price $55.96)
  Examples of Chemical Hygiene Plans that are available online.
  The University of Illinois Urbana-Champaign has posted model plans that are designed to serve as the basis for more detailed and specific plans within the University. These model plans are at:
  UIUC Model Chemical Hygiene Plan
  http://www.chemistry.uic.edu/~chm/CHyP/chyp.html
  UIUC Model Hazard Communication Plan
  http://www.chemistry.uic.edu/~chm/hazcom/hazcom99.html
  UIUC Chemical Safety Guide
  http://www.chemistry.uic.edu/~chm/safety/safety.html (chapter 3 contains the Standard Operating Procedures for the Model Chemical Hygiene Plan)
  National Institute of Environmental Health Standards
  Michigan State University Chemical Hygiene Plan
  http://www.orchms.msu.edu/Chemical/chp/toc-2.html
Selected, Sample Standard Operating Procedures
for a Chemical Hygiene Plan

From the Michigan State University Chemical Hygiene Plan (http://www.orchs.msu.edu/Chemical/chp/toc-2.html)

Note: this material has been copied directly. There are a few items that do not apply to conservators and could be removed from your Chemical Hygiene Plan.

2.0 STANDARD OPERATING PROCEDURES

The ORCBS has developed generic standard operating procedures relevant to safety and health considerations when laboratory work involves the use of hazardous chemicals. Where the scope of hazards are not adequately addressed by this general document, units and/or PIs must develop written standard operating procedures for work area specific operations. Standard operating procedures must be provided to all affected laboratory employees. The Standard Operating Procedures in this document specify minimum regulations and recommendations.

Note: “Prudent Practices for Handling Hazardous Chemicals in Laboratories” (National Research Council, 1981) was used as the basis for the standard operating procedure guidelines.

2.1 GENERAL SAFETY PRINCIPLES

The following guidelines have been established to minimize hazards and to maintain basic safety in the laboratory.

A. Examine the known hazards associated with the materials being used. Never assume all hazards have been identified. Carefully read the label before using an unfamiliar chemical. When appropriate, review the Material Safety Data Sheet (MSDS) for special handling information. Determine the potential hazards and use appropriate safety precautions before beginning any new operation.

B. Be familiar with the location of emergency equipment—fire alarms, fire extinguishers, emergency eyewash and shower stations and know the appropriate emergency response procedures.

C. Avoid distracting or startling other workers when they are handling hazardous chemicals.

D. Use equipment and hazardous chemicals only for their intended purposes.

E. Always be alert to unsafe conditions and actions and call attention to them so that corrective action can be taken as quickly as possible.

F. Wear eye and face protection when appropriate.

G. Always inspect equipment for leaks, tears and other damage before handling a hazardous chemical. This includes fume hoods, gloves, goggles, etc.

H. Avoid tasting or smelling hazardous chemicals.

2.2 HEALTH AND HYGIENE

The following practices have been established to protect laboratory employees from health risks associated with the use of hazardous chemicals:

A. Avoid direct contact with any hazardous chemical. Know the types of protective equipment available and use the proper type for each job.

B. Confine long hair and loose clothing and always wear footwear which fully covers the feet.

C. Do not mouth pipette.

D. Use appropriate safety equipment whenever exposure to gases, vapors or aerosols is suspected and ensure exhaust facilities are working properly.

E. Wash thoroughly with soap and water after handling chemicals, before leaving the laboratory and before eating or drinking.

F. Contact lenses are prohibited when using hazardous chemicals.

G. Replace personal protective equipment as appropriate.

H. Laboratory employees shall be familiar with the symptoms of exposure for the chemicals with which they work and the precautions necessary to prevent exposure.

2.3 FOOD AND DRINK IN THE LABORATORY

The following statement is the accepted practice on food and drink in laboratories and should be followed at all times:

“There shall be no food, drink, smoking or applying cosmetics in laboratories which have radioactive materials, biohazardous materials or hazardous chemicals present. There shall be no storage, use or disposal of these ‘consumable’ items in laboratories (including refrigerators within laboratories). Rooms which are adjacent, but separated by floor to ceiling walls, and do not have any chemical, radioactive or biohazardous agents present, may be used for food consumption, preparation, or applying cosmetics at the discretion of the project director responsible for the areas.”

2.4 HOUSEKEEPING

Safety follows from good housekeeping practices. Use the following guidelines to maintain an orderly laboratory:

A. Keep work areas clean and uncluttered with chemicals and equipment. Clean up work areas upon completion of an operation or at the end of each work day, including floors.

B. Dispose of waste as per the Michigan State University Waste Disposal Guide.

C. A separate waste receptacle must be designated for non-contaminated glass. Follow guidelines established in the
MSU Waste Disposal Guide for disposal of contaminated glass.

D. Clean spills immediately and thoroughly, as per the guidelines established in section 4.0 of this document. Ensure a chemical spill kit is available and that employees know how to use it.

E. Do not block exits, emergency equipment or controls or use hallways and stairways as storage areas.

F. Assume hazardous chemicals are properly segregated into compatible categories (see section 5.1.4 and Appendix C of this document).

2.5 CHEMICAL HANDLING AND STORAGE

The decision to use a hazardous chemical should be a commitment to handle and use the chemical properly from initial receipt to disposal.

A. Information on proper handling, storage and disposal of hazardous chemicals and access to related Material Safety Data Sheets should be made available to all laboratory employees prior to the use of the chemical.

B. Always purchase the minimum amount necessary to maintain operations.

C. Chemical containers with missing or defaced labels or that violate appropriate packaging regulations should not be accepted.

D. Chemicals utilized in the laboratory must be appropriate for the laboratory's ventilation system.

E. Chemicals should not be stored on high shelves and large bottles should be stored no more than two feet from floor level.

F. Chemicals shall be segregated by compatibility.

G. Chemical storage areas must be labeled as to their contents (see section 5.1.4).

H. Storage of chemicals at the lab bench or other work areas shall be kept to a minimum.

I. Any chemical mixture shall be assumed to be as toxic as its most toxic component.

J. Substances of unknown toxicity shall be assumed to be toxic.

2.6 TRANSFERRING OF CHEMICALS

When transporting chemicals outside the laboratory, precautions should be taken to avoid dropping or spilling chemicals.

A. Carry glass containers in specially designed bottle carriers or a leak resistant, unbreakable secondary container.

B. When transporting chemicals on a cart, use a cart that is suitable for the load and one that has high edges to contain leaks or spills.

C. When possible, transport chemicals in freight elevators to avoid the possibility of exposing people on passenger elevators.

In addition, your Standard Operating Procedures should include specific information for especially hazardous materials. An example from the National Institute of Environmental Health Standards Chemical Hygiene Plan can be found at: http://www.niehs.nih.gov/odshb/manual/home.htm and contains the following (which has been edited):

1. ETHYL ETHER

1. Policy

Ethyl ether shall be stored in a manner that provides appropriate control of hazards resulting from its flammability, volatility, and potential formation of explosive peroxides.

2. Storage

Any laboratory using ethyl ether will limit its supply to the smallest amount necessary for uninterrupted research. Cans should be dated when opened and disposed of if not used within 12 months.
Selected “Extremely Hazardous Chemicals” and “Particularly Hazardous Substances”

The following lists have been compiled from a number of sources. The full lists of chemicals are much longer, but the AIC Health and Safety Committee has edited the various lists to include materials that might be found in a conservation laboratory. Anyone working in a conservation facility with a full chemical laboratory should check the full lists for additional extremely hazardous materials not present on this selected list.


- Chlorine Dioxide
- Diethylzinc
- Ethylene Oxide
- Formaldehyde (Formalin)
- Hydrogen Fluoride (hydrofluoric acid)

Selected Materials known (http://ntpserver.niehs.nih.gov/htdocs/8_RoC/Known_list.html) or reasonably anticipated (http://ntpserver.niehs.nih.gov/htdocs/8_RoC/RAHC_list.html) to be human carcinogens:

- Aroclor (polychlorinated biphenyl)
- inorganic arsenic
- asbestos
- benzene
- cadmium compounds (selected)
- carbon tetrachloride
- chloroform
- ethylene dichloride (1,2-Dichloroethane)
- lead and lead compounds
- methylene chloride
- perchloroethane
- thiourea

Selected Additional chemicals found on California’s Proposition 65’s List of Chemicals Known by the State to Cause Cancer or Reproductive Toxicity (http://www.oehha.org/prop65/prop65_list/Newlist.html),

- Carbon disulfide
- Ethylene glycol monoethyl ether
- Ethylene glycol monoethyl ether acetate
- Ethylene glycol monomethyl ether
- Ethylene glycol monomethyl ether acetate
- Mercury and mercury compounds
- Toluene
Specialty Groups

Book and Paper

ANNUAL MEETING: The program this year was one and a half days of presentations that showed the expansive nature of conservation. The presentations reflected the tremendous growth of the conservation profession in the past few decades, something that happened only because of the efforts of many dedicated conservators. The concepts of professional dedication and personal generosity characterized two major figures of BPG. Anne Clapp will be remembered for her knowledge, talent, and kind encouragement by a whole generation of paper conservators. Paul Banks trained and influenced a generation of book conservators and will be fondly remembered by them all. The BPG honored these two special people by dedicating the 2000 session to them.

THANKS: I would like to thank Jane Klinger, program chair, for working so hard on the 2000 Annual Meeting program. Miranda Martin will continue as the new program chair, working on the 2001 meeting in Dallas. Stephanie Watkins will continue doing a wonderful job as secretary/treasurer for another year. I would like to welcome Glen Ruzicka as the new chair of BPG.

NEW OFFICERS: I thank Nominating Committee Chair Abigail Quandt and committee members Sarah Stauderman, Maria Fredericks, and Rachel Mus talish for coming up with an unusually large number of people this year from which the BPG membership could choose new officers. I would like to thank all of the people on the BPG ballot for making the decision to become more involved in this professional organization. Those people are Janice Stagnitto Ellis, Holly Krueger, Leslie Paisley, Holly Herro, Erika Mosier, and Barbara Rhodes. I applaud their volunteer spirit and hope that more members will follow their example in the future. I congratulate Leslie Paisley on becoming the new assistant chair and Erika Mosier as the new assistant program chair.

PUBLICATIONS: The special Publications Committee meeting that took place during the BPG Lunch revealed the amount of work that Kate Maynor and the committee have accomplished during the past year. I thank the committee for making a very special effort this year by organizing the lunch. Discussion with the membership was essential in order for the committee’s work to progress.

—Nancy Purinton, 1999–2000 BPG Chair, National Park Service, Harpers Ferry Center, Division of Conservation, P.O. Box 50, Harpers Ferry, WV 25425; (304) 535-6143; Fax: (304) 535-6055; nancy_purinton@nps.gov

Electronic Media

NOMINATING COMMITTEE: The EMG Nominating Committee completed its work in mid-April, announcing the following slate for EMG’s Executive Council: John Burke, webmaster; Walter Henry, secretary/treasurer; William Real, vice chair; Sarah Stauderman, vice program chair; Jill Sterrett, program chair and; Timothy Vitale, chair. (This uncontested slate has already started their terms, having been elected during the EMG meeting in Philadelphia.) I appreciate the commitment to EMG shown by members of the Executive Council and wish them productive terms in office. I am also grateful to the Nominating Committee—Ken Grant, Hilary Kaplan, and Karen Pavelska—for their efforts in assembling this impressive pool of talent.

OVER AND OUT: This is my last EMG news column and nearly my last formal responsibility as EMG chair. It has been a privilege to help forge the mission of this new organization. The EMG’s dual role of examining the potential for technology to advance the profession and opening dialog on the means by which electronic-based art and artifacts can be preserved has been widely endorsed by the AIC membership. Attendance at past meetings has been excellent, and the core membership of the organization is growing steadily.

Here is a parting observation about the future role of the EMG within AIC: As digital media begin to dominate contemporary art and culture, the traditional role of centralized, institutional collections will be increasingly challenged. In light of these challenges, institutions will gradually need to re-articulate their missions and reassert their relevance. Equipped with timely information, imagination, and a willingness to change, individual conservators will have leadership opportunities for shaping the new agenda. Conservators able to effectively catalyze change and mold the emerging landscape will define the future of the profession.

Given this inevitability, prospects for the EMG seems reasonably secure.

—Paul Messier, 1999–2000 EMG Chair, Boston Art Conservation, 60 Oak Square Ave., Boston, MA 02135; (617) 782-7110; Fax (617) 782-7414;

Objects

PUBLICATIONS: The OSG had a rather difficult time soliciting papers from authors on the topic of adhesives, consolidants, and coatings. Unfortunately, early promises of papers were retracted close to the deadline for submission, when it would have been unfair to delay the submission of the other papers. The six very good papers sub-
Specialty Groups

mitt were peer reviewed and require different amounts of rewriting, and consequently they will now be published in different issues. The OSG PubCom is hopeful that each of the authors will persist and that all papers will reach the journal. JAIC Editor Chandra Reedy has suggested that these papers could be published as part of an ongoing series on adhesives, consolidants, and coatings.

The next special OSG issue of the JAIC will be devoted to retrofitting topics, a subject that can include research on conservation material interactions, or natural or artificial aging, reports on the history of treatment materials and approaches, and case studies. Solicitation for articles will be more widespread, with announcements being sent to regional conservation organizations for publication in their newsletters, and repeated announcements on the OSG-L and in this column. If you or your colleagues have an idea for an article on this topic, please contact the OSG PubCom, c/o Conservation, Brooklyn Museum of Art, 200 Eastern Parkway, Brooklyn, NY 11238; (718) 638-5000, ext. 276; tbmcom@interpoint.net

THANK YOU: By the time you read this column, the 2000 Annual Meeting will have passed. Jessie Johnson will be incoming OSG chair; Lisa Bruno will be the program chair for the 2001 meeting and will then serve as OSG chair for the second year of her term; and Tom Braun will be the new secretary/treasurer for 2000–2002. The 1998–1999 Postprints should be out, and the OSG website should be very close to up and running. The future looks bright indeed.

It has been an honor for me to serve first as program chair and then as specialty group chair. I cannot emphasize enough what a worthwhile experience this has been, and how much I have learned being an active member of the OSG and AIC. To paraphrase the immortal Pogo, I have glimpsed the AIC and it is us! Thank you to everyone who presented at the 1999 and 2000 sessions; who prepared and submitted their papers for the postprints; who contributed to discussions both real (at the sessions) and virtual (on the OSG-L); and to all those who toil behind the scenes to keep the Objects Specialty Group moving forward.

—Emily Kaplan, 1999–2000 OSG Chair, National Museum of the American Indian/Smithsonian Institution, Cultural Resources Center, 4220 Silver Hill Rd., Suitland, MD 20746; (301) 238-6624, ext. 6316; Fax: (301) 238-3201; kaplane@nmai.si.edu

Paintings

2000 ANNUAL MEETING: The Painting Specialty Group held its sessions on Sunday, June 11, and Monday, June 12. Many thanks to all our great speakers who presented talks and worked to make our meeting successful. Our Tips Session/Boxed Luncheon was new this year and was a fun-filled success. Approximately 100 people attended to hear members of many specialty groups present a variety of tips on subjects such as handling large objects to low-cost devices for mist consolidation and solvent extraction. The PSG looks forward to sponsoring other interdisciplinary tips sessions and welcomes all interested parties. Thanks go to Nancy Pollak for her hard work in overseeing the tips session this year. Frederick Wallace completed his year as vice chair by compiling and mailing the 1999 Postprints, which we hope you have all received by now. If anyone did not receive the Postprints, please contact Frederick: Cincinnati Art Museum, 953 Eden Park Dr., Cincinnati, OH, 45202; (513) 639-2907; Fax: (513) 639-2996; fwallace@cincyeart.org. At the close of the annual meeting, Frederick became the PSG chair. He has done a wonderful job as vice chair and will provide strong leadership for us in the coming year. Thanks also go to our secretary/treasurer, Elizabeth Walmsley, who continues with the second year of her two-year term during the 2000–2001 year.

PAINTING CONSERVATION CATALOG: Cathy Metzger and Chris Maines are working on the imprinting chapter. If you would like to contribute, please get in touch with them at the National Gallery of Art, 6th & Constitution Ave., NW, Washington, DC 20565; (202) 842-6703; Fax: (202) 842-6886; c-metzger@nga.gov.

TEAR REPAIR, SEMINAR AND WORKSHOP: Now is the time to register for the “Tear Repair Seminar and Workshop” to be held at the Art Institute of Chicago, September 7–9, 2000. Professor Winfried Heiber of the Hochschule für Bildende Kunst, in Dresden, Germany, will be the primary lecturer and instructor. A one-day seminar will consist of slide lectures and demonstrations by Herr Heiber who has developed a unique method of reweaving tears in canvas paintings. AIC member and painting conservator Robert Proctor will offer his insights on modifications of tear repair methods learned while studying in Germany. The seminar will be useful and interesting in its own right. The seminar will be followed by a two-day hands-on workshop in the Art Institute Painting Conservation Studio. The registration fee for the seminar is $75, and the workshop is $325. You must attend the seminar in order to attend the workshop. Herr Heiber is an innovator and thoughtful conservator. This workshop may be a once in a lifetime opportunity to learn this valuable technique from a master. For more information, contact: Robert Proctor, 6316; Fax: (513) 639-2996; c-metzger@nga.gov.

2001 AIC/PSG SESSION: If you are interested in submitting an abstract for a talk at the 2001 AIC Annual Meeting in Dallas, please send it to Frederick Wallace.

—Catherine Rogers, 1999–2000 PSG Chair, PO Box 1408, Charleston, SC 29402; (843) 853-2953; Fax: (843) 853-2809;
**Photographic Materials**

2001 WINTER MEETING: Next year’s PMG Winter Meeting will be held on Friday, February 16th, and Saturday, February 17th, in Houston at the Museum of Fine Arts. Exhibitions of the two photographers Walker Evans and Robert Frank will be on view at the MFA. More details concerning accommodations and other details of the meeting will be the next column.

FIRST CALL FOR PAPERS: The Winter Meeting needs presentations! Program Chair Tom Edmondson is interested in presentations involving treatments, especially those involving previously treated photographs. For more information about participating in the program, contact Tom at Fax: PMG PUBLICATIONS UPDATE: The Joint BPG/PMG publication on albums and scrapbooks should be arriving to your mailbox by late July. Many thanks to Shannon Zachary for her fabulous job coordinating this publication.

THANKS, ROBIN!: After many years as PMG’s stalwart publications coordinator, Robin Siegel has stepped down from the post to spend more time in her canoe and with her dogs (sometimes both at the same time). Her enthusiasm and tenacity were formidable, and we all want to offer our thanks for a job well done.

—Andrew Robb, 1999-2000 PMG Chair, Conservation Division, Library of Congress, Washington DC, 20540-4530; (202) 707-1175; anro@loc.gov

**Wooden Artifacts**

ANNUAL MEETING: By the time this newsletter is delivered the annual conference in Philadelphia will be history. For those of you who were able to attend I hope we met and that you had time to talk with your colleagues. At the risk of stating the obvious, the presentations are half the point of attending and coffee breaks are the other half. Think of all the long-distance phone charges you saved.

Jeff Moore presented information on the French furniture study tour. Applications, information, and schedules are available from the AIC office. The Andrew W. Mellon foundation has generously provided funding to assist participants of the study tour. Kathy Gillis did a great job as program chair, planning the WAG session this year, and she now moves into position as group chair. The call for nominations was met with resounding silence, so the next item will be to suggest that a nominating committee be formed. The last item as of this writing is to consider compensating the officers of WAG, either by paying the conference registration fees or by some other means yet to be determined.

And on that note I leave you in the capable hands of Kathy Gillis, the 2000-2001 Wooden Artifacts Group Chair. She can be reached at —Melissa H. Cary, 1999-2000 WAG Chair, Robert Mussey Associates;

**Textiles**

2000-2001 TSG BOARD: Congratulations to Christine Giuntini, who will serve as our next vice chair, and Susan Adler, who will serve as treasurer (for two years). Thank you again to everyone who agreed to run. Jenna Kuttruff will assume the position of chair and Dorothy Stites Alig will serve another year as secretary.

CALL FOR PAPERS: This is the first Call for Papers for the TSG session at the 2001 AIC Annual Meeting in Dallas. Please contact Jenna Kuttruff with suggestions or more information; the deadline for submission of abstracts is early October. Send abstracts to Jenna at: School of Human Ecology, Louisiana State University, Baton Rouge, LA 70803; (225) 388-1600; Fax: (225) 388-2697; Jkutt@lsu.edu

UPCOMING CONFERENCE: “Success: Conservation Contracting for the 21st Century,” October 23 and 24, 2000, in New York City is co-sponsored by the Textile Conservation Group, Inc. and the Lower Hudson Conference of Historical Agencies and Museums. For more information contact: Camille Myers Breeze, Symposium Chair, 5 Moraine Street, Andover, MA 01810; TCG@clearsailing.net

Editor’s Note: The Architecture, CIPP, and RATS columns were not submitted for this issue.
Courses, Conferences, and Seminars

CALL FOR PAPERS

Dallas, TX—AIC 29th Annual Meeting.
Contact: AIC, 1717 K St., NW, Suite 200, Washington, DC 20006; Fax: (202) 452-9328; info@aic-faic.org

Paris, France—5th International ARAAFU Conference, 2001. Contact: Secretariat Colloque ARAAFU, c/o N. Richard, 7 rue du Pot de Fer, 75005 Paris, France; Fax: +33 (0) 138 028 0060

Andover, MA—Northeast Document Conservation Center, Contact: Karen Brown; nedcc.org

May—November 2000. Campbell Center Courses
(in architectural preservation, historical, archaeological and ethnographic, natural science, archival and general collections care. Also, special workshops on topics such as mannequins, oversize paper objects, gilding, veneer and marquetry, packing and shipping, matting and framing and cleaning systems for wooden artifacts)
Mt. Carroll, IL—Historic Preservation, Collections Care and Conservation Refresher Course Catalog. Contact: (815) 244-1173; Fax: (815) 244-1619; www.campbellcenter.org

Winterthur, DE—Conference October 19-29, 2001. Contact: Rosemary Troy Krill, Education Division, Winterthur Museum, Winterthur, DE 19735; Fax: (302) 888-4953; rk@winterthur.org

UK—Association of British Picture Restorers, Station Ave., Kew, Surrey TW9 3QA; +44 (0) 181 948 5644; Fax: +44 (0) 181 948 5644; ABPRLONDON@aol.com

New York, NY—Contact: Camille Myers Breeze or Rebecca Rushfield; TCG@clearsailing.net

Baltimore, MD—Instructor David Dorning, Johns Hopkins University Preservation Dept. and the Potomac Chapter, Guild of Bookworkers. Contact: Martha Jackson, Preservation Dept., MSE Library, JHU, 3400 North Charles St., Baltimore, MD 21218; (410) 516-4677; www.campbellcenter.org

Minneapolis, MN—Contact: Andrea Beck; UMCA@aol.com

London, UK—Contact: Cheryl Porter; 5ISD; Fax: chezza.p@virgin.net

New York, NY—Instructor Dwight Primiano, Contact: Shelley Sass, Program Coordinator, Conservation Center; 727-5848; Fax: (212) 772-5851; conservation.program@nyu.edu

September 7-9, 2000. “Restoration and Renovation.”
San Antonio, TX—Contact: Conference Manager, EGI Exhibitions, Inc., 129 Park St., North Reading, MA 01864; (800) 982-6247; Fax: (978) 664-5822; hwolff@egiexhib.com; www.egiexhib.com

Bethel, Maine—WACC. Also offered on Oct. 20 in Williamsport, Mass. Contact: Lori Van Handel; TCG@clearsailing.net

Chicago, IL—Contact: Nancy Daerr, McCrone Research Institute, 2820 S. Michigan Ave., Chicago, IL 60616-3292; (312) 842-7100; Fax: (312) 842-1078; nUDAER@MCRI.ORG; http://www.mcRI.org

Mt. Carroll, IL—Instructor Walter McCrone, Campbell Center Conservation Refresher Course, Contact: (815) 244-1173; Fax: (815) 244-1619; www.campbellcenter.org

Mt. Carroll, IL—Instructor Julia Fenn, Campbell Center Conservation Refresher Course, Contact: (815) 244-1173; Fax: (815) 244-1619; www.campbellcenter.org
Courses, Conferences, and Seminars

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Location</th>
<th>Contact Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Introduction to Management of Museum Collections.&quot;</td>
<td>Washington, DC</td>
<td>Contact: Bettie J. Lee; Fax:</td>
</tr>
<tr>
<td>&quot;Spot Testing for Materials Characterization.&quot;</td>
<td>Mt. Carroll, IL</td>
<td>Instructors Nancy Odegard and Scott Carroll, Campbell Center Conservation Refresher Courses, Contact: (815) 244-1173; Fax: (815) 244-1619; <a href="http://www.campbellcenter.org">www.campbellcenter.org</a></td>
</tr>
<tr>
<td>&quot;Preserving the Recent Past II&quot;: the Annual Conference of the Association for Preservation Technology International.&quot;</td>
<td>Philadelphia, PA</td>
<td>Sponsored by the National Park Service, Contact: APT, PO Box 358, Williamsburg, VA 23187; (540) 373-1621; Fax: (888) 723-4242; <a href="http://www.apti.org">www.apti.org</a></td>
</tr>
<tr>
<td>&quot;Preserving the Twentieth Century Curtain Wall,&quot; &quot;Modern Historic Concrete,&quot; &quot;Coatings for Architectural Surfaces,&quot; &quot;Twentieth Century Sculpture.&quot;</td>
<td>Philadelphia, PA</td>
<td>Sponsored by APT held in conjunction with Preserving the Past II. Contact: Tim Seeden; Fax:</td>
</tr>
<tr>
<td>&quot;Tradition &amp; Innovation: Advances in Conservation.&quot; IIC 18th International Congress.&quot;</td>
<td>Melbourne, Australia</td>
<td>Contact: International Institute for Conservation of Historic and Artistic Works; <a href="mailto:bjickersteth@ibm.net">bjickersteth@ibm.net</a>; <a href="http://www.iiconservation.org">http://www.iiconservation.org</a></td>
</tr>
<tr>
<td>&quot;Preserving the Recent Past II.&quot;</td>
<td>Philadelphia, PA</td>
<td>Sponsored by the National Park Service. Contact: (202) 343-6011; <a href="mailto:recentpast2@hotmail.com">recentpast2@hotmail.com</a>; www2.cr.nps.gov/tps/recentpast2.htm</td>
</tr>
<tr>
<td>&quot;15th World Conference on Non-Destructive Testing.&quot;</td>
<td>Rome, Italy</td>
<td>Contact: Roma 2000, G. Nardoni, President ICNDT; Via A. Foresti 5, I-25127 Brescia, Italy; <a href="mailto:aipnd@mail.protos.it">aipnd@mail.protos.it</a></td>
</tr>
<tr>
<td>&quot;Care and Conservation of Manuscripts.&quot;</td>
<td>Copenhagen, Denmark</td>
<td>Contact: Gillian Fellows-Johnson; Fax:</td>
</tr>
<tr>
<td>&quot;54th National Preservation Conference.&quot;</td>
<td>Los Angeles, CA</td>
<td>Contact: Vicki Onderdonk; Fax: <a href="mailto:vicki_onderdonk@nmp.org">vicki_onderdonk@nmp.org</a>; <a href="http://www.nationaltrust.org">www.nationaltrust.org</a></td>
</tr>
<tr>
<td>&quot;Seminar on Administration &amp; Interpretation.&quot;</td>
<td>Austin, TX</td>
<td>Sponsored by the Winedale Historical Center, Contact: Kit Neumann, Seminar Coordinator, Texas Historical Commission, Austin, TX 78711; <a href="mailto:kit.neumann@thc.state.tx.us">kit.neumann@thc.state.tx.us</a>; <a href="http://www.thc.state.tx.us/winedale.html">www.thc.state.tx.us/winedale.html</a></td>
</tr>
<tr>
<td>&quot;Biennial Preservation Management Institute at Rutgers University.&quot;</td>
<td>New Brunswick, NJ</td>
<td>Contact: Karen Novick, Director, Preservation Management Institute at Rutgers University, 4 Huntington St., New Brunswick, NJ 08901-1071; (732) 932-9314</td>
</tr>
<tr>
<td>&quot;Biennial Preservation Management Institute at Rutgers University.&quot;</td>
<td>New Brunswick, NJ</td>
<td>Contact: Karen Novick, Director, School of Communication, Information &amp; Library Studies, Rutgers University, 4 Huntington St., New Brunswick, NJ 08901-1071; (732) 932-7169; Fax: (732) 932-9314</td>
</tr>
<tr>
<td>&quot;Introduction to Wooden Repair.&quot;</td>
<td>Harrisville, NH</td>
<td>Instructor John Leake, Fax:</td>
</tr>
<tr>
<td>&quot;Advanced Wooden Window Repair.&quot;</td>
<td>Harrisville, NH</td>
<td>Instructor John Leake, Fax:</td>
</tr>
</tbody>
</table>

AIC News, July 2000 19
Courses, Conferences, and Seminars


October 12-14, 2000. “Colour and Stone.” Amiens, France—Conference on Polychromatic Gothic Portals. Contact: Agence Regionale de Patrimoine de Picardie; Fax: +33 (0) 322 92 9784; Contact:@arpp.org; www.arpp.org


September 4-5, 2000. “Iron-Gall Ink Media.” Newcastle, UK—Contact: Jean Brown, Senior Lecturer, University of Northumbria at Newcastle, MA Conservation of Fine Art, Burt Hall, Northumberland Rd., Newcastle upon Tyne, NE1 8ST; +44 (0) 191 227 3331; Fax: +44 (0) 191 227 3250;

September 18-20, 2000. “School for Scanning.” Seattle, WA—Workshop by NEDCC, Contact: Jamie Doyle

September 20-23, 2000. “Pulp Repairs of Tears & Losses in Paper.” Mt. Carroll, IL—Instructors Bill Crusius and Christina Marusich, Campbell Center Conservation Refresher Course. For more information; (815) 244-1173; Fax: (815) 244-1619; www.campbellcenter.org

September 21-22, 2000. “Preservation Administration.” Andover, MA—Contact: Karen Brown, NEDCC, 100 Brickstone Sq., Andover, MA 01810; (978) 470-1010


October 18-19, 2000. “Mass Deacidification in Practice.” Bückeburg, Germany—Contact: European Commission on Preservation and Access; +31 (0) 205 10 839; Fax: +31 (0) 206 204 941; ECPA@bureasy.knaw.nl; www.knaw.nl/eapa


ELECTRONIC MEDIA


September 22-28, 2000. “14th International Congress on Archives: Archives of the Information Society in the New Millennium.” Seville, Spain—For more information; +33 (0) 140 276 349; ica@ica.org; http://www.ica.org

Courses, Conferences, and Seminars

**OBJECTS**

**July 2000.** “Moulding and Casting,” “Conservation of Vessel Glass.”
Aberdeen, UK—Sponsored by the Scottish Conservation Bureau and International Academic Projects, Contact: Carol E. Brown, Scottish Conservation Bureau Manager, Longmore House, Salisbury Place, Edinburgh EH9 ISH, UK; +44 (0) 131 668 8668; Fax: +44 (0) 131 668 8669;

**September 19-22, 2000.** “Archaeological Curation, Conservation, and Collections Management.”
Alexandria, VA—Contact: National Preservation Institute, PO Box 1702, Alexandria, VA 22313; (703) 765-0100; info@npi.org; www.npi.org

**September 19-23, 2000.** “Microscopic Identification of Plant Fibers of Ethnobotanical Interest.”
Mt. Carroll, IL—Campbell Center Conservation Refresher Course. Contact: (815) 244-1173; Fax: (815) 244-1619; www.campbellcenter.org

**September 25-26, 2000.** “Identification and Management of Traditional Cultural Places.”
San Francisco, CA—Instructor Skip Palenik, Contact: National Preservation Institute, PO Box 1702, Alexandria, VA 22313; (703) 765-0100; info@npi.org; www.npi.org

**October 5-7, 2000.** “Conservation of Lacquer.”
Mt. Carroll, IL—Instructor Marianne Webb, Contact: www.campbellcenter.org

**September 7-9, 2000.** “Tear Repair Seminar and Workshop.”
Chicago, IL—AIC Paintings Specialty Group and the Art Institute of Chicago. Instructor: Professor Winfried Heiber; Contact: Robert Proctor; Houston, Texas 77009; (713) 426-0191; wpfineart@aol.com

**PHOTOGRAPHIC MATERIALS**

**May-August 2000.** “The Centre for Photographic Conservation Course list 2000.”
London, UK—Contact: Angela Moor, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU, England UK; +44 (0) 181 690 3678; Fax: +44 (0) 181 314 1940; xfs59@dial.pipex.com; www.cpc.moor.dial.pipex.com/

**September 12-14, 2000.** “Written in Light: Photographic collections in a digital age.”
London, UK—Contact: Tim Padfield, Public Records Office; +44 (0) 208 876 3444 ext. 2351; Fax: +44 (0) 208 392 5295; tim.padfield@pro.gov.uk; www.knaw.nl/ccpa/sepia

**Courses, Conferences, and Seminars**

**OBJECTS**

**July 2000.** “Moulding and Casting,” “Conservation of Vessel Glass.”
Aberdeen, UK—Sponsored by the Scottish Conservation Bureau and International Academic Projects, Contact: Carol E. Brown, Scottish Conservation Bureau Manager, Longmore House, Salisbury Place, Edinburgh EH9 ISH, UK; +44 (0) 131 668 8668; Fax: +44 (0) 131 668 8669;

**July 10-14, 2000.** “15th Annual Meeting of the Society for Preservation of Natural History Collections for Maritime Natural History.”
Halifax, Nova Scotia—Contact: Suzanne B. McLaren, Conference Chair, c/o SPNHC, Peabody Museum of Natural History, Yale University, 170 Whitney Ave., PO Box 208118, New Haven, CT 06520-8118

**July 17 - 28, 2000.** “Introduction to the Conservation of Outdoor Bronze Sculpture.”
New York, NY—The Sixth Annual New York Conservation Foundation, Bronze Seminar, Contact: Fax: (212) 714-0149; www.nycf.org

**August 21-25, 2000.** “Recent Advances in the Conservation of Silver.”
Omaha, NE—Contact: Lisa Metzger-Grotian, Gerald R. Ford Conservation Center; Fax: (402) 953-5438; www.campbellcenter.org

**September 19-22, 2000.** “Archaeological Curation, Conservation, and Collections Management.”
Alexandria, VA—Contact: National Preservation Institute, PO Box 1702, Alexandria, VA 22313; (703) 765-0100; info@npi.org; www.npi.org

**September 19-23, 2000.** “Microscopic Identification of Plant Fibers of Ethnobotanical Interest.”
Mt. Carroll, IL—Campbell Center Conservation Refresher Course. Contact: (815) 244-1173; Fax: (815) 244-1619; www.campbellcenter.org

**September 25-26, 2000.** “Identification and Management of Traditional Cultural Places.”
San Francisco, CA—Instructor Skip Palenik, Contact: National Preservation Institute, PO Box 1702, Alexandria, VA 22313; (703) 765-0100; info@npi.org; www.npi.org

**October 5-7, 2000.** “Conservation of Lacquer.”
Mt. Carroll, IL—Instructor Marianne Webb, Contact: www.campbellcenter.org

**September 7-9, 2000.** “Tear Repair Seminar and Workshop.”
Chicago, IL—AIC Paintings Specialty Group and the Art Institute of Chicago. Instructor: Professor Winfried Heiber; Contact: Robert Proctor; Houston, Texas 77009; (713) 426-0191; wpfineart@aol.com
Amherst, NY—WACC. Contact: Lori Van Handel, at: [email_address].

New York, NY—Contact: Nora Kennedy; at: [email_address].

TEXTILES

Ottawa, Canada—Instructors Jane Down, Janet Mason and Carole Dignard, CCI, Contact: Christine Bradley, at: [email_address]; Fax: [phone number]; www.cci-icc.gc.ca

WOODEN ARTIFACTS

London, UK—Contact: Vicki Boyer, at: [email_address].

Positions

HEAD OF EDUCATION PROGRAMS
GETTY CONSERVATION INSTITUTE

The Getty Conservation Institute (GCI), located in Los Angeles and one of the operating programs of the J. Paul Getty Trust, serves the international conservation field by working strategically to advance practice in the profession. In partnership with other Getty programs and with institutions internationally, the GCI seeks to develop, apply and disseminate appropriate and sustainable solutions to unsolved problems in the conservation field. GCI activities include scientific research, education and training, dissemination of information, and carefully selected, model field projects. The GCI Education Group is newly established to meet far-reaching and integrated education and training needs in the conservation field and to provide leadership in the sphere of conservation education worldwide.

The Head of Education will plan, manage, and evaluate the activities of the Education Group, working cooperatively with the GCI’s other departments (field projects, science, information and communications, and administration) in the development of policies and programs. The convening of international meetings around critical topics, the creation of programs for the professional development of conservation professionals, and the commissioning and creation of publications and other texts to advance conservation practice are likely to be a focus of the position. The successful candidate will have a graduate degree, preferably a Ph.D., and a minimum of ten years experience in conservation, the humanities, education, or other related fields. The individual will also have a demonstrated ability to manage people, programs and budgets. Fluency in Spanish, French or Italian preferred. An excellent benefits package and salary commensurate with qualifications and experience will be provided. For a full position description, go to www.morrisinger.com. Send resume and cover letter to: Morris & Berger, at: [email_address]; Pasadena, CA 91101. Fax or E-mail: [phone number].

The Getty Conservation Institute is an Equal Opportunity Employer.

HEAD OF FIELD PROJECTS
GETTY CONSERVATION INSTITUTE

The Getty Conservation Institute (GCI), located in Los Angeles and one of the operating programs of the J. Paul Getty Trust, serves the international conservation field by working strategically to advance practice in the profession. In partnership with other Getty programs and with institutions internationally, the GCI seeks to develop, apply and disseminate appropriate and sustainable solutions to unsolved problems in the conservation field. Activities include scientific research, education and training, dissemination of information, and carefully selected, model field projects. The primary aim of the Field Projects group is to advance conservation practice through the implementation of exemplary field projects that incorporate strong planning, research and training components. For further information on the Getty Conservation Institute, please refer to www.getty.edu.

In conjunction with other members of the senior management team, the Head of Field Projects will have responsibility for conceptualizing and managing all field projects for the GCI. The Head of Field Projects manages operations and directs assigned projects and other GCI activities, monitoring their quality and content, progress, budgets, and outcomes. The ideal candidate should have the ability to work effectively with experts, scholars and other individuals from a wide variety of disciplines and to facilitate their work. A minimum of ten years experience in conservation and cultural heritage activities required. The individual should not only have been a strong individual contributor in the field, but also have a demonstrated ability to manage people, programs and budgets. Fluency in Spanish, French or Italian preferred. A graduate degree in architecture, conservation, humanities, science, or other related field, or an equivalent combination of training and experience in the preservation of cultural materials reflecting a broad theoretical and technical knowledge of cultural heritage issues is required. An excellent benefits package and salary commensurate with qualifications and experience will be provided. For a full position description, refer to www.morrisinger.com.
Positions

Please send resume and cover letter to:
Morris & Berger, 201 S. Lake Ave., Ste.700, Pasadena, CA 91101. Fax or e-mail: -

The Getty Conservation Institute is an Equal Opportunity Employer.

Manager Electronic Bibliographical Database
GETTY CONSERVATION INSTITUTE

The Getty Conservation Institute (GCI), located in Los Angeles and one of the operating programs of the J. Paul Getty Trust, serves the international conservation field by working strategically to advance practice in the profession. In partnership with other Getty programs and with institutions internationally, the GCI seeks to develop, apply, and disseminate appropriate and sustainable solutions to unsolved problems in the conservation field. Activities include scientific research, education and training, carefully selected model field projects, and dissemination of information.

Reporting to the Group Director, Information and Communications, the Manager Electronic Bibliographical Database, called the Index of Conservation Literature (ICL), will have responsibility for managing the abstraction service of literature related to conservation including coordinating an international network of volunteer abstractors. The successful candidate should have significant experience with bibliographical materials as well as strong technological sophistication with personal and networked computers. Although content knowledge of the conservation field would be preferred, the successful candidate could also have a career path in an academic and intellectual environment which would have provided exposure to and knowledge of a variety of disciplines. A graduate degree is required and coursework in art, archaeology, art history, library science, chemistry or conservation is preferred. Additional training in database management systems would also be helpful. Knowledge of at least one foreign language is required. An excellent benefits package and salary commensurate with qualifications and experience will be provided. For a complete position description, go to www.morrisberger.com.

Please send resume and cover letter to:
Morris & Berger, 201 S. Lake Ave., Ste.700, Pasadena, CA 91101. Fax or E-mail: -

Assistant Conservator—Decorative Arts and Sculpture
J. PAUL GETTY MUSEUM

The J. Paul Getty Museum has an opening in the department of Decorative Arts and Sculpture Conservation at the Assistant Conservator level. The department is responsible for the museum’s holdings of decorative arts and sculpture in a wide range of media from the Middle Ages to the 19th Century as well as for objects borrowed for the museum’s active temporary exhibition program. Duties include assisting the Conservator in all aspects of the conservation, preservation, documentation and analysis of the collection. The incumbent will also share in the department’s responsibilities for incoming and outgoing loans, damage reports, administration of temporary exhibitions, management of the lab, and preventive conservation measures such as monitoring conditions and pest management. The successful candidate will have experience with a range of materials including, but not all of the following: metal, stone, ceramics, glass, and wood. A degree from a recognized conservation training program or a B.A. or B.S. and equivalent experience required. Must have strong artistic and visual ability. Foreign languages are desirable, but not necessary. Salary range begins at $33,800. Please send C.V. and letters of recommendation to Manager of Personnel, 1200 Getty Center Drive, Los Angeles, California 90049-1687.

CONSERVATION SCIENTIST
STRAUS CENTER FOR CONSERVATION
HARVARD UNIVERSITY ART MUSEUMS

The Straus Center for Conservation at the Harvard University Art Museums is seeking a senior-level conservation scientist. The scientist will coordinate and supervise research involving the analysis of artists’ materials; materials used in the storage, display, and shipment of works of art; and environmental

---

Fulbright Award in Argentina
2001–2002

Cultural and Historical Conservation/Museology

Up to three two- to three-month Fulbright lecturing grants are available at the conservation facilities of the Antorchas Foundation in Buenos Aires. Grantees will teach practical courses and supervise hands-on conservation exercises in their areas of specialty.

Eligibility
- U.S. citizenship
- Teaching/training experience
- Basic Spanish skills

Application Deadline
August 1, 2000

For more information and application materials, visit www.cies.org or contact Carol Robles, senior program officer, at [Contact Information]

Print applications and award descriptions can also be requested from

Council for International Exchange of Scholars (CIES)
3007 Tilden Street, NW, Suite 5L
Washington, DC 20008-3009
Telephone: 202.686.7877; Fax: 202.362.3442; Web: www.cies.org

---

AIC News, July 2000 23
Positions

conditions which effect the same. He/she will actively engage in ongoing research and publication and initiate original research relating to artists' materials and techniques and publish the results. As a Lecturer in University's History of Art and Architecture Department he/she will provide instruction in artists' materials analysis to undergraduate and graduate students and supervise analytical components of conservation internship projects. The scientist will also serve the analytical needs of the Straus Center conservators and research curators in the study, treatment and preservation of the collection.

Required: Ph.D., chemistry/physical science. Eight or more years leadership experience in conservation science; experimental research experience with emphasis on artists' materials and techniques; ability to teach, conduct and direct scientific research; substantial publication record; outstanding written/oral communication skills; excellent administrative and supervisory skills; proven project management skills; knowledge of one or more foreign languages preferred.

To submit your resume and cover letter online, go to:

http://jobs.harvard.edu/jobs/wanlemplin_post_id=5674

Or, you can send your resume and cover letter to:

Harvard University
Resume Processing Center
Requisition #5674
11 Holyoke Street
Cambridge, MA 02138

OBJECTS CONSERVATOR
MINNESOTA HISTORICAL SOCIETY

The Minnesota Historical Society is seeking candidates for the position of Object Conservator to carry out treatment on a wide variety of objects. This is a full time position. Duties include: treatment ranging from basic stabilization to full physical and chemical procedures; collaboration with conservators, curators and exhibits staff to develop appropriate housings and exhibit mounts; carrying out re-housing of objects; participation in the formulation of procedures, standards, and policies. This position will initially focus on objects from the Society's other collections as well.

The qualifications for this position are normally acquired through graduation from an accredited conservation program and work experience or an equivalent in experience in objects conservation. Qualified candidates should have knowledge of conservation theory, chemistry, and practice for objects collections, and also of the materials used in conservation treatments, exhibit, and storage of objects. Salary is commensurate with experience. An excellent benefit package is offered. The interview process will begin immediately with applications being accepted until the position is filled. Contact Sherelyn Ogden with questions and a statement of interest at

[redacted] or e-mail

To request application materials, contact MHS job line at (651) 296-0542 or website at www.mnhs.org/about/jobs. Please send letter of application, resume and completed MHS application form to: Human Resources Dept., Minnesota Historical Society, 345 Kellogg Blvd. W., St. Paul, MN 55102-1906.

EEO/AA

CONSERVATOR
MOUNT VERNON

Historic Mount Vernon. Immediate opening. Seeks experienced professional to serve as sole conservator. Carry out preventive conservation and treatments. Knowledge of three-dimensional objects essential. Play key role in movement of collections to new storage facility and planning of new museum. Coordinate work of outside contract conservators, as needed. Solid knowledge of conservation and collections care practices. Certificate from a conservation program highly preferred, with at least three years' museum experience. Submit resume and cover letter to MVLA, HR Dept., PO Box 110, Mount Vernon, VA 22121. Fax 703-799-8320. E-mail mbeckett@mountvernon.org.

PAPER CONSERVATOR
NEW ORLEANS CONSERVATION GUILD

We are adding another PAPER CONSERVATOR to our staff! The Conservation Guild is a well-established and rapidly growing, production oriented company, with 12 conservators in 10 departments, in the fabulous city of New Orleans.

Applicant must be organized, motivated and able to work in a group setting. Experience with PHOTOGRAPHS and BOOKS a plus, but FLAT PAPER is our mainstay. The type of work varies greatly and you will be constantly challenged.

Salary commensurate with experience.

Contact:

Blake Vonderhaar, President
The New Orleans Conservation Guild, Inc.
4101 Burgundy St.
New Orleans, LA 70117-5306
504-944-7900 fax 504-944-8750
www.art-restoration.com

FLAG CONSERVATOR
NATURAL HERITAGE TRUST,
BUREAU OF HISTORIC SITES
PEEBLES ISLAND RESOURCE CENTER, WATERFORD, NEW YORK

Working under the direct supervision of the Peebles Island Resource Center Textile Conservator and in consultation with the NYS Division of Military and Naval Affairs curatorial staff, the flag conservator will:

• Examine, document and treat NYS battle flags for exhibition and long-term storage
• Assist NHT/Parks and DMNA staff in carrying out preventive conservation measures
• Conduct all work in accordance with the American Institute for Conservation’s Code of Ethics and Guidelines for Practice

MINIMUM QUALIFICATIONS: BA in Art History, Textiles, Chemistry or Studio Art and at least one year of full-time paid experience in a textile conservation lab. An MA in conservation is desirable, but not required.

TERM: appointment will be for one year with possible extension for two additional years.

SALARY: $35,945 plus state benefit package (SG-18)

For further information and to submit resumes for consideration, contact: John Lovell, Assistant Director, Bureau of Historic Sites and Peebles Island Resource Center.
Positions

NYS Office of Parks, Recreation & Historic Preservation, PO Box 219, Waterford, NY 12188; Fax: 518-235-4248

CHIEF PAINTINGS CONSERVATOR
SEATTLE ART MUSEUM

The Seattle Art Museum is seeking a full-time Chief Paintings Conservator to assist in the establishment of a new conservation department, supported by endowment funds from the Andrew W. Mellon Foundation. The conservator reports to Director Mimi Gardner Gates and will be a member of the senior management team. S/he will work closely with curatorial, registrar and design staff on collections care, research, loans and exhibitions. S/he will be in charge of a new department, which includes an existing conservation technician and collections care manager. S/he will hire an administrative assistant and an Assistant Paintings Conservator. The Chief Conservator will advise on preventative conservation care for an encyclopedic collection. S/he will oversee all conservation work, including objects treated by private/institutional conservators.

The Chief Conservator will be responsible for supervising the design and build-out of an 1800 square foot studio space in the museum’s 1991 building. S/he will select appropriate lab equipment, furniture and ventilation systems. The Chief Conservator will work in tandem with the curators on scholarly research. S/he will participate in educational programs on conservation issues for museum audiences, including local collectors. S/he will manage grant revenue, construction and departmental budgets.

The successful candidate must hold an M.A. degree in paintings conservation from a recognized conservation program and have at least 5 years experience at a senior level within an institution. Expertise in treating 20th century paintings is desirable. Strong project management skills are essential. Previous experience with a conservation studio building project is desirable. Supervisory experience in conservation is required.

Salary is commensurate with level of experience and includes excellent benefits and an annual travel allowance. The Seattle Art Museum is an Affirmative Action, Equal Opportunity Employer. All candidates are invited to submit a letter of interest, curriculum vitae, three professional references, and a writing sample to: Mimi Gardner Gates, Director, Seattle Art Museum, PO Box 22000, Seattle, WA 98122-9700.

ASSOCIATE CONSERVATOR
TEXTILE CONSERVATION CENTER
AT THE AMERICAN TEXTILE HISTORY MUSEUM

The Textile Conservation Center (TCC) is seeking qualified applicants for an Associate Conservator to work in a fully equipped conservation lab. This is a full-time permanent position. As part of a regional conservation center, responsibilities include the examination, treatment and documentation of a wide variety of textiles received from museums, historical societies and private owners. Other duties will include participating in the organization and preparation of the Museum’s in-house exhibitions, collections care education for clients, developing conservation workshops, conducting surveys, supervising and mentoring staff. Applicant should have a well-rounded historical and technical understanding of textiles, extensive knowledge in conservation theory, chemistry and practice of textile treatment. Must have demonstrated ability to work independently, productively and to manage team projects. Candidate must have excellent communication and interpersonal skills with co-workers and client base.

Candidates should be graduates of a recognized training program, or have equivalent experience. A minimum of five years experience as a conservator is required. Competitive salary and excellent benefits.

Send letter of interest, resume, and the names and addresses of three professional references to:
Deirdre Windsor
Director/Chief Conservator
American Textile History Museum
491 Dutton Street
Lowell, MA 01854
Email: dwindsor@athm.org

WOODEN ARTIFACTS CONSERVATOR
TRYON PALACE HISTORIC SITES AND GARDENS

Tryon Palace Historic Sites and Gardens in historic New Bern, North Carolina has an opening for a wooden artifacts conservator or a generalist with substantial experience treating wooden objects. This is a permanent position within an expanding organization. Tryon Palace is a state museum within North Carolina’s Department of Cultural Resources. Salary range is between $28,111 and $43,924.00 including generous state health and retirement benefits. For more information contact David Arnold or Perry Mathews at [email protected].

ASSISTANT CONSERVATOR OF PAINTINGS
VIRGINIA MUSEUM OF FINE ARTS

The Virginia Museum of Fine Arts seeks an Assistant Conservator of Paintings for a one-year appointment. The Conservator will be responsible for research, examination, technical analysis, documentation, and treatment of paintings in the museum’s permanent collection. Will also participate in all ongoing painting conservation duties, which include administrative responsibilities & activities related to the museum’s active loan program.

Qualifications: The Assistant Conservator of Paintings must have experience in the treatment of European, American, & 20th Century paintings & knowledge regarding the treatment & care of works of art on paper & frames. The Assistant Conservator must have experience performing materials research & other scientific analysis; experience in lecturing & supervising & training staff is desirable. Skill in accurate written & photographic documentation is required. This position also requires operative knowledge of word processing & database software; familiarity with spreadsheet & graphics software is desirable. The selected candidate must have a graduate degree from a recognized conservation training program & 3 or more years of post-graduate experience, preferably working in a museum environment. An equivalent combination of training & experience will be considered.

AIC News, July 2000 25
Positions

& experience indicating possession of the preceding knowledge & abilities may substitute for this education & experience. The ability to wear a respirator is required. A security background check is required.

Salary: $40,606 - $57,706. This one-year position does not include benefits. Salary will be determined based on qualifications & experience.

A Virginia State application (available at www.dpt.state.va.us or (804) 340-1486) & letter of intent, resume, supporting materials & references must be received no later than 5:00 p.m., 8/1/00 by the Virginia Museum of Fine Arts, Human Resources, 2800 Grove Avenue, Richmond, VA 23221-2466. Postmarks are not considered as received dates.

EOE/AA

CONSERVATOR
WYOMING STATE MUSEUM

The Wyoming State Museum seeks an objects conservator to oversee its conservation program. Responsibilities include: care and conservation of the state's varied collections, held in the State Museum, the State Capitol Building, and at the state's Historic Sites; management of the WSM's conservation laboratory; and technical assistance to staff at the Historic Sites and to other museums within the state. Position reports to the Supervisor of Collections. Information on the Wyoming State Museum is available at http://spcr.state.wy.us/cr/wsm/index.htm.

Applicants should have a master's degree in conservation from a recognized training program, with at least two years of post-graduate work experience. Familiarity with historic artifacts is an advantage.


This position vacancy will open July 17, 2000 and remain open until filled. EOE/ADA Employer.

2001 AIC Annual Meeting

It's not too early to start thinking about workshops for the 2001 AIC Annual Meeting, which will be in Dallas, Texas. If you have a workshop you would like to organize or teach, or if you have an idea for one you would like to attend, please let us know. Ideas may be directed to Katharine Untch, AIC director of professional education and training, via e-mail at

or via phone at

Applications for workshop development are available from the AIC office. Just contact Christine Monaco at info@aic-faic.org or (202) 452-9545. The deadline for workshop applications for the June 2001 annual meeting is October 1, 2000.

Katharine Untch
AIC Director of Professional Education and Training

2001 AIC Annual Meeting

2001 Getty Conservation Institute (GCI), located in Los Angeles, California, and one of the operating programs of the J. Paul Getty Trust, serves the international conservation field by working strategically to advance practice in the profession. Activities include scientific research, education and training, dissemination of information, and carefully selected model field projects, all directed towards unsolved problems in the conservation field. The GCI has the following limited term opportunities available:

Senior Architectural Conservator
Working w/ Group Director of field projects, staff, & project teams, acts as leader on cultural heritage projects w/ specialization & experience in characterization & treatment of building materials. Assesses & defines project scope, considering each country's economic & cultural needs & long-term site management. Negotiates, & manages roles of project partners, consultants & staff & obtains commitments for personnel & financial resources. Qualifications: Graduate degree in architectural conservation or historic preservation, w/ a focus on building materials & technologies; or equivalent professional experience. Reading, speaking & writing skills in Spanish, French or Italian preferred. Minimum 7 years at the highest level of competency in architectural conservation, w/ extensive field work & project management worldwide. Experience w/ complex, multi-year project budgets is necessary.

Senior Conservation Architect
Working w/ Group Director of field projects, staff, & project teams, acts as leader on conservation projects w/ specialization & experience in architectural conservation. Assesses & defines project scope, considering each country's economic & cultural needs & long-term site management. Negotiates, & manages roles of project partners, consultants & staff & obtains commitments for personnel & financial resources. Qualifications: A degree in architecture or engineering, w/ advance degree in architectural conservation, historic preservation, or allied discipline w/ specialty in conservation. Reading, speaking & writing skills in Spanish, French or Italian preferred. Minimum 7 years at the highest level of competency in architectural conservation, w/ extensive field experience in managing architectural conservation projects worldwide. Experience w/ complex, multi-year project budgets is necessary.

Please send resume and cover letter to:
The J. Paul Getty Trust
Attn: Human Resources / KR
1200 Getty Center Drive, Suite 400
Los Angeles, CA 90020
Fax (310) 440-7720; E-mail: knadans@getty.edu EOE

26 AIC News, July 2000
Thinking of Submitting an Article to the Journal of the American Institute for Conservation???

It's Easy!!! Just follow these simple guidelines.

Deadlines
The JAIC editors accept articles for review four times per year: February 1, May 1, August 1, and November 1. Articles that are submitted between those deadlines will be held until the next review cycle.

Number of Manuscripts
Make sure you send eight hard copies of your article. This number may seem excessive, but we need a copy for each editor, each reviewer, as well as an archival copy for the office.

Illustrations
If your article contains illustrations, you must send eight high-quality hard copies to accompany each of your manuscripts. You do not need to send originals until your article is accepted. At this time, JAIC does not accept electronic submissions of images.

Reference Style
It is critical that you follow JAIC style when writing your article—particularly when citing sources. Refer to the Guidelines for Authors section, which is included in each issue of JAIC. The Guidelines provide sample references so that you can construct your reference section following the correct style. Note that JAIC style is based on the Chicago Manual of Style and, therefore, you need to pay close attention to the use of upper and lower case, page numbers, and publishers when listing your references.

Questions?
If you still have questions about how to submit a manuscript to JAIC after you have reviewed the Guidelines for Authors, feel free to contact Jennifer Goff, AIC publications manager, at [email protected] or [email protected]. If you have technical questions about the content of your manuscript, contact Chandra Reedy, JAIC editor, at [email protected] or [email protected].
Do you want to advertise a position opening or a special product???

Advertising in *AIC News* is easy and effective.

Just contact Megan Dennis, AIC Marketing Manager, for rates and details:
(202) 452-9545, ext. 16
mdennis@aic-faic.org
Overuse Injuries in Museum Conservators

Museum conservators, like many industrial and office workers, are subject to a wide variety of overuse injuries as a result of their working conditions. These overuse injuries are also called work-related musculoskeletal disorders, cumulative trauma disorders (CTDs), repetitive strain/stress injuries (RSIs), repetitive motion injuries, and so forth.

Injuries can result from a single overexertion or can be cumulative. Acute injuries can affect the muscles or ligaments. Chronic overuse injuries tend to affect the tendons, nerves, or circulatory system. Table 1 lists examples of common overuse injuries.

Symptoms of overuse injuries can be very general and include aching, tenderness, swelling, pain, tingling, numbness, cracking, loss of strength, loss of joint movement, and decreased coordination.

Risk Factors for Overuse Injuries

Occupational Risk Factors

Repetition: Performing the same movements over and over is one of the most important risk factors for overuse injuries. The more frequent the repetition, the greater the risk.

Duration and Recovery Time: Working for extended periods of time without rest is another risk factor. Working more than four hours a day at a repetitious task, even with breaks, is usually considered an important risk factor.

Posture: Working in awkward positions or holding the same position for long periods of time also increases the risk of overuse injuries. Examples include bending the back, neck or wrists, raising your arms above shoulder height, and sitting in one position for extended periods of time.

Force: Exerting excessive force while lifting, pulling, pushing, twisting, or gripping a tool or object can put stress on the muscles and tendons.

Contact Pressure: Direct pressure on soft tissues of the body from sharp edges can compress the tissues and cause pressure injuries.

Vibration: Using vibrating tools can affect the circulatory system and cause permanent damage such as Raynaud's phenomenon (white fingers).

Environmental factors: Poor lighting, temperature extremes, cluttered work areas, excessive hours, and stress are also risk factors for overuse injuries.

Any of these risk factors, especially if excessive, can cause localized muscular fatigue. If these factors are constant, then overuse injuries are more likely to occur. If more than one of these factors are present, the risk is greater, and overuse injuries can develop quicker.

Table 1. Types of Overuse Injuries

Upper extremity tendon disorders include:

- Tendinitis: irritation of the shoulder tendons, e.g., rotator cuff or bicipital tendons;
- Synovitis: irritation of the synovial membrane (joint lining);
- Bursitis: irritation of the bursa, the joint cavity lined by the synovial membrane, e.g., shoulder bursitis;
- Tenosynovitis: irritation of a tendon sheath, e.g., DeQuervain's Disease (base of the thumb) and Trigger Finger (stiffening of first finger or thumb);
- Ganglion Cysts: blisters containing synovial fluid, especially in wrists;
- Epicondylitis: elbow pain due to inflammation of tendons attached to elbow, e.g., tennis elbow (outside of elbow), golfer's elbow (inside of elbow).

Upper extremity nerve disorders include:

- Neuritis: irritation of nerves from sharp edges;
- Carpal Tunnel Syndrome (median nerve in the wrist);
- Thoracic Outlet Syndrome: compression of nerves and adjacent blood vessels between the first rib, collarbone and shoulder muscles;
- Cervical Radiculopathy: compression of the nerve roots in the neck.

Other examples of overuse injuries include:

- Lower Back Pain;
- Tension Neck Syndrome: pain in the upper back and neck muscles;
- Synovitis: irritation of the synovial membrane (joint lining);
- Bursitis: irritation of the bursa, the joint cavity lined by the synovial membrane, e.g., shoulder bursitis;
- Hand-Arm Vibration Syndrome (Raynaud's Phenomenon) from pneumatic tools, chain saws and other vibrating tools. Cold can also cause Raynaud's Syndrome.

Non-Occupational Risk Factors

A number of non-occupational factors are also risk factors for overuse injuries. Upper continued on page 3
Table of Contents

AIC News .................................. 7
Annual Meeting News ...................... 9
Courses, Conferences, & Seminars ...... 25
Executive Director’s Report .............. 11
FAIC Annual Giving Donors .............. 15
FAIC News ................................ 15
Health & Safety News ..................... 15
Looking to the Future .................... 14
New Materials and Research ............. 12
People .................................... 16
Position Listings .......................... 29
Recent Publications ....................... 13
Specialty Groups ......................... 17
Washington Watch ........................ 15
Worth Noting .............................. 16

AIC NEWS

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

Second-class postage paid at Washington, DC. Postmaster: Send address changes to AIC News, 1717 K Street, NW, Ste. 200, Washington, DC 20006.

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

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

Deadline for January Editorial Submissions
Deadline for submissions is November 1.

We reserve the right to edit for brevity and clarity.

The copyright to all materials submitted to AIC for newsletter publication will be owned by AIC.

Advertising

AIC accepts position-available ads only from equal opportunity employers. All position ads must conform to the standards for equal opportunity employment. The cost of Internships and Fellowships, Position Available, and Classified Ads is: $.85 per word for members and $2 per word for nonmembers; the minimum charge is $50. The cost of advertising in Supplier’s Corner is $100 for 100 words. The cost of display ads is: 1/6 page $185; 1/3 page $320; 1/2 page $395; 2/3 page $450; full page $625. Deadlines for advertising copy are February 15, April 15, June 15, August 15, October 15, and December 15. All ads should be submitted to Megan Dennis at or faxed to (202) 452-9328.

AIC News Staff

Lisa Goldberg Editor
David Harvey New Materials & Research Editor
Elizabeth F. “Penny” Jones Managing Editor
Jennifer A. Goff Production Editor
Megan McKeever Dennis Marketing Manager
Christine Monaco Williams Publications Assistant

extremity overuse injuries, for example, can be influenced by joint disease, gout, diabetes, pregnancy, oral contraceptives, playing musical instruments, sports, gardening, home computing, etc.

Prevention

The basic approach to prevention of overuse injuries is to design tools and equipment to the person and to adapt the work process to the needs of the person. That is, fit the job to the person, not the person to the job.

This ergonomic approach involves minimizing the various risk factors discussed above. Posture is often one of the risk factors that can be minimized by adjusting tools, equipment and workplace design to the individual. People vary in overall height, length of legs, length of arms, size of hands, etc. These and other body measurements determine what is the best chair height, table height, arrangement of tools and equipment, size of tools, etc. for each person.

The basic concept is that the body undergoes the least strain when the neck, arms, hands, back, and legs are in neutral positions. This means that:
- the head is erect with eyes forward;
- the shoulders are not elevated;
- the upper arms are vertical with elbows at the sides;
- the forearms are horizontal and about 2–3 inches above the work surface;
- the wrists are straight;
- the back has its natural S-curve;
- legs are straight (but knees are not locked), or bent at an angle of about 90% if seated;
- feet are supported on the floor or on an adjustable foot rest; and
- there is adequate clearance between the knees and lower work surfaces.

If a particular risk factor such as repetition or force can't be easily decreased, then it is important to have more frequent rest breaks, especially during intense work. In addition there should be frequent microbreaks of 30 seconds to 1 minute in between to stretch or change positions to give the body time to recover from localized fatigue. Table 2 lists some exercises. You should stop work as soon as you feel pain.

<table>
<thead>
<tr>
<th>Table 2. Exercises for Video Display Terminal Users</th>
</tr>
</thead>
<tbody>
<tr>
<td>The following exercises for Video Display Terminals (VDT) operators are recommended by the New Jersey Department of Health to help relieve physical stress and strain. They are not a substitute for a well-designed work station or as physical therapy. You should consult a physician before beginning the exercises and if you have symptoms.</td>
</tr>
<tr>
<td>1. Deep breathing for overall relaxation: Inhale through your nose and exhale through your mouth. Repeat 6 times.</td>
</tr>
<tr>
<td>2. Relief of hand and finger tension: Make a tight fist with your hands. Hold for a second and then spread fingers apart as far as you can. Hold for 5 seconds. Repeat 4 times.</td>
</tr>
<tr>
<td>3. Relief of hand and wrist tension: Hold hands in front of you. Raise and lower hands to stretch muscles in the forearm. Repeat 6 times.</td>
</tr>
<tr>
<td>4. Relief of shoulder tightness: Raise arms to the sides with elbows straight. Slowly rotate arms in small forward circles. Lower arms. Repeat twice.</td>
</tr>
<tr>
<td>5. Relief of a stiff neck: Turn your head slowly from one side to the other. Hold each turn to the count of three. Repeat motion 5 times in each direction.</td>
</tr>
<tr>
<td>6. Relief of arm tension: Raise your arms over your head, stretching as high as you can. Hold for three seconds. Then bring your arms down. Rest a moment and then repeat 3 times.</td>
</tr>
<tr>
<td>8. Relief of low back tension: While sitting, lower your head and slowly roll your body as far forward as you can towards your knees. Hold for 10 seconds. Push yourself up with your leg muscles. Repeat 3 times. (CAUTION: Be sure that your chair is stable and does not roll while you are bending.)</td>
</tr>
<tr>
<td>9. Relief of shoulder tightness: While sitting, grasp the shin on one leg and pull towards your chest. Hold for 10 seconds. Then do the other leg. Repeat 3 times.</td>
</tr>
<tr>
<td>10. Relief of eye fatigue: Roll your eyeballs around 3 times, then counterclockwise 3 times.</td>
</tr>
</tbody>
</table>


Work Station Layout

Work stations can be seated, standing, or a combination (sit/stand). A work station should be laid out to minimize musculoskeletal strain. That means trying to maintain the best posture while working. Two of the most important factors determining posture are: 1) visual needs; and 2) physical reach.

Visual Needs

If a video display terminal (VDT), work piece, or other object is too far away, then the tendency is to lean forward for better vision. For reading or monitoring information, the recommended viewing distance is 18–24 inches or whatever is comfortable. Detailed inspection of work would require that the work be closer to avoid bending forward. If the object is above or more than 45% below your horizontal line of sight, then you will have to bend your neck backward or forward to see the object. The most comfortable eye position is 15% below your horizontal line of sight.

Place equipment where you can best see it while still maintaining a neutral back and neck posture. If the work area is to be used by several people, then the equipment position should be adjustable since people have different optimal viewing distances.

Lighting is also important. If lighting levels are too low, then there is a tendency to lean forward to better view the object. Glare off reflecting surfaces such as VDT screens can cause headaches and visual fatigue. Directed task lighting is particularly useful for fine work or for use...
in combination with VDTs. Rest your eyes frequently by taking them off the screen and looking around.

Physical Reach

How far you can comfortably reach forward or sideways to lift or manipulate an object depends on the frequency of use, weight of the object, height of object, and whether you are sitting or standing.

In general, we define the primary access zone as the normal work area directly in front of you where the most frequent operations should take place. While sitting, the primary access zone extends from the work surface to shoulder height, and the distance within reach without bending forward. When standing, the primary access zone for one hand is from elbow to eye height, and the area within reach without bending forward or twisting the torso.

The secondary access zone is used for objects for which there is regular but not frequent need. Seated people usually have to lean forward in this zone to grasp something. Standing, the secondary access zone is an additional 8 inches for bends at the waist or an additional 14 inches of forward reach for bends at the hips.

The tertiary access zone is for objects that are rarely needed, and is beyond the maximum reach when seated, or involves excessive bending when standing.

Furniture

Adjustability of furniture is essential to adequate fitting of the work station to the person, rather than the other way around. The two most important pieces of furniture are work surfaces and chairs.

Work Surfaces

The correct seated working height depends on what is being done. Most manual tasks such as writing, computer work, and light assembly are best done with the work at elbow height. Since elbow height varies when seated for different people, the table height should be adjustable. For precision work, it might be necessary to raise the work surface closer to the eyes.

The optimal standing work bench height should allow you to keep your hands a few inches above the work surface. You should have room for your knees and feet without bumping against anything stored under the work surface. For standing in one place on cement or other unyielding surfaces for more than one hour, an anti-fatigue floor mat or cushioned shoes is essential to reduce fatigue. Sit/stand work stations can be used to relieve fatigue from constant standing when some of the operations can be done seated.

Seating

Seating must provide accessibility to the work, give proper support, be stable, be comfortable, and adjust to the different sizes of people. Chairs (and stools for
higher sit/stand work benches should have adjustable seat heights, seat pan, seat back, and armrests. They should be easily adjustable while seated. See Table 3.

**Tool Selection and Design**

Tool size, shape and force to use them are also important factors in the prevention of overuse injuries. In terms of ergonomics, the most important part of the tool is the handle.

Tools are gripped in different ways. The power grip, where the tool is grasped by curling the fingers and palm around the handle and using the thumb to apply counter-pressure, allows the greatest use of force. The pinch grip, where the tool is grasped between fingers and thumb, is used where precision is needed and does not provide as much force as a power grip. A hook grip, where an object is suspended from the curled fingers, is used for carrying objects and requires less force than does the pinch grip.

Important factors in tool handle design are shape and length of the handle, grip thickness, hand span (for tools such as pliers), grip surface and texture, and weight and balance (especially for power tools).

**Shape of Handle:** When using a tool, the wrist should be straight (in the neutral position). When using an electric drill on a vertical surface, a pistol grip allows you to keep your wrist straight; on a horizontal surface, a straight or in-line electric drill is best. A bent handle can help keep wrists straight with some tools.

Some tools, such as scissors, are designed for right-handed people. Where possible, tools designed for left-handed people should be obtained when necessary.

**Handle Length:** The handle should be long enough to clear the base of the palm and avoid pressure on the hand. A length of 4-5 inches is best for a power grip. With gloves, add another 0.5 inches.

**Grip Thickness:** For pinch grips, recommendations vary from 0.3-0.6 inches for screwdrivers, and 0.5-1.2 inches for pens. For power grips around a cylindrical handle, the fingers should go more than half way around the handle but the thumb and fingers should not meet.

**Hand Span:** Use of tools with two handles, such as pliers, requires force. Most people can apply maximum grip force when the handles are about 2.5-3.5 inches apart at the point where the greatest force is applied. If the maximum separation of the handles is too great, then the tool would need two hands to use.

**Grip Surface and Texture:** Metal handles should be covered with a plastic or rubber sheath, which should be slightly compressible, nonconductive, smooth (but not slippery), and have maximum surface area to distribute pressure evenly. The handle should generally conform to the contours of the grasping hand, and not have any sharp edges or ridges that dig into the palm. Fitted grips with indentations for fingers are not recommended.

continued on page 6
Weight and Balance: For power tools, the weight and balance is important to prevent fatigue. Weights of 2–3.3 pounds are acceptable, with a maximum of 5 pounds. Heavier tools should be supported mechanically. The center of gravity of the tool should be such that the weight is not concentrated at either end. Some heavy power tools have a second handle under the main body of the power tool to allow stabilization with the other hand. Tools with triggers should be activated by the stronger thumb or by several fingers, not just one finger.

Vibrating tools such as pneumatic hammers should be designed so the cold air backblast does not pass over the hands, and the handle surface should be thick enough to dampen the vibration without increasing the grip strength requirements.

—Michael McCauley, Director of Ergonomics and Safety at the Center to Protect Workers Rights

Sources for More Information


Chris Stavroudis, Facts about Cumulative Trauma Disorders, WAC Newsletter, vol. 15, #2, May 1993, 39–40

Call for Nominations Award for Outstanding Commitment To the Preservation and Care of Collections

AIC and Heritage Preservation seek nominations for their joint Award for Outstanding Commitment to the Preservation and Care of Collections 2001. Previous recipients include the Colonial Williamsburg Foundation, Alden B. Down Home & Studio, Bata Shoe Museum, Fairmount Park Art Association and Museum of Fine Arts, Boston.

The award is presented annually to an organization(s) in North America that has been exemplary in the importance and priority it has given to conservation concerns and in the commitment it has shown to the preservation and care of cultural property. Nominees should be not for profit organizations of any size responsible for cultural property that may include collections, historic sites and structures. Cultural property is defined as material that may be artistic, historic, scientific, religious or social and is an invaluable and irreplaceable legacy that must be preserved for future generations. Collections can include fine arts, library and archival materials, natural history, natural science, musical instruments, textiles, technology, archaeology, ethnography and photography.

Organizations that affect the care of cultural property through funding or advocacy are also eligible. Nominations for the 2001 award must be sent to AIC and postmarked by November 15, 2000. For nomination guidelines and more information, please contact AIC at 202-452-9545 or info@aic-faic.org

6 AIC News, September 2000
AIC News

Membership and Changes in Fellow Requirements

The Membership Committee is pleased to welcome two new members: Tom Taylor, architectural conservator at Colonial Williamsburg, and Elizabeth Batchelor, paintings conservator and director of conservation and collections management at the Nelson-Atkins Museum of Art. They join the rest of the committee: Tom Edmondson, paper and photograph conservator in private practice, Chris Foster, paper conservator at the Detroit Institute of Arts, Nancy Pollak, paintings and painted textiles conservator in private practice, and Deborah Trupin, textile conservator at New York State Bureau of Historic Sites and chair of the Membership Committee. We would like to extend an enormous thank-you to Cynthia Stow, my predecessor, who did a great job and kept us laughing with her wonderful jokes.

During the past year, the Membership Committee has worked on revising the application for AIC Fellow. At its June meeting, the AIC Board approved the new application. There is one significant change in the requirements for Fellow status. Beginning in 2001, a Fellow will be required to have eight years of experience following training. In 2002, this will increase to nine years and in 2003 and thereafter, the requirement will be 10 years of experience. The Committee believed, and the Board concurred, that the increased requirement for experience was more appropriate to the status of Fellow as a member of senior status in the field.

The other changes that were made to the Fellow application are ones that should help applicants complete the process more easily. The new application clearly describes the requirements for Fellow status and the application process. The application is available from the AIC office and on the website (http://aic.stanford.edu). The committee hopes that Fellow applicants will find it easy to use.

The next deadline for Fellow and Professional Associate (PA) applications is October 6, 2000. Members who meet the qualifications for PA (or Fellow) are urged to apply to upgrade their status. As always, AIC members with questions about applying for Fellow or Professional Associate are encouraged to call the Membership Committee chair.

—Deborah Trupin, Membership Committee Chair, ext.

IAG Meeting

The 17th Internal Advisory Group (IAG) meeting was held during the AIC Annual Meeting in Philadelphia. Participants included committee and task force chairs, officers of AIC specialty groups, representatives of AIC publications, members of the AIC Board, and Executive Director Penny Jones.

The IAG meets twice per year, once at the annual meeting, and once in Washington, D.C. While the IAG offers an excellent opportunity for the AIC Board to share timely information about happenings within AIC, the real benefit of this meeting is that it provides a forum for the AIC Board to hear from those in attend-

continued on page 8

Orion Analytical, LLC

James Martin, Principal

Trusted analytical services tailored to conservators and institutions

Sharing experience acquired through a decade of service to conservators and institutions in North America and abroad –

- Identification of organic and inorganic materials from the spectrum of historic and artistic objects – antiquity to contemporary
- Identification and testing of materials used in preventive conservation and treatments
- Investigation of authenticity and date
- Scientific imaging
- Expert testimony

Website: www.orionanalytical.com
E-mail: info@orionanalytical.com
Mailing address: P.O. Box 550
Williamstown, MA 01267
Tel: 413-458-0233
Fax: 413-458-5542

Proud sponsor of

An Hour for Others

AIC News, September 2000
The very nature of the IAG's structure ensures different faces at each meeting. Following a warm welcome by AIC President Jerry Podany, each IAG participant was invited to present an update on the activities of his or her group. One of the main themes to emerge from these presentations was an eagerness for membership to cross specialties and expand their geographical range. WAG is planning the French Furniture Study Tour this spring, and ASG is considering a study trip to Cuba. Potential collaboration between Architecture and RATS for a 2002 AIC General Session on construction materials is being pursued. A day-long post-session on 20th Century Museum Buildings and Collections is scheduled for 2001 in Dallas, co-sponsored by AIC and the Association for Preservation Technology. PMG noted the usefulness of documenting its successful collaboration with BPG for a session devoted to albums and scrapbooks in 1999, and BPG reported that an outside vendor has expressed interest in publishing the papers of this session. The Awards Committee emphasized its goal of honoring a diversity of organizations and institutions, and in recognizing outstanding commitments to preservation regardless of repository size or type of collection.

Communicating information through publications about who we are and what we do was a central topic of the IAG. Many voices spoke to the importance of publishing in JAIC and in issuing three journals per year. One excellent recommendation to “demystify” the process of publishing in JAIC is to identify mentors—individuals who contact and encourage potential authors and let them know there is a mentor willing to help. It was also suggested that we encourage those involved in training programs and other group activities to prepare manuscripts for publication in JAIC. JAIC is peer-reviewed, indexed, widely distributed, and becomes part of the conservation literature.

The spring 2000 issue of JAIC (Disaster Preparedness, Response, and Recovery) was the largest issue ever, containing 14 papers of interest to AIC members and allied professionals. Look for new brochures on ceramics and glass, as well as one on metals.

The RATS web page has gone live thanks to Jeff Maish, and OSG hired a professional website designer for the OSG website. Dave Harvey is OSG’s webmaster.

The Publications Committee is working with the specialty groups of AIC to refine aspects of the publication policy as defined by outgoing chair Barbara Appelbaum. The committee remains extremely grateful to Barbara for long hours of thoughtful dedication to this endeavor. The Kress deadline is November 1, 2000, and all PAs and Fellows are eligible. Four awards will be made for manuscripts of publishable quality. Authors are permitted 18 months to write, and multiple authors are acceptable. Topic possibilities for publications are numerous.

Refining definitions of our knowledge and skills continues. The Collections Care Task Force has completed 243 terms and definitions and has highlighted the knowledge and skills required for specific jobs. The “expert” level was determined to be that of a conservator. Individuals are now needed to review the current document and to help condense the body of information. ASG has been working on the National Park Service definition/qualifications of an architectural conservator.

At the time of the IAG meeting, the Qualifications Task Force was in the process of formation and will include senior members of the profession (see March 1999 issue of AIC News). Revised guidelines for Fellow, proposed by the Membership Committee, have been approved by the AIC Board. The number of years to obtain Fellow has increased from 7 to 10 years of experience. The Education and Training Committee has been hard at work on many fronts, collecting information on institutions and organizations that offer workshops and courses as well as data for a survey. The Committee is looking at types of programs for continuing education and training—how programs were started, how they are run, and how long-distance learning would work.

Members of the Health and Safety Committee put together a sheet outlining committee membership roles and responsibilities, i.e., what is required of a committee member. It was suggested that other committees might benefit from reviewing this document.

Feedback on the last group of Commentaries is strongly encouraged, especially because they become part of the AIC Code of Ethics after their publication in draft form. PMG recorded the process by which they reviewed the commentaries and found the process very helpful.

Specialty group chairs were encouraged to submit articles to AIC News on schedule and provide annual budgets (broken into quarters) to assist with accounting procedures.

Before thanking all outgoing chairs for a spectacular job and welcoming incoming chairs, Jerry Podany asked the group for its help in identifying new individuals to serve AIC.
Annual Meeting

News

Lodging Logistics

Finding the right hotel that meets all of the criteria needed for an AIC Annual Meeting is always a big challenge. Here are some of the questions and issues that need to be addressed:

Does the hotel have enough meeting space for the educational sessions, workshops, committee, and social functions?

Does the hotel have sufficient space for the exhibit hall that is conveniently located adjacent to the educational sessions?

Are the costs for exhibition space and meeting rooms within our budget or free?

Does the hotel contract have any clauses which are onerous or could be costly for AIC?

Is the hotel relatively close to public transportation?

Does the city have venues for tours and interesting sites for the Opening Reception, etc?

Cities need to be identified and hotel contracts signed four to five years before the meeting.

AIC uses a hotel consultant, at no cost to AIC; to help identify sites and negotiate contracts.

There were many concerns with the Adam's Mark Hotel in Philadelphia such as location, food service choices, and so on. In Philadelphia, if the meeting had been held in a downtown hotel, the room rates would have been upward from $160 per night. AIC tries to keep the hotel costs reasonable because some members have per diem levels to keep within, and others have limited resources. The Adam's Mark in Philadelphia was reasonable in cost with rooms at $127. Unfortunately it did not meet our standards in many regards and AIC apologized for that fact. The hotel management has also conveyed it apologizes to the AIC membership, board, and staff.

Next year we will be in Dallas at the Adam's Mark Hotel, but be assured that this hotel does maintain very high standards. The expanded downtown hotel officially opened in 1999. However, part of the complex is an older structure that was on the site. It is the largest hotel in Texas, and AIC will be using the hotel's new conference and exhibition center. The hotel is next to a DART station, a light rail transit system, that connects visitors to the fascinating collection of neighborhoods and historic sites in Dallas, including Deep Ellum, the Sixth Floor Museum, Fair Park, and McKinney Avenue with its trolleys. Within several blocks of the hotel is the Arts District including the Dallas Museum of Art.

The AIC Annual Meeting is one of the most important activities from an educational standpoint for our members and is also an important revenue source for AIC from the exhibit hall, advertisers, and sponsors.

The schedule for Dallas includes the General Session on Thursday, May 31, and Friday, June 1. It is entitled "State of the Art: Conservation in 2001." Mark your calendars today!

—Elizabeth F. "Penny" Jones, AIC Executive Director

Angels Dust!

This year's heavenly mission took place in a beautiful 19th-century building just north of Philadelphia's city center. The Wagner Free Institute of Science played host to Angels Project 2000 and, considering we were only there for one day, a remarkable amount of good work was done.

The day ran smoothly thanks to thorough planning undertaken by Michele Pagan, national Angels co-coordinator, Anne Downey, local co-coordinator, and Susan Glassman, director of the Wagner, and the Wagner staff. Catharine Hawks, the Wagner's consulting conservator, and Robert Middleton, a professional mineralogist, aided in the planning of the specific projects.

This year's 17 Angels came from diverse disciplines and worked together on two projects. The mineral case project consisted of nine Angels led by team leader Robert Middleton. The aim was to improve the housing of the Wagner's historical mineral collection while maintaining the appearance of the 19th-century display cases. The historic display was recorded, the minerals removed and catalogued, the case cleaned of dust and grime and then lined with Ethafoam to continued on page 10
provide the minerals with the needed protection from vibration. As anticipated, the project was not completed, but the staff found the Angels’ brainstorming invaluable, and they were also pleased to get some indication of exactly how long the project would take to complete.

Four Angels assisted with the second project, which was led by Catharine Hawks and Julia Lawson. It involved the re-housing of anatomical specimens used by Wagner’s lecturers in the 19th century. Thick layers of dust were removed from the surface of the bones, which were then re-housed in Coroplast boxes lined with Ethafoam.

Although Angels are not financially rewarded for their services, the Wagner made us all feel quite appreciated through its very generous hospitality. Free lodging was provided as well as a welcoming pub supper and ample sustenance throughout the day. Upon the completion of our mission we were transported (as we are angels without wings) and treated to a delightful evening at the home of Wagner board members Anne and Peter Arfaa.

As a new Angel, it was liberating to be involved in a conservation project outside my discipline, interesting to find out what the Angels Program is all about, fulfilling to know that we have helped a most deserving institution with part of its long-range conservation plan. If you find yourself in Philadelphia again, I would recommend a trip to the Wagner, as it is a truly fascinating place to visit. Angels will be coming to a location near you soon. So go on—be an Angel!

—Kate Jennings, Getty Advanced Intern, Conservation Center for Art and Historic Artifacts, Philadelphia

Printer’s Error

The staff of the Journal of the American Institute for Conservation regrets that, through a printer’s error, no information regarding the journal volume or issue numbers was printed on the spine of the spring 2000 edition. The volume number is 39; the issue number is 1. We apologize on our printer’s behalf for any inconvenience.

Exhibition Excitement

The Exhibit Hall at the 28th Annual Meeting was a huge success with 48 exhibit booths including 12 new exhibitors. Exhibit Hall activities included a very popular hoagie lunch, a massage station, coffee breaks allowing exhibitors and meeting attendees to mingle, and an elegant evening reception. Please remember to patronize our faithful exhibitors and remind them of how much AIC appreciates them!

—Megan McKeever Dennis, AIC Marketing Manager, 1717 K St., NW, Ste. 200, Washington, DC 20006;

28th Annual Meeting Exhibitors

Aon/Huntington T. Block Insurance Agency, Inc.
Archetype Books
Archival Matters, Inc.
Archivart
Art Innovation, b.v.
Art Preservation Services
ARTEX Fine Art Services
BookMakers
Canadian Conservation Institute
Cascade Group/Hanwell Instruments U.S.A.
Conservation Resources International, LLC
Crystallizations Systems, Inc.
Dorffman Museum Figures, Inc.
Getty Trust Publications
Glasbau Hahn America
Herzog/Wheeler & Associates
Hiromi Paper International
The Hollinger Corporation
Keepsafe Systems
Kremer Pigments, Inc.
Light Impressions
Luxan, Inc.
MATERIALITY
Metal Edge, Inc.
Mitsubishi Gas Chemical America, Inc.
Museum Services Corporation
Nilfisk-Advance America, Inc.
Ocean Optics Inc. (EMEI Distributor)
Peregine Brushes & Tools
Simon Liu, Inc.
Small Corp.
Steel Fixture Manufacturing Co.
TALAS
Testfabrics, Inc.
University Products, Inc.
VidiPax Inc.
Viking Metal Cabinet Co. Inc.

The Exhibit Hall at the 28th AIC Annual Meeting in Philadelphia was always a hub of activity. Photograph courtesy of Christine Monaco Williams.
Executive Director's Report

It is always a special occasion to honor individuals and organizations that have made a difference to the conservation of our cultural resources. Here are profiles of individuals and organizations who were applauded at the AIC Annual Meeting in Philadelphia. I personally thank them for their endeavors, and encourage all of you to make nominations for the awards for 2001. (See the list of awards and deadlines, page 16.)

2000 AIC Award Recipients

Forbes Medal: Lawrence Reger

Lawrence Reger, president of Heritage Preservation, was the recipient of the Forbes Medal. The Forbes Medal is awarded for distinguished contributions to the field of conservation. Mr. Reger has served the cultural community for 30 years in leadership positions with the National Endowment for the Arts, the American Association of Museums, and Heritage Preservation. His remarkable blend of enthusiasm, ideas, energy, and savvy has been instrumental in launching countless initiatives that have attracted resources and public awareness to conservation and preservation. Larry's mastery at forging partnerships and his imagination in seeking out unlikely alliances have been inestimable forces in the remarkable progression of the field of conservation over the last 20 years.

Honorary Member: Heather Lechtman

AIC is pleased to announce that Heather Lechtman is now an Honorary Member of the organization for her contribution to the field, specifically in archaeology. Ms. Lechtman, a graduate of the New York University Conservation Center, was responsible for the pioneering research and methodology for the technique of neutron activation autoradiography of paintings. The founder of the Center for Materials Research in Archaeology and Ethnology at the Massachusetts Institute of Technology (MIT), Ms. Lechtman has trained many pre-program students in the Boston area and served as the devoted editor of Art and Archaeology Technical Abstracts for 25 years. Additionally, Ms. Lechtman is the only member of the conservation community who has received a MacArthur Fellowship (known as the "genius grant"). One of her nominators, Joyce Hill Stoner, states, "Heather is known for always speaking her mind at important junctures and makes clear, concise, and visionary statements bravely, even to listeners who would silence such comments." Ms. Lechtman continues to be involved in the field through her work on archaeological sites in Peru and her dedication to her colleagues and students at MIT.

Rutherford John Gettens Award for Outstanding Service to AIC: Mary Todd Glaser

Mary Todd Glaser was selected as the 2000 recipient of the Rutherford John Gettens Award for Outstanding Service to AIC. Throughout her career, "Toddy" has remained strongly committed to increasing professionalism in AIC. A member of the AIC Board for a total of six years,

Sheldon & Caroline Keck Award: José Orraca and Christa Gaehde

The 2000 Sheldon & Caroline Keck Award in recognition of dedication to the education of conservators has been conferred on José Orraca and Christa Gaehde. José Orraca established training in photographic conservation at the Uni-
Jose's greatest joy is teaching. He is a staff member for our profession... He has preservation. As one of his colleagues, Debbie Hess Norris, states in his nomination, "Christa has always eagerly shared with me so much of her amazing fund of knowledge about art, conservation procedures, and philosophy about conservation... Without her long-standing commitment and dedication to sharing her great skill and knowledge, the entire field of conservation would be much poorer."

—Elizabeth E. "Penny" Jones, Washington, DC 20006; (202) 452-9545; (202) 452-9328

New Materials and Research

Van Dyck Research Project

A six-year research project into the technique of Sir Anthony van Dyck is currently being carried out within the Paintings Conservation Department of the National Gallery of Art. The project is being carried out by Katherine (Kiffy) Stainer-Hutchins. As well as cleaning and restoring a number of works by Van Dyck from the Gallery's collection, the work is focusing on the artist's technique as it relates to the Gallery's own holdings. These works total 18 and are notably well represented in his Genoese period. Kiffy is particularly interested in collating related material and/or liaising with other conservators who have or are planning to work on a Van Dyck, or who have technical files from past work on Van Dys in their care. Of special interest is X-radiography and the compilation of a digital image data base. If there is anyone who has any information or material they are willing to share, or indeed any queries, please contact:

Kiffy Stainer-Hutchins, Senior Research Fellow Paintings Conservation, The National Gallery of Art, 6th & Constitution Ave., NW, Washington, DC 20565

If you have items you think would be appropriate for this column, please contact David Harvey at The University of Denver, 2420 S. University Blvd., Denver, CO 80208; (303) 733-2712; Fax: (303) 733-2508;
Recent Publications

Timber Decay in Buildings: The Conservation Approach to Treatment, by Brian Ridgway, seeks to explain the interactions between wood, decay organisms, and the building environment and their implications for timber conservation. It begins with a discussion of timber as a living material, so that the natural limitations of decay organisms and the decline in building timber durability may be understood. Part 2 deals with decay organisms and their habitat requirements, while Part 3 discusses the building as an environment for timber and the ways in which wood responds to moisture change. The book ends with an approach to timber decay that integrates knowledge of the decay organism, its requirements, and natural predators with appropriate and targeted chemical treatments. 1999. 232 pages. £30. Published by and available from Donhead Publishing, Ltd., Lower Coombe, Donhead St. Mary, Shaftesbury, Dorset SP7 9LY. 44 1747 828422; Fax: 44 1747 828522; sales@donhead.u-net.com

Historic Preservation: An Introduction to History, Guideline, and Issues, by Norman Tyler, covers the gamut of preservation issues, including the philosophy and history of the movement, the role of government, the documentation and designation of historic properties, sensitive architectural design and planning, preservation technology, and the economics of building rehabilitation. It also includes a survey of architectural styles and an extensive list of preservation resources. 1999. 256 pages. $25. Published by and available from W.W. Norton and Co, 800 Keystone Industrial Park, Dunmore, PA 18540, 800-233-4830, Fax: 800-458-6515, www.wwnorton.com

The Use of and Need for Preservation Standards in Architectural Conservation edited by Lauren B. Sickels-Taves is the first publication to compile and evaluate international building preservation issues for the purpose of developing overall protective guidelines. The book is divided into four categories. The theory and practice section discusses building data management, standards comparisons, and Italy’s conservation approach. The building assemblies/systems section examines technology as it relates to architectural lighting standards, weathering and performance evaluation, and consolidant penetration of stone by minimal drilling and non-destructive methods. The materials section discusses alternative approaches to historic building mortar restoration, wood strength compatibility, and fractured stone rejoining. The structural repairs section address varying structural safety issues including settlement, natural hazard risks such as earthquakes, vibration testing and retrofit techniques. 1999. 250 pages. Hardcover: $92 in North America, $101 elsewhere. Published by and available from ASTM, 100 Barr Harbor Drive, West Conshohocken, PA 19428, 610-832-9585, Fax: 610-832-9555, service@astm.org

Structural Repair of Traditional Buildings by Patrick Robson highlights the differences in approach between designing new buildings and repairing old ones. The first part explains how traditional structures work, how they are affected by the behavior of the soil that supports them, and examines how certain characteristics can be assessed and exploited when specifying repairs. It also lists the most common causes of structural damage to foundations, walls, floors and roofs. The final section deals with the issues of law, health and safety. 1999. 320 pages. Hardcover. 37. Published by and available from Donhead Publishing, Lower Coombe, Donhead St. Mary, Shaftesbury, Dorset SP7 9LY, England. 011-44-01747-828422; 011-44-01747-828522; sales@donhead.u-net.com

The photograph on the cover of the latest issue of AIC News was courtesy of Christine Monaco Williams, AIC publications assistant.
Looking to the Future

Introduction

The health and progress of any profession is dependent upon the continuing advancement and professional growth of those making up the field, and conservation is certainly no exception. Today, methodologies are invented at a faster pace than ever before, improved, found faulty, or reborn. New materials are continually being offered to us, and we eagerly explore their potential. Some of them end up dramatically changing the way we work; others fall to the wayside surprisingly quickly. Philosophies are also being re-thought, influenced both by practical compromises and modern demands. The conservator, as part of this dynamic, is continually striving to remain solidly grounded in good practice while pushing ahead toward the cutting edge of his or her endeavor.

Katy Unruch, AIC's director of professional education, and Nora Kennedy, chair of the Education and Training Committee, report on the AIC's ongoing efforts to promote professional development and to make opportunities available for all of us so that we can not only be well prepared for the future, but shape it as well.

—Jerry Podany, AIC President

Professional Development

Why is continuing professional development so important? As in any field, staying current with developments and increasing complexities in the field is crucial for effective professional practice. Keeping current with new research, techniques, materials, and ethics helps conservators achieve the highest standard possible in preserving cultural heritage.

In previous surveys and discussion groups, our members recognized the need for increasing professional development opportunities. About 10 years ago, AIC formalized workshops at annual meetings when Martin Burke became the first director for professional education and training. He and his successor, John Burke, contributed many hours, researching topics and instructors, compiling evaluations, and composing the first preliminary lists of workshop topics from our membership requests. Workshops have become so popular at annual meetings that they have been selling out.

In the upcoming years, I expect we will not only see more workshops at annual meetings, but also increased offerings throughout the United States. Many organizations and individuals have been offering continuing educational development opportunities for conservators, including individual practitioners, recognized training programs, regional guilds, conservation centers, and museums. AIC's continuing efforts and interests in coordinating and collaborating with other professional groups will help to provide more exciting professional development opportunities.

The FAIC Board recently approved incentive funds to further promote workshops in different regions throughout the country. Workshops at venues outside the annual meetings can be longer and more in depth and can be repeats of popular workshops or newly developed topics.

FAIC is also offering funds to help defray costs for providing lectures and outreach through volunteer local Angels projects.

Of course, more continuing educational development opportunities require additional coordination, management, and FAIC office staff support. The FAIC Board, staff and the Education and Training Committee is working diligently to increase funds to support these educational programs. AIC will need to explore the possibility of creating a new staff position to further developing continuing educational programs.

The Education and Training Committee has been working tirelessly on specific charges to help AIC achieve the goal of providing more continuing professional development opportunities.

—Katharine Unruch, AIC Director, Professional Education; Virginia Museum of Fine Arts, 2800 Grove Ave., Richmond, VA 23221; (804) 340-1533; Fax: (804) 340-1618; kunruch@vmfa.state.va.us

Education and Training

The Education and Training Committee (ETC) consists of nine AIC Board-approved members and a small group of wonderful “contributing members” who assist with various aspects of our charge from the Board.

We are compiling a list of organizations that provide continuing education workshops on a regular basis. This information-gathering step is critical in assessing professional development opportunities for our membership. Victoria Montana Ryan is spearheading this effort with the assistance of the entire committee.

Patricia Leavengood and Erika Lindensmith have completed our second charge, which was to provide questions to the FAIC office for use in an upcoming survey of the membership. This request for information is being circulated to other committees to combine our efforts.

As we look to the future, we are beginning to research ways in which other professional organizations have initiated, staffed, and funded their education programs. Based on this data, we are to propose a model to the AIC Board that AIC may follow in setting up a continuing education program. Based on the models we have looked at thus far, the recommendation may range from being an active clearing house of information on currently offered workshops, to involvement in suggesting and implementing new workshops with existing organizations, to extending the offerings currently organized by AIC. Mary Lee, Susan Mathisen, Erika Lindensmith and myself are concentrating on this charge.

In addition to the above, ETC members are looking into distance learning and will assist the AIC board member for professional education as needed.

—Nora W. Kennedy, Chair, Education and Training Committee; Sherman Fairchild Conservator of Photographs, The Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028; (212) 650-2168; Fax: (212) 650-2192

14 AIC News, September 2000
Emergency Response 2001

Thanks to a grant from the National Endowment for the Humanities, AIC/FAIC will offer five workshops on Emergency Response in 2001.

These regional workshops will be based on the curriculum developed by the National Committee on Emergency Response and will be held in:

- Dallas, Texas
- North Andover, Massachusetts
- Seattle, Washington
- Independence, Missouri
- Fayetteville, North Carolina

The workshops are designed to enable cultural organizations to respond effectively during the first 48 hours following an emergency and expand the number of organizations and individuals capable of responding to a regional disaster.

Complete information on the workshops, guidelines, and application forms will be available in AIC News, and from the AIC office in November.

FAIC News

Kress Publication Fellowship

Applications are due for the Kress Conservation Publication Fellowship by November 1, 2000. All AIC Fellows and Professional Associates (PAs) are eligible to apply.

Applications and guidelines were mailed to all Fellows and PAs in June. Please let the AIC office know if you did not receive an application or the guidelines, and a copy of each will be mailed to you.

There will be four awards this year for support to write book-length manuscripts that must be completed in 18 months. The $20,000 award will be disbursed in three separate payments as work on the project proceeds. Dual-author proposals will be accepted.

Details for submissions are contained in the guidelines, and applicants will be notified by January 5, 2001, of awards.

FAIC Annual Giving Donors

Harry Campbell
Lois Price
Eileen Sadoff
Rita Albertson
Olivia Primanis
Nikki Goodman
Margaret Waterston
Doris Hamburg
Jeanne Brako
Heinke Pensky-Adams
John Scott
Shelley Sturman
Nancy Buenger

Health & Safety News

Members of the Health and Safety Committee would like to thank all of those who responded to the Chemical Use Survey that was distributed at the AIC Annual Meeting. The information that you provided will be used to create a chart of appropriate personal protective equipment for the conservation community. Results will be published in future newsletters. For more information about the survey, please contact Chris Stavroudis, Los Angeles, CA 90069-2904.

Washington Watch

This year's Save America's Treasures Grants were announced by President Clinton on July 7. Forty-seven grants totaling $15,000,000 were awarded through the process administered by the National Park Service. An additional $15,000,000 in grants were designated directly by Congress last fall. For more information and a full list of grants, visit Heritage Preservation's website: http://www.heritagepreservation.org/NEWS/SAT2000.htm

Bequests

AIC/FAIC wishes to acknowledge with great appreciation the bequest from the Danae Thimme Estate of $10,000 to be used by the board of directors to assist conservation students. Ms. Thimme died on April 4, 1998. She was a conservator and associate director of the Indiana University Art Museum. (See In Memoriam, AIC News, vol. 23, number 4, July, 1998, page 19). If you are interested in exploring and discussing a bequest, please contact Penny Jones, AIC executive director, at (202) 452-9545, or talk with your attorney.
The following students will begin their studies at the Winterrthur/University of Delaware Program in Art Conservation: Tatiana Bareis, Simona Cristanetti, Judy Dion, Irina Dolgikh, Nicole Grabow, Lara Kaplan, Melissa Potter, Joanna Riedel, Caroline Sakaguchi-Kunioka, and Batyah Shtrum. The following students will begin internships: Gwynne Barney (Brooklyn Museum of Art, Objects); Amanda Hunter (Fine Arts Museums of San Francisco/Legion of Honor, Paper); Adrienne Lundgren (The Metropolitan Museum of Art, Photographs); Melissa McGrew (Jablonski Berkowitz Conservation, Inc., Painted Surfaces); B. Lance Moore (Fine Arts Museums of San Francisco/M. H. DeYoung Museum, Paintings); Holly Salmon (Philadelphia Museum of Art, Objects); Carol Ann Small (Library of Congress, Photographs); Tatiana Bareis, Simona Cristanetti, Caroline Sakaguchi-Kunioka, and Batyah Shtrum. The following students will be interning: Gonzalo Barrios, Simon Cristanetti, Caroline Sakaguchi-Kunioka, and Batyah Shtrum.

James Martin has established Orion Analytical, LLC, a private analytical laboratory that provides state-of-the-art services to conservators, institutions, and collectors. James was recently the principal investigator for the first NCPTT Analytical Facility Support grant that provided the national conservation and historic preservation community with services for optical microscopy and FTIR microspectroscopy.

Laura Reutter, having left the Indianapolis Museum of Art last August, recently completed a nine-month course in traditional wooden boatbuilding and restoration at the Northwest School of Wooden Boatbuilding in Port Townsend, Washington. She plans to begin private art conservation services (objects) in the Port Townsend area.

**AIC Deadlines for Awards, Grants, and Funds**

Don't forget these upcoming deadlines. For more information please contact the AIC office at (202) 452-9545 or info@aic-faic.org.

**Samuel H. Kress Conservation Publication Fellowship**

DEADLINE: November 1, 2000

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

DEADLINE: November 15, 2000

**Rutherford John Gettens Award for Outstanding Service to AIC**

DEADLINE: November 15, 2000

**Sheldon & Caroline Keck Award**

DEADLINE: November 15, 2000

**University Products Award for Distinguished Achievement in Conservation**

DEADLINE: December 15, 2000

**Carolyn Horton Fund**

DEADLINE: February 3, 2001

**George Stout Memorial Fund**

DEADLINE: February 3, 2001

The European Commission has awarded financial support (Project No. CONNECT99/A2/82) for the creation of a multilingual dictionary of conservation/ restoration terminology in printed and digital format. The project began in December 1999 and officially ended in July 2001, and is being organized and developed by the following institutional partners: The coordinating body, Technological Educational Institution of Athens (T.E.I. Athens); The University of Manchester, United Kingdom; Fachhochschule für Technik und Wirtschaft Berlin (FHTW), Germany; Institut Collectie Nederland (ICN), The Netherlands; EVTEK Institute of Art and Design, Vantaa, Finland; and P.K. Net Informatics Ltd., Greece.

So far, 5,000 terms from all the conservation fields have been collected and currently definitions are being written in English for approximately 3,000 of these terms. The terms and their definitions will be translated into the following languages: Dutch, French, German, Greek, and either Italian or Spanish. Images and sound will accompany the terms. The dictionary will be presented as a CD with an accompanying printed version at the next ICOM Working Group Meeting on Training and Education to be held in Greece in September 2001.

Additional funds have been raised by the Greek and Estonian governments for translations of the terms and definitions into Hungarian and Estonian. Any institutions interested in more information concerning this project are asked to contact Dr. Vasiliki Argyropoulos, T.E.I. Athens (e-mail: [email protected]). Also, the term list will be made available upon request for those conservation professionals wishing to send their comments.

Commentary 2–Disclosure

In this guideline, disclosure refers to the open dissemination of information about materials and procedures to enable appropriate professional scrutiny and use. In the past this has not always been the case; secret formulas and proprietary procedures were common. Open exchange of ideas and information is a fundamental characteristic of a profession. Because conservation is still an emerging profession, it is particularly important that conservation professionals continue to participate in such exchanges.

Disclosure is one facet of overall communication. See also Guidelines and Commentaries 5, 14, 16-19, 21, 22 for additional discussion of professional communication.

A. Rationale
Disclosure acts to:
• further professionalization in the field by demystifying conservation materials and procedures;
  ensure that the choice of materials and methods, as discussed in Guideline 22, is based on all pertinent information.

Publication in peer reviewed literature lends credence to the disclosed information.

B. Minimum Accepted Practice
When introducing new materials and procedures for potential use in the profession, the conservation professional must disclose all information about the material or procedure (e.g., composition, test results, analytic results) in appropriate forums (e.g., professional conservation or other scientific publications, patent office).

When a conservation professional holds a patent on a material or procedure, the patent number must be disseminated in appropriate professional conservation forums.

C. Recommended Practice
Disclosure should take place in peer reviewed literature.

While conservation professionals are free to profit from patents they hold, they should not unreasonably restrict use of the materials or procedures by qualified colleagues.
Commentary 3–Laws and Regulations

A. Rationale
To avoid the unknowing violation of local, state and federal laws and regulations, and to avoid law­suits and litigation.
To help the conservation professional develop conservation procedures that are appropriate to the legal and regulatory status specific to some cultural property.
To avoid damaging or discrediting the reputation of the conservation profession.

B. Minimum Accepted Practice
Conservation professionals must abide by the laws and regulations applicable to their particular prac­tices.

C. Recommended Practice
The conservation professional should stay informed of applicable laws and regulations through the reading of widely disseminated professional literature.
The conservation professional should seek advice from an attorney or relevant authority regarding applicable laws and regulations.
It is recommended that conservation professionals report suspected violations of applicable laws to the proper authorities.

Commentary 8–Supervision

The subject of this Guideline, work delegated to others that will be supervised by a conservation professional, is assumed to be conservation work only. Work subcontracted to other professional fields (architecture, engineering, etc) is included only in the aspects directly related to the conservation of cultural property.

A. Rationale
Supervision helps to ensure that:
• the cultural property receives appropriate conservation; conservation work carried out by those under the supervision of the conservation professional is performed in accordance with the Code of Ethics and Guidelines for Practice.
Notifying the authorized agent of the delegation or subcontracting of work helps to ensure that the authorized agent can make an informed decision regarding the appropriate care of a cultural property.

B. Minimum Accepted Practice
Conservation professionals must determine that persons under their supervision are able to carry out the delegated conservation work as instructed.
The conservation professional must take all appropriate steps to ensure that work delegated to other conservation professionals is carried out in accordance with the Code of Ethics and Guidelines for Practice.
Supervisors must share ethical responsibility for any violation of the Code of Ethics and Guidelines for Practice by those being supervised. When directly supervising treatments carried out by students, interns and volunteers, the conservation professional must be qualified by training and experience in the specialty being supervised.

C. Recommended Practice
Conservation professionals should limit their oversight of subcontractors to areas in which they are qualified by training and experience.
When work is being subcontracted, the supervisor should be thoroughly familiar with the previous experience and practice of the subcontractor.
When work is to be carried out by personnel not directly selected by the conservation professional, reservations about qualifications and a disclaimer of responsibility should be put in writing before
work begins. Under these circumstances, close supervision is essential and work should be stopped immediately if improper practices are observed.

D. Special Practice

In emergency situations, it may be necessary for the conservation professional to delegate tasks to those immediately available and to proceed without notifying the custodian. Although the possibility of direct supervision may be limited, the conservation professional must make every effort to ensure that the work is being carried out in accordance with the Code of Ethics and Guidelines for Practice.

Commentary 9—Education

A. Rationale

Conservation personnel include: conservators, conservation administrators, conservation educators, conservation scientists, conservation technicians, collections care specialists, and students of conservation.

Participation in educational activities by conservation professionals with a wide range of backgrounds and experiences enriches the field. Such participation provides access to knowledge gained through practical experience as well as formal training.

Mutual agreement is desirable to ensure that both parties have the same goals and expectations.

B. Minimum Accepted Practice

Conservation professionals must restrict their educational activities to areas in which they have appropriate knowledge, ability, time and facilities.

In academic settings, objectives and obligations are established and mutually agreed upon through curricula, syllabi, and course outlines. When education is undertaken in a one to one situation, both parties must define and agree upon goals and expectations.

Conservation professionals must avoid the exploitation of a one to one educational situation as a means of obtaining inexpensive labor.

C. Recommended Practice

In one to one situations, both parties are encouraged to put their agreements in writing.

Commentary 11—Recommendations and References

Recommendations may be either written or verbal, and may include referrals. For the purposes of this Guideline, references are allusions to or citations of the work of other conservation professionals.

A. Rationale

Recommendations and references based on direct knowledge are more likely to provide accurate and useful information and reduce the spread of misinformation. This contributes to the credibility of the field.

B. Minimum Accepted Practice

Recommendations must be based on the conservation professional's direct knowledge, or on information obtained from a trusted colleague who has direct knowledge. The conservation professional must make clear the basis of this knowledge about those being recommended.

C. Recommended Practice

Whenever possible, the conservation professional should make recommendations based on direct knowledge. Conservation is a field based on the observation and interpretation of evidence (see Commentary 18). As in other activities of the conservation professional, recommendations based on direct knowledge are the most credible.

When conservation professionals employed by an institution are asked for referrals for conservation work, information about the AIC Guide to Conservation Services, and/or a list of names and contact
information should be provided. Conflict of interest issues may be involved. See also Commentary 14, D.

Commentary 29—Emergency Situations

A. Rationale
To allow conservation professionals to do the best work possible under emergency situations in the interest of preservation of cultural property. When resources, circumstances, and the normal chain of command, staffing, or time are compromised by the urgency of the emergency, adherence to certain minimum accepted practices may endanger cultural property.

B. Minimum Accepted Practice
The conservation professional must be an advocate for the preparation of emergency preparedness and response plans to protect cultural property.

The first concern of the conservation professional must always be the safety of human life.

In emergency situations, the conservation professional must abide by the Code of Ethics and Guidelines for Practice as modified in the Special Practices sections of the Commentaries.

The Code of Ethics, clause IV directs conservation professionals to practice within their area of competence and education. In a dire emergency, the situation may require that conservation professionals operate outside these prescribed areas. Conservation professionals must determine if their general conservation knowledge and skill are applicable and sufficient, and if so, they must apply them to help save cultural property.

In performing triage during an emergency situation, the conservation professional must be especially mindful of the importance of working with available allied professionals to make decisions.

The conservation professional must prepare a report documenting all actions taken to preserve cultural property during an emergency situation.

C. Recommended Practice
Because emergencies can become disasters through improper planning or training, the conservation professional should be familiar with the literature on emergency situations and gain knowledge and experience through activities such as training workshops.

In institutions, conservation professionals should take an active role in the preparation of emergency preparedness plans.
Specialty Groups

Architecture

MEETING WRAP-UP: The ASG session at the AIC Annual Meeting in Philadelphia took place on Sunday, June 11, 2000. The session explored the future of architectural conservation in the 21st century. ASG members and guests enjoyed the day-long program of presentations on new technologies used in the office, the laboratory and at the job site. A panel discussion on professionalism in architectural conservation concluded the session.

The day began with three presentations that described the use of new technologies in architectural conservation. Elizabeth Goins presented a standard method for analyzing historic cementitious materials using a “new” method that was derived from petrographic techniques used in modern cement and clinker technology. Eric Hansen described a method for comparing modified lime plasters and mortars. His methodology related the crystal parameters of portlandite binder to the rheological properties of lime putty, “working” properties of mortar mixes, carbonation rates and resultant mechanical and hygric properties of dried mortars. Elizabeth Bede contributed a description of her study on the effects of stone surface texture on pollutant distribution. Her experimental work will use a custom-built recirculating environmental deposition chamber that allows for the control of various environmental conditions. Her study will help in developing a methodology for assessment of the long-term effects of surface treatments such as cleaning and consolidation for buildings and outdoor sculptures.

Two presentations focused on computer technologies for investigating and monitoring conditions of historic buildings. Dean Koga described her work in linking drawings and database information about conditions, cost estimates and repair schedules. Bruce Popkin and Karim Bhimani discussed recent developments in the use of computers for digital imaging, CAD drawing, and establishing and managing information databases. They used the Bexar County Courthouse as an example and provided a live demonstration of their computer-assisted condition assessment program and its built-in customizable “expert database guide.”

Several presenters discussed their work with a variety of architectural materials. Frank Welsh shared his experience in investigating, analyzing, and authenticating historic wallpaper. He used several case studies to illustrate that wallpaper investigation requires knowledge of history and manufacturing processes as well as expertise in the microanalysis of fibers, pigments, and binders. Lynda Gillow addressed the preservation of historic floors, discussing factors influencing longevity, including traffic, exposure to frost, and temperature fluctuations, contact with water, and inappropriate cleaning and repair work. Joe Sembrat described the cleaning of a bas-relief terra-cotta mural at Iowa State University. After removing the panels from the wall and researching various cleaning methods, he designed and built an ultrasonic cleaning system to remove salts and soiling from this large, unglazed ceramic. Judy Jacob discussed the conservation treatment of 193 commemorative stone tablets at the Washington Monument. She considered some of the challenges of this high-profile project, including the establishment of a preservation philosophy, development of treatment guidelines, and site restrictions.

The program concluded with a panel discussion on professionalism that was organized by Frank Matero. Guest speaker Sam Harris discussed the professional’s “duty” to clients. He discussed several motives for promoting professionalism (e.g., improved social status, public safety, restricting entry into the field) and recommended that ASG members work with other AIC specialty groups on certification issues. Having worked as an architect, engineer, and lawyer, Harris brought a unique perspective to our discussion of professionalism.

OFFICERS AND KUDOS: New ASG officers are Fran Gale, chair; Joe Sembrat, program chair; and Elizabeth Goins, secretary/treasurer. Congratulations to Tom Taylor, who is now an AIC Fellow and new member of the AIC Membership Committee, and to Charles Phillips and Molly Lambert, who are new Professional Associates. And congratulations to Shelley Sass, who was re-elected to the AIC Board of Directors.

TRIP TO CUBA: Here is news about an exciting opportunity that ASG members should consider—a trip to Cuba to see the fabulous architecture of Havana and tour the island! The estimated cost for 10 days is $2,100 per person. This price includes transportation from Miami, Cancun, or Nassau, two meals per day, and lodging. Rosa Lowinger will lead our tour. Travel in early December has been recommended. If you are interested in this opportunity, contact Fran Gale at 71497; or Fran Gale, Chair; NCPTT; NSU Box 5682, Natchitoches, LA 71497; 219-3700.

Book and Paper

MEETING WRAP-UP: The BPG sessions at the AIC Annual Meeting in Philadelphia were coordinated by Jane Klinger, program chair, and Miranda Martin, assistant program chair. The program, which came together quite nicely, began with an international theme and developed an impressive mix of practical, scholarly, and thoughtful presentations. It is always invigorating to enjoy the skills and intelligence displayed by our colleagues. This year’s program was a fitting tribute to the memory of Anne Clapp and Paul Banks, to whom the session was dedicated. Jane Klinger will have a well-deserved continued on page 18.
Specialty Groups

THANKS: BPG is very grateful for the work of outgoing Chair Nancy Purinton. As chair, Nancy focused on maintaining and encouraging BPG’s publications program last year, which was a time of transition in publications. Nancy’s contribution and the commitment of Kate Maynor and Walter Henry (publications committee co-chairs) and Shannon Zachary (compiler-editor) have been key to the continuation of an exceptional service to our membership.

OFFICERS: Newly elected members of the executive council this year are Leslie Paisley, assistant chair, and Erika Mosier, assistant program chair. Stephanie Watkins will continue in a pivotal role as secretary-treasurer. The willingness of volunteers to participate is essential to BPG. All of us are very grateful to each member who stood for election to the executive council. The membership is committed to elections of officers. Nonetheless, it is important that those who were not elected be encouraged to accept a nomination again. Nomination to an office in BPG is, in itself, recognition of professional standing. Nancy Purinton will chair this year’s nominating committee; on the committee are Theresa Fairbanks, Amy Lubick, Katrina Newbury, Martha Smith, and Olivia Primani.

PUBLICATIONS DEADLINE: The deadline for submissions to the Book and Paper Group Annual, vol. 19 (2000), is October 2, 2000. The Annual welcomes submissions on topics of interest to BPG members and encourages postprints of papers presented at the BPG sessions of the AIC annual meetings. Submissions may range in length from short tips to full-length articles. Please contact the compiler for guidelines: Shannon Zachary, "..."

CALL FOR PAPERS: October 7 is the deadline for abstracts for the next AIC meeting in Dallas, Texas. Thanks to all of you who filled out the BPG program survey in Philadelphia. The theme that captured the interest of the greatest number of respondents was “Wet Treatment of Sensitive Media,” and papers that address this topic are strongly encouraged. This subject is not exclusive, and papers on other topics are solicited as well. Please note that papers are limited to 20 minutes. There will be discussion sessions as a result of the responses to the survey. Topics of highest interest to the survey respondents included: consolidation, stain reduction, backing removal, and lining of artifacts with water-soluble media, and book board reattachment. Finally, we will be bringing back the tips session, so please consider presenting a tip in Dallas. If you are interested in co-chairing a discussion session, wish to submit an abstract, or have any questions, please contact: Miranda Martin, BPG Program Chair, Conservation Laboratory (NWTD), Room 1902, National Archives and Records Administration, 8601 Adelphi Road, College Park, MD 20740; Fax: 301-713-7466; "..."

Abstracts should be of sufficient length and detail to permit evaluation.

LCCDG SESSION: LCCDG had an excellent meeting this year at AIC. The session included two topics: technicians and statistics. The discussion on technicians was very honest, insightful, and useful, and many members of the group showed an interest in more information about how to manage and train staff. The discussion about statistics was led with overheads of examples from various institutions. It was a great opportunity to compare techniques and discuss the reasons why we all keep statistics and how people have used them in their institutions. Look for more information summarizing some of these discussions in publications to come. Two ideas for next year’s meeting were quality control and inks for marking materials. If you have an idea you’d like to take up next year, please contact Meg Brown or Ethel Hellman.

—Glen Ruzicka, Chair, Conservation Center for Art and Historic Artifacts, 264 S. 23rd St., Philadelphia, PA 19103; (215) 545-0613; gruzicka@ccaah.org

CIPP

THANK YOU: I would like to extend a big thanks to all of the outgoing board members: Helen Alen, Peter Mecklenburg, Diana Dicus, Alexandra O’Donnell, and Jim Moss. Their time, expertise, and diligence have greatly contributed to the future of CIPP. We accomplished most of our goals for 2000. The membership survey provided the board with the necessary information to serve the members better. A new long-range plan for CIPP was conceived based on the survey. It was subsequently debated and then approved at the AIC Annual Meeting. The board also worked to improve communications with members by creating the CIPP list-serve and web page. The first “Business Brief” on insurance was published. The entire collection of CIPP’s publications are now available through the AIC office. CIPP, previously a subgroup, is now a specialty group and held a half-day session in Philadelphia. Some of the goals for 2000–2001 include more publications, a joint session with the Health and Safety Committee, and updated website.

SESSION REVIEW: “The Use of Electronic Media in Conservation” was CIPP’s first half-day session. It started with Camille

Bylaws Search
Anyone interested in serving on the Bylaws Committee should contact Cap Sease:

Catherine Sease
Head, Division of Conservation
The Field Museum
1400 S. Lake Shore Drive
Chicago, IL 60605
(312) 665-7880
Fax: (312) 665-7193
sease@fmnh.org

CALL FOR PAPERS: October 7 is the deadline for abstracts for the next AIC meeting in Dallas, Texas. Thanks to all of you who filled out the BPG program survey in Philadelphia. The theme that captured the interest of the greatest number of respondents was “Wet Treatment of Sensitive Media,” and papers that address this topic are strongly encouraged. This subject is not exclusive, and papers on other topics are solicited as well. Please note that papers are limited to 20 minutes. There will be discussion sessions as a result of the responses to the survey. Topics of highest interest to the survey respondents included: consolidation, stain reduction, backing removal, and lining of artifacts with water-soluble media, and book board reattachment. Finally, we will be bringing back the tips session, so please consider presenting a tip in Dallas. If you are interested in co-chairing a discussion session, wish to submit an abstract, or have any questions, please contact: Miranda Martin, BPG Program Chair, Conservation Laboratory (NWTD), Room 1902, National Archives and Records Administration, 8601 Adelphi Road, College Park, MD 20740; Fax: 301-713-7466; [redacted]

Abstracts should be of sufficient length and detail to permit evaluation.

LCCDG SESSION: LCCDG had an excellent meeting this year at AIC. The session included two topics: technicians and statistics. The discussion on technicians was very honest, insightful, and useful, and many members of the group showed an interest in more information about how to manage and train staff. The discussion about statistics was led with overheads of examples from various institutions. It was a great opportunity to compare techniques and discuss the reasons why we all keep statistics and how people have used them in their institutions. Look for more information summarizing some of these discussions in publications to come. Two ideas for next year’s meeting were quality control and inks for marking materials. If you have an idea you’d like to take up next year, please contact Meg Brown or Ethel Hellman.

—Glen Ruzicka, Chair, Conservation Center for Art and Historic Artifacts, 264 S. 23rd St., Philadelphia, PA 19103; (215) 545-0613; gruzicka@ccaah.org

CIPP

THANK YOU: I would like to extend a big thank-you to all of the outgoing board members: Helen Alen, Peter Mecklenburg, Diana Dicus, Alexandra O’Donnell, and Jim Moss. Their time, expertise, and diligence have greatly contributed to the future of CIPP. We accomplished most of our goals for 2000. The membership survey provided the board with the necessary information to serve the members better. A new long-range plan for CIPP was conceived based on the survey. It was subsequently debated and then approved at the AIC Annual Meeting. The board also worked to improve communications with members by creating the CIPP list-serve and web page. The first “Business Brief” on insurance was published. The entire collection of CIPP’s publications are now available through the AIC office. CIPP, previously a sub-group, is now a specialty group and held a half-day session in Philadelphia. Some of the goals for 2000–2001 include more publications, a joint session with the Health and Safety Committee, and updated website.

SESSION REVIEW: “The Use of Electronic Media in Conservation” was CIPP’s first half-day session. It started with Camille

Bylaws Search
Anyone interested in serving on the Bylaws Committee should contact Cap Sease:

Catherine Sease
Head, Division of Conservation
The Field Museum
1400 S. Lake Shore Drive
Chicago, IL 60605
(312) 665-7880
Fax: (312) 665-7193
sease@fmnh.org
Breeze's "Transitioning Through Technology," which provided a concise overview of technology available to a conservator. Helen Alten introduced the audience to her newest discovery, the Intel QX3 microscope, which caused quite a stir. Her presentation demonstrated ways in which this versatile piece of equipment could aid in the documentation of many conservation processes. During our coffee break, Jeanne Drewes brought several Palm Pilots and other hand-held computers for a hands-on demonstration of managing and creating digital databases, which she uses to do conservation surveys. Steve Smolians then regaled the audience with an historical overview of recordable media, with discussion of the technical concerns, limitations, and restoration of recordings. The last two presentations focused upon digital imaging in the service of conservation. Gordon Lewis' multimedia presentation demonstrated the importance of professionalism in client interfaces. He discussed his personal choices and experience of digital photographic equipment. His examples of a well-polished website, on-site assessments, and conservation reports may well become a standard. The final presentation was from Brooks Cord on the "Good, the Bad, and the Ugly of Digital Imaging." Brooks stressed the limitation of digital photography: cost, training, resolution, storage, and retrieval. The session provided many with realistic information and a technology wish list. I wish to thank all the presenters and those who helped to set up the session.

BOARD MEMBERS: The board members for 2000–2001 are: Kathleen Giesfeldt, chair; Ingrid Neuman, vice chair; Deborah Long, secretary; Gary McGowan, treasurer; Fred Koszewnik, Dan Kurtz, Randall Ash, directors; and Meg Craft, Nancy Heugh, and Laurie Booth, nominating committee. The board has not yet determined its schedule of meetings. If you have any concerns you wish the board to address, please either post them on the CIPP list-serve or e-mail any board member.

CIPP LIST-SERVE: CIPP members may join this free service by emailing [email protected] and writing "Subscribe cippnews-l" in the email text body, leave the subject blank.

—Kathleen Giesfeldt, CIPP Chair, 75243, Dallas TX 75243

Electronic Media

MEETING WRAP-UP: EMG held its first formal discussion of Digital Documentation in conservation at the AIC Annual Meeting in Philadelphia. Twelve panelists spoke on a variety of topics relevant to information technology and documentation.

Dan Kushel began the discussion by reading the relevant AIC Commentaries on the Standards of Practice (see the lead article in the March 2000 issue of AIC News). During the ensuing discussion, significant points affecting the future of digital documentation were made: (1) even though it is possible for digital images to exceed the longevity and quality of current analog practice, digital images could be lost if not archivally printed or stored "live" on a hard drive; (2) software emulation is used today to run older software or competing operating systems, this shows the possibility of accessing today's files in the future; and (3) we need to work toward identifying preservation tools (software emulators and file translators) to make preservation of electronic media a reality.

Analog hard copy (printed text and images) of relevant conservation documents was a principal issue of discussion. The increasing use of e-mail and fax in the process for obtaining approval for treatment indicates that all-digital options need to be explored in future EMG discussions.

File migration was discussed by Harrison Eiteljorg, director of the Archaeological Data Archive Project at Bryn Mawr College. He reports that a digital archive of text files, images, and scientific data is possible and is a good tool for holding the massive amounts information generated by conservators. To avoid the problem of storage media failure he continually migrates files from "live" hard drives, to a new "live" hard drive. A problem he has encountered—even though the files have been maintained through time, and software exists to read the files—is that today's students have no experience with the "older" software, so they find using some of the information problematic. Old software maybe the antique languages of our future.

Information architecture, or IT storage formats (HTML, XML and PDF), for the storage and retrieval of information in the digital domain were discussed at great length; these formats will be reviewed in future EMG columns.

Optical storage permanence was addressed during the AIC General Session by William Murray, who reported on research into the longevity of optical storage formats such as the recordable CD (CD-R). CD-Rs have a life of about 2-15 years (NML data), with Kodak gold/gold CD-Rs showing performance in the 20-30-year range, when properly stored. The CD format has its own error correction technology built-in, so faults caused by metal corrosion, inter-layer delamination and scratches can be significant before they have a noticeable effect on the data.

Hardware reader compatibility with its storage media (CD-
Specialty Groups

Software compatibility is a problem too, but not serious, with the exception of formats from personal computing’s early days (1976–83). We can easily read a file written 5 years ago on the newest version of the software used to make it (or its replacement). A Word Perfect DOS file (V4.2, mid-1980s) can be read in WP2000 and a slightly newer version in MS–Word. However, a MultiMate file (V3.3, DOS, 1986), a standard from 10–15 years ago, can only be read in WP2000, not Word2000, today’s dominant word processor. Image files written as JPEG and TIFF are ubiquitous and will probably survive into the future. However, formats dating back 10–20 years, made on “new tools” in artists’ studios are candidates for obsolescence.

Software emulation was presented by Jeff Rothenberg. Emulation software is used to translate the simulated system’s machine code into that of the host machine. Rothenberg gave several examples of older software running on incompatible DOS or Unix systems using emulators. The application that confirms the Rothenberg argument, is Virtual PC. It allows Mac users to run DOS, Windows, and Linux on their machines. This development means that a contemporary Mac can read a 10–15-year-old DOS MultiMate file. Those wishing to use such preservation tools need to support their creation.

Digital images have been shown to be the equal of, or better than, film by Stephen Johnson’s talks at the 1999 EMG sessions. The 4 x 5 digital scanning backs used, have a wide dynamic range (11 f-stops, 3:3D) and starting resolution (12000 x 15990 pixels, 549 MB file). Consumer digital cameras are usable in conservation if they can be configured to output uncompressed files. (More on this topic will appear in future EMG columns.) Digital output (print) is not all made equal. A visit to www.wilhelm-research.com (WRI) will show how fugitive some digital output media (prints) can be. Mark McCormick-Goodhart presented WRI’s newest data on the instability of dye-based inkset exposed to moderately-high humidity. Some dye-base inkssets begin bleaching between 75–80% RH—a dramatic and irreversible action with profound preservation implications for some formats.

Permanent digital output, which is light and water stable, exists today. Epson has two new printers that output archival color images. The Epson inkjet printer with dye inks, Photo Stylus 1270 ($450), will output an excellent 1440 ppi image onto Epson’s Heavyweight Matte paper having a display life of 25 years or longer, if kept in a file. The water stability of the 1270s dye inks is better than earlier inkset/papers combinations, but still not good. The Stylus 2000P ($8,900) uses Epson’s new pigment-based inks. A preliminary lightfastness prediction of 100-plus years was given at the session, but WRI suspects the output might go 200-plus years when completed. Waterfastness of pigment-based inks is very good, but specific tests have yet to be done. With color digital prints out-performing color photographic prints, B&W photographic prints, and color slides, there would seem to be no reason not to use digital output for conservation documentation.

However, if these digital images are not printed, but rather are kept as image files on a hard drive or CD-R, they have the “lifetime” of that storage media. If kept “live” on a hard drive that is upgraded every two years, the file will last indefinitely. If the storage media is a CD-R, the image files will have a life of 2-15/30 years, no alternative to even (poorly) processed slides kept in the dark.

The solution for the “unprinted image dilemma” is coming but is not here yet. Companies such as PhotoAccess will print your images and mail them to you. Even more remarkably, PhotoStreamer can automatically detect when you connect your digital camera to your computer and automatically upload your [JPEG] photos for processing and delivery. The problems with this solution are that they are using compressed files (JPEG) and they are printing on color photographic paper, which probably has a useful life of 13–18 years. When these types of services begin using TIFF images and printing digitally using pigmented inks (possibly on the Epson 9500), then these services will be of value to conservators. NCPTT provided funding for this session.

—Tim Vitale, EMG Chair, 94008; Emeryville, CA

Objects

MEETING WRAP-UP: Our new officers were announced at the annual meeting in Philadelphia. Lisa Bruno is this year’s program chair, and Tom Braun is the secretary/treasurer. Many thanks to the other candidates who ran and allowed us to have a contested slate. Martha Simpson Grant is the new Nominating Committee chair. Contact her if you are interested in running for office, and if she contacts you, please consider supporting the Objects Specialty Group by being a candidate.

The OSG website draft was shown at the meeting. It is currently being finalized under the direction of Emily Kaplan with generous help from Linda Strauss. If you would like to help review the webpage before it goes up, contact Emily at Emily@maintame.com.

Postprints for the 1998 and 1999 meetings are being finalized by Ginny Greene. Presenters from the 2000 Annual Meeting will be writing up their talks for the next Postprints volume, which Ginny has again agreed to edit. Thanks again to each of the presenters.

OSG BUDGET: Nancy Lloyd, out-going secretary/treasurer submitted the following information: At the OSG Business Meeting in Philadelphia, concern was voiced over the group’s deficit spending, and that this spending was cutting into the reserves. These reserves, it was suggested, should be a “nest egg” that we draw from only for special projects. But what is a legitimate amount to hold, and what is the best way to reduce our annual costs?

20 AIC News, September 2000
AIC recommends that specialty groups keep “one year’s income in reserve as a cushion to cover contingencies,” and encourages the groups to spend the remainder for the benefit of the membership. From 1995 to the beginning of FY2000, OSG had between two and two-and-a-half times the amount of its annual income in reserve. The year-end balance for 1999 was at the top of this range. Spending this year for special projects, such as the Gilded Metals publication and the website design, will reduce this amount to the bottom of the range.

In addition, normal yearly expenses should be expected to decrease the reserve further, though the amount can only be estimated based on recent spending. In reviewing the budgets from the past five years, all projected deficit spending except for 1999 in which no postprints were published. Year-end reports, however, show only two of these years finishing with a deficit. The cost of producing the postprints can vary widely depending upon length and number of images. We have also seen moderate increases in the costs for membership mailings and audio-visual equipment for the annual meeting, although there has been under-spending for certain administrative costs. Using income and expense information from the past three years (five for postprint expenses), we can currently expect to spend, on average, about $1,000 more than we take in.

Clearly, the biggest expense is for the postprints, which represent 42% of our average annual costs; 23% funds the annual meeting, 22% supports Stout and APOYO; 6% goes to membership mailings; and 7% goes to IAG meeting costs and telephone charges.

At the Business Meeting, suggestions for increasing income and reducing expenses included charging for the OSG breakfast at the annual meeting and raising membership dues. This year, the breakfast and business meeting were combined, so the validity of instituting a charge under these circumstances would need to be considered. The cost of the postprints is also an issue: do we want to improve the quality of the publication or should we cut back on this expense by, for example, limiting the number of images? We will vote on the matter at the next business meeting in Dallas. In the meantime, please express your thoughts, ideas and opinions on OSG-L or send me a message at the address below.

CALL FOR PAPERS: It’s never too early to think about the next conference. AIC’s 29th Annual Meeting will be held in Dallas, Texas. The general session theme is “State of the Art: Conservation in 2001,” giving us an opportunity to assess the current state of the field. As museums change to compete with other entertainment choices, and as collecting changes to reflect rising art market values, conservators are forced to adapt to these new conditions. With increasingly full exhibition schedules, and tighter budgets, conservators often need to be creatively adaptive to successfully complete a project, while remaining true to conservation’s ideals. How do you make choices when faced with a project that has been given less time and money than you would like? Share your creative strategies with your colleagues. You can contact Lisa Bruno, program chair, with ideas for papers at The Brooklyn Museum of Art, 200 Eastern Parkway, Brooklyn, NY 11238; (718) 638-5000, ext. 562; Fax: (718) 638-3731; lbruno@hotmail.com

—Jessica S. Johnson, OSG Chair; Museum Management Program, 1849 C. St., NW Washington, DC 20240; (202)343-8141; (202)343-1767; Jessica Johnson@nps.gov

Paintings

THANK YOU: I have been very honored to serve as chair of the Paintings Specialty Group since the conclusion of the 2000 AIC Annual Meeting this past June. Thank you to all who were able to attend and particularly to those who contributed to a fantastic session of presentations. As I go forward, my simple hope is to continue the fine tradition of my predecessors and make a worthwhile contribution that is of benefit to each of you. Catherine Rogers, outgoing chair, deserves another round of thanks for her superb work in service to the group. I am especially grateful to her for help and advice during my year as vice-chair and in making the transition to chair as smooth as possible.

PSG OFFICERS: One new officer was elected during the PSG Business Meeting this year. The position of vice-chair has been filled by Jill Whitten, of Whitten & Proctor Fine Art Conservation in Houston, Texas. Elizabeth Walmsley of the National Gallery of Art in Washington, D.C., will complete her two-year term in the position of secretary/treasurer through next summer.

2001 PSG SESSION: Now is the time to consider making a presentation at the 2001 AIC Annual Meeting, which will be held next June in Dallas, Texas. If interested, please submit an abstract to me as soon as possible. Also, please encourage any of your colleagues with interesting material to make a submission. Appealing topics by professionals outside the PSG are welcomed. One of the highlights of the session this year was a panel discussion dealing with insurance/liability issues facing conservators. The membership has expressed a desire to have another panel discussion, so if you have any ideas for possible topics, let me know.

2000 PSG POSTPRINTS: Please contact Jill Whitten if you made a presentation at the 2000 PSG session and need information about preparing a submission to the next PSG Postprint publication. All authors are asked to make their submissions by October 31, 2000 to ensure timely production of the Postprints. Jill can be reached at: Whitten & Proctor Fine Art Conservation, 1856 Westheimer, Houston, TX 77009; phone/fax

MENDING PLATE NEWS: The composition change in the brass mending plates made by Brainerd and the resulting problems with breaks now are known to many of us. Fortunately, the company has been persuaded to once again make the “old” mending plates we have severely needed. Our old friends will be available after the new type plates have been sold out of stock. For more information, call Mike Brosmith of Liberty Hardware.

AIC News, September 2000 21
Photographic Materials

MEETING WRAP-UP: Presentations at the PMG session covered a wide range of topics including materials analysis, photographic history, scientific research, and treatment. The morning session began with a talk by Paul Messier involving the characterization of photographic papers using fiber analysis, the absence or presence of optical brighteners, identification of sizing, and examination of backprinting. This information can be helpful in dating photographs, particularly for distinguishing papers made before and after the 1950s. Walter Rantanen spoke about the changes in fiber content found in photographic papers made during the 20th century, showing that the history of photographic paper manufacture in the 20th century was far from static. The predominant paper has evolved from a classic rag paper to a sulfite pulp to high quality Kraft pulps. Fiber content and additives have changed as well during this time period.

The morning session concluded with two talks from the photographer's and curator's point of view. Robert Lyons discussed the notion of "original" and "vintage" prints and used a variety of case studies to illustrate that these seemingly simple terms often do not convey the complex set of relationships among negative, print, photographer, studio, and printer. Many of these themes involving the creation of photographs appeared in Jeffrey Rosenheim's presentation on the conservation and use of The Walker Evans Archive at the Metropolitan Museum of Art. Rosenheim demonstrated that use of archival materials can profoundly change the interpretation and appreciation of photographs. For example, the archive makes quite clear the connection between Evans' collection of postcards and his photography.

The afternoon session focused on conservation treatment and scientific research. Sara Shpargel gave a talk devoted to the treatment of photo buttons. The variety of materials (metal, photographic paper, and nitrocellulose) and means of manufacture combine to make treatment difficult and often unsatisfying. Shpargel gave an overview of past treatment approaches and described some new modifications to treatments. A model using a simple diffusion model for describing the formation of silver mirroring at the edges of photographs was proposed by Giovna Di Petro. This work is a first step to making recommendations for housing design and selection. Lastly, Doug Nishimura gave an overview of the chemical treatments and discussed the C. Fischer formula (acid-thiourea) and Weyde formula (iodide-alcohol). Together these talks provided new ways to look at and think about photographs. It was a stimulating day and Program Chair Tom Edmondson deserves a great deal of applause for such a balanced and thought provoking session. Praise is also in order for all of those responsible for making the PMG reception so enjoyable. The presentation of a surprise cake (with 35mm film decoration) was greatly appreciated and may be the beginning of a new PMG tradition.

2001 WINTER MEETING: Next year's PMG Winter Meeting will be held on Friday, February 16, and Saturday, February 17, in Houston at the Museum of Fine Arts. Exhibitions of two photographers, Walker Evans and Robert Frank, will be on view at the MFA. More information concerning accommodations and other details of the meeting can be found at the PMG website: http://aic.stanford.edu/conspec/pmg/

SECOND CALL FOR PAPERS: The Winter Meeting needs presentations! PMG Program Chair Tom Edmondson is interested in presentations involving treatments, especially those involving previously treated photographs. For more information about participating in the program, contact Tom at tom@pmg.org.

MELLON WORKSHOP—COMPENSATION FOR LOSS: A five-day workshop funded by the Andrew W. Mellon Foundation entitled Damaged and Deteriorated Photographic Print Materials: Compensation For Loss will be held January 15–19, 2001 at the J. Paul Getty Museum's Department of Paper Conservation. Through a series of presentations and intensive hands-on laboratory practice, topics including inpainting media and techniques, ethics and photographer's intent, basic color and light theory, and paper inserting methods will be addressed. Course instructors and guest speakers will include established photographic conservators and curators, conservation scientists, as well as conservators in other disciplines who will present their contrasting compensation practices. The workshop is open to recent graduates in photographic conservation and practitioners who have had limited access to equivalent training; enrollment is very limited. For more information and application guidelines, contact: Marc Hardly at mhardly@pmg.org or Nora Kennedy at nkennedy@pmg.org. Applications are due October 15, 2000.

—Andrew Robb, 1999-2000 PMG Chair; Conservation Division, Library of Congress, Washington DC, 20540-4530; (202) 707-1175; anro@loc.gov

Research and Technical Studies

MEETING WRAP-UP: The Philadelphia meeting of RATS was both interesting and lively. I would like to thank everyone who came and participated in the discussions. The general minutes of the meeting will be arriving on your doorstep shortly.

Specialty Groups

ACRYLIC PAINT SURVEY: Golden Artist Colors, Inc. has prepared a survey to gather information regarding issues and challenges that are faced during the conservation of acrylic paint/surface coatings. For more information or to take part in the survey, please contact Elizabeth Jablonski, conservation consultant at Golden, at or visit Golden's website at www.goldenpaints.com.

Di Petro. This work is a first step to making recommendations for housing design and selection. Lastly, Doug Nishimura gave an overview of the chemical treatments and discussed the C. Fischer formula (acid-thiourea) and Weyde formula (iodide-alcohol). Together these talks provided new ways to look at and think about photographs. It was a stimulating day and Program Chair Tom Edmondson deserves a great deal of applause for such a balanced and thought provoking session. Praise is also in order for all of those responsible for making the PMG reception so enjoyable. The presentation of a surprise cake (with 35mm film decoration) was greatly appreciated and may be the beginning of a new PMG tradition.

2001 WINTER MEETING: Next year's PMG Winter Meeting will be held on Friday, February 16, and Saturday, February 17, in Houston at the Museum of Fine Arts. Exhibitions of two photographers, Walker Evans and Robert Frank, will be on view at the MFA. More information concerning accommodations and other details of the meeting can be found at the PMG website: http://aic.stanford.edu/conspec/pmg/

SECOND CALL FOR PAPERS: The Winter Meeting needs presentations! PMG Program Chair Tom Edmondson is interested in presentations involving treatments, especially those involving previously treated photographs. For more information about participating in the program, contact Tom at tom@pmg.org.

MELLON WORKSHOP—COMPENSATION FOR LOSS: A five-day workshop funded by the Andrew W. Mellon Foundation entitled Damaged and Deteriorated Photographic Print Materials: Compensation For Loss will be held January 15–19, 2001 at the J. Paul Getty Museum's Department of Paper Conservation. Through a series of presentations and intensive hands-on laboratory practice, topics including inpainting media and techniques, ethics and photographer's intent, basic color and light theory, and paper inserting methods will be addressed. Course instructors and guest speakers will include established photographic conservators and curators, conservation scientists, as well as conservators in other disciplines who will present their contrasting compensation practices. The workshop is open to recent graduates in photographic conservation and practitioners who have had limited access to equivalent training; enrollment is very limited. For more information and application guidelines, contact: Marc Hardly at mhardly@pmg.org or Nora Kennedy at nkennedy@pmg.org. Applications are due October 15, 2000.

—Andrew Robb, 1999-2000 PMG Chair; Conservation Division, Library of Congress, Washington DC, 20540-4530; (202) 707-1175; anro@loc.gov

Research and Technical Studies

MEETING WRAP-UP: The Philadelphia meeting of RATS was both interesting and lively. I would like to thank everyone who came and participated in the discussions. The general minutes of the meeting will be arriving on your doorstep shortly.
Specialty Groups

The RATS logo search has finally reached critical mass and will arrive under separate cover as well. Please look the choices over carefully, mark the enclosed self-addressed stamped ballot, and mail them. It would be nice to have a logo for the next column. INTERACTION: RATS continues to explore ways in which conservation scientists and conservators can more effectively interact because many RATS members are also members of other specialty groups. Individually we act to assist the other groups with technical questions on an informal basis. RATS is looking to augment these activities with a more formal arrangement to help ensure that members of other specialties know to whom to turn for assistance. I look forward to discussing the best way to accomplish this with the RATS members already taking action and with the other specialty chairs.

WEBSITE AND COURSES: Look to the RATS website in the near future for discussions of Oddy tests and other topics that have immediate relevance to the profession. Our gallery is currently empty but will be changing in the near future as well. Stay tuned. RATS is also looking to develop and cosponsor regional short courses. Groups interested in having short courses presented in their area should contact me.

STUDENT MEMBERSHIP: Students are very important to us. RATS will be discussing with the AIC Board and staff ways in which we can make membership more affordable. In a similar vein, RATS believes that we need to capture expertise for the profession from scientists and groups that would normally not be identified with conservation. We will be exploring the possibilities of allied memberships under the guidance of the AIC Board and staff and other groups as a mechanism to encourage cross-pollination of ideas, techniques and membership.

WELCOME AND THANKS: This is an exciting time for RATS. Our members are strong and committed to advancing the profession. If you are not already a member of the specialty group, but share our interests, I would encourage you to join. RATS would like to thank our outgoing chair, Judy Bischoff, for her outstanding work and commitment to the betterment of the group. We would like to congratulate our incoming vice-chair, Michelle Derrick, and thank Madeline Fang for her continued excellence as secretary/treasurer.

—Jonathan Leader, Institute of Archaeology & Anthropology, 1321 Pendleton St., Columbia, SC 29208; (803) 777-8170; leaderj@gwm.sc.edu

Textiles

MEETING WRAP-UP: The TSG meeting, luncheon, and paper sessions were quite successful and well attended. Group activities were concentrated with the Business Meeting held on Sunday evening and the luncheon and papers throughout the day on Monday. One-page abstracts of the presentations are available from the AIC office and the TSG Postprints will be available in the Spring of 2001. Special thanks go to Joy Gardiner (outgoing chair) for her energy and commitment to TSG and to all speakers who presented such informative papers. As usual, much lively discussion took place among fellow “textilians” throughout the conference.

At the Business Meeting the treasurer’s report indicated that our revenues for FY 2000 were slightly less than in 1999, but this was offset by significantly lower expenses for FY 2000. This reduction in expenses primarily reflects savings in the production of the 1999 Postprints, thanks to the efforts of Camille Myers Breeze, Postprints editor, and funding for the publication through a gift from the Harper’s Ferry Group. The decision was made to make computer technology available for Power Point presentations at future meetings, and rental fees will be budgeted for the 2001 TSG meeting. The possibility of sharing rental expenses with another specialty group will be investigated. Camille Myers Breeze raised the issue of establishing guidelines for Postprints authors using a standard format, such as the AIC Guidelines for Authors, to clarify the responsibilities of both editor and authors. The new Postprints editors will be Jane Merritt and Virginia Whelan. Presenters were reminded that AIC is seeking articles and were encouraged to consider submitting their papers for peer-reviewed publication.

It was announced that the Comité Nacional de Conservación Textil will hold its next meeting September 25–29, 2000, in Buenos Aires, Argentina, on the subject of Management of Textile Collections. Emilia Cortes has agreed to work on translations of paper abstracts. Fran Mayhew, archivist, distributed copies of the archive’s current holdings and noted that she does not have a copy of the 1994 Postprints. A committee formed to work with Fran on developing criteria for appropriate materials to be included in the archives. Committee members are Kathy Francis, Camille Myers Breeze, and Kathleen Kiefer. The new Nominating Committee will include Kathleen Kiefer, Robin Hanson, and T. Rose Holdcraft.

ASTM STANDARDS RENEWAL: Claudia Iannuccilli, TSG’s American Society for Testing and Materials (ASTM) representative, reported that three ASTM standards that are currently up for renewal were forwarded to her. These guidelines may be renewed (with or without revisions), withdrawn, or a committee can be formed to further evaluate the guidelines. The guidelines under consideration are: Standard Guide for Conducting Wear Tests on Textiles (D3181-95), Standard Terminology of Textile Conservation (D5038-94), and Standard Practice for Pretreatment of Backing Fabrics Used in Textile Conservation Research (D5429-93). TSG will not make a recommendation on the first standard because it is not considered to be relevant to textile conservation. Copies of the other two standards will be distributed to TSG members for their review. Members’ input should be directed to Claudia Iannuccilli.

TEXTILE CONSERVATION CATALOGUE UPDATE: Deborah Trupin reported for the Editorial Committee (Kathy Francis, Nancy Pollak, and Jane Merritt) that, while no new chapters have been completed, many are at various stages of development. These include Dyeing of Repair Fabrics and Yarn,
Dry-cleaning, Fiber ID, Compensation, and Stabilization—Non-adhesive Methods. She thanked members who are currently reviewing and drafting chapters and encouraged other members to consider collaborative efforts for new chapters. Anyone interested in serving as reviewers in the coming year should contact Deborah.

**STITCH DIRECTORY REPRINTING:** The Directory of Hand Stitches Used in Textile Conservation will be reviewed in an upcoming issue of the JAIC, but it is currently out-of-print. There is a demand for this publication, which provides income for the TSG, and that demand is expected to increase following publication of the book review. Martha Grimm, the Directory's compiler, has agreed to take comments from members and make revisions if deemed necessary before republication. The decision as to whether or not to reprint the directory will be made by the TSG board. Recommendations should be sent to Martha Grimm and TSG Chair Jenna Kuttruff.

**EXPRESS YOURSELF:** Please contact one of the TSG board members if you have ideas or concerns about any group activities or for the 2001 TSG session in Dallas. Also, become personally involved by volunteering to work on the various committees. The current TSG board members are Jenna Tedrick Kuttruff, chair; Christine Guimini, vice chair; Susan Adler, treasurer; and Dorothy Stites Alig, secretary.

**Wooden Artifacts Group**

**MEETING WRAP-UP:** The WAG session at this year's annual meeting was a tremendous success. If you were unable to attend, you missed an exciting group of talks that were international in scope, featuring wooden artifacts from France, Spain, Japan, India, and the United States. Our variety of subjects, including case furniture, chairs, upholstery, polychromy, and environment upgrades, attracted not only members of our specialty group, but also painting and textile conservators. As program chair for the session, I would like to thank all the speakers for complying with the deadlines prior to the meeting and for adhering to their allotted time. This was an essential component to our smooth-running session. THANK YOU! I'd like to begin my first newsletter column with a thank-you to Melissa Carr, who has done a terrific job representing our group to AIC over the past two years, as 1999 program chair and as 1999-2000 specialty group chair. Melissa can tell you what a reciprocal pleasure it is to participate in this service for WAG and AIC. Serving as program chair and specialty group chair is truly rewarding, and I would like to encourage any one even remotely interested in serving in the future to get Melissa or me a call to get a picture of what the responsibilities entail. We are actively looking for candidates to fill the position of secretary/treasurer currently held by Philippe Lafargue. You can contact Philippe at Tryon Palace (252) 514-4923 to inquire about the duties required of this position.

**WELCOME TO 2001:** I'd also like to welcome Chris Shelton as incoming program chair for the 29th Annual AIC Meeting in Dallas. Please contact Chris with any ideas for presentations for the meeting. Deadlines for scheduling specialty group sessions and events at the annual meeting roll around incredibly fast, so please contact Chris before October 13, if you are interested in presenting. You can contact Chris at The Museum of Fine Arts, Houston, BO. Box 6826, Houston, Texas 77265-6826; (713) 639-7730; cshelton@MFAH.org.

**POSTPRINTS:** And speaking of presentation-givers, the 2000 speakers are reminded to submit their work for publication in the WAG Postprints in a timely manner. It will save WAG a tremendous amount of money in postage if we can distribute the 2000 Postprints at the 2001 annual meeting. Remember that appearing in the WAG Postprints does not prohibit you from submitting your presentations in article format to JAIC as well. Publicity for topics from our specialty group is always welcome. Check the back of each issue of JAIC for author guidelines.

**TRIP TO FRANCE:** Interest in the Furniture Study Trip to France has been very encouraging. Remember that all applications and supporting materials must be received by the AIC office by September 29, 2000. Successful candidates will be notified after November 1, 2000. If you have not already done so, please spread the word of this exciting trip to colleagues with an interest in furniture study and creation. We are aiming for significant outreach to curators and furniture makers who would have an interest and contribution to this endeavor.

**CORRECTION:** Finally, a correction to my phone and fax numbers (incorrect in the 2000 AIC Directory and the July AIC News): Telephone: (912) 340-1542; Fax: (912) 340-1618.

—Kathy Z. Gillis, WAG Chair; Virginia Museum of Fine Arts, 2800 Grove Ave., Richmond, VA 23221; (804) 340-1542; Fax: (804) 340-1618; kgillis@vmfa.state.va.us

---

**AIC would like to thank the following organizations for their generous support of the 2000 AIC Annual Meeting:**

National Endowment for the Arts
Philadelphia Museum of Art
Claneil Foundation
National Center for Preservation Technology and Training
Willard Developments LTD
Heritage Preservation
Aon/Huntington T. Block Insurance Agency
**Courses, Conferences, and Seminars**

**September 30, 2000.** “Visiblity of Restoration, Legibility of Art Works.”
Paris, France—5th International ARAAFU Conference, 2001. Contact: Secretariat Colloque ARAAFU, c/o N. Richard, 7 rue du Pot de Fer, 75005 Paris, France; Fax: +33 (0) 138 028 0060

**October 1, 2000.** “Conversations about Costume and the Visual Arts.”
Winterthur, DE—Conference October 19-29, 2001. Contact: Rosemary Troy Krill, Education Division, Winterthur Museum, Winterthur, DE 19735; Fax: (302) 888-4953; rkrill@winterthur.org

UK—Contact: Dr. Anthony Smith, Fax: ____________________________

**October 31, 2000.** “Part and Parcel of the Job.”
London, UK—IPC Conference Spring 2002. Contact: Conference Organizers, Fax: +44 (0) 1886 833 688; information@ipc.org.uk

**October 1, 2000.** “Twentieth-Century Museum Buildings: Conservation and Collections.”
Dallas, TX—Sponsored by AIC and APT. Conference June 4-5, 2001. Contact: Thomas Taylor, Colonial Williamsburg Foundation, PO Box 1776, Williamsburg, VA 23187; ________________________________

**January 15, 2001.** “Conservation and Maintenance of Contemporary Public Art.”
Cambridge, MA—Conference October 2001. Contact: Halfhun Yngvason, Cambridge Arts Council (617) 349-4380; hyngvason@ci.cambridge.MA.US; www.ci.cambridge.ma.us/~CAC

Melbourne, Australia—Contact: International Institute for Conservation of Historic and Artistic Works; jbickersteth@ibm.net; http://www.iiconserivation.org

**October 11-13, 2000.** “Preserving the Recent Past II.”
Philadelphia, PA—Sponsored by the National Park Service. Contact: (202) 343-6011; recentpast2@hotmail.com; www2.cr.nps.gov/tps/recentpast2.htm

**October 15-21, 2000.** “15th World Conference on Non-Destructive Testing.”
Rome, Italy—Contact: Roma 2000, G. Nardi, President ICNDT, Via A. Foresti 5, I-25127 Brescia, Italy; apnd@mail.prototis.it

**October 23-24, 2000.** “Strategies for Success: Conservation Contracting for the Twenty-First Century.”
New York City—Contact: Camille Myers Breeze or Rebecca Rushfield; TCG@clearsailing.net

**October 30-31, 2000.** “Biodeterioration of Cultural Heritage: Microbes and Macrobios, and “Instrumental Analysis for Art and Archaeology.”
Atlantic City, NJ—Sponsored by the New York Conservation Foundation and Eastern Analytical Symposium. www.eas.org

**October 31- November 5, 2000.** “54th National Preservation Conference.”
Los Angeles, CA—National Trust for Historic Preservation. Contact: Vicki Onderdonk; (202) 588-6087; Fax: (202) 588-6223; vicki_ondertonk@ntdhp.org; www.nationaltrust.org
Courses, Conferences, and Seminars

Denver, CO—Contact: Robert Layne, www.ifcpp.com

November 5-16, 2000. “Seminar on Administration & Interpretation.”
Austin, TX—Sponsored by the Winedale Historical Center; Contact: Kit Neumann, Seminar Coordinator, Texas Historical Commission, Austin, TX 78711; www.thc.state.tx.us/winedale.html

November 6, 8, 18, 2000. “Preservation and Re-housing of Three-Dimensional Museum Objects.”
Augusta, ME—WACC, Contact: Lori Van Handel, 

New Brunswick, NJ—Contact: Karen Novick, Dir. of Professional Development Studies, School of Communication, Information & Library Studies, Rutgers Univ., 4 Huntington St., New Brunswick, NJ 08901-1071; (732) 932-7169; Fax: (732) 932-9314

Paris, France—Application Deadline November 15, 2000. Contact: ICCROM, +33 (0) 658 5531; Fax: +33 (0) 658 553 349; training@iccrom.org; www.iccrom.org

Washington, DC—Contact: Paula Schlueter, ext. Fax:

London, UK—Contact: waoddy@british-museum.ac.uk

London, UK—English Heritage and Science Museum, Contact: Helen Kingsley, Science Museum, Exhibition Rd, London, SW7; Fax: +44 (0) 207 603 3498;

ARCHITECTURE

Chichester, UK—Contact: Masterclass Coordinator at West Dean College; +44 (0) 1243 81294; westdean@pavilion.co.uk; www.westdean.org.uk

Harrisville, NH—Instructor John Leee, Contact: HistWinInc@calley.net; www.historicwindsor.com

Florence, Italy—Sponsored by the Universita degli Studi di Firenze. Contact: the Departamento Processi e Metodi della Produzione Edilizia, Via San Niccolo 89/a, 50125 Firenze, Italy

Amiens, France—Conference on Psychrometric Gothic Portal, Contact: Agence Regionale de Patrimoine de Picardie; Fax: +33 (0) 322 929 784; Contact: arrp.org; www.arpp.org

San Francisco, CA—Instructor Skip Paleik, Contact: National Preservation Institute, PO Box 1702, Alexandria, VA 22313; (703) 765-0100; info@npi.org; www.npi.org

Contact: NPI, PO Box 1702, Alexandria, VA 22313; (703) 765-0100; info@npi.org; www.npi.org

Willemstad, Curacao—Netherland Antilles—Contact: Yasmin Clifton;

Victoria, Canada—Sponsored by University of Victoria, Continuing Studies Program; Contact: Joy Davis or Brenda Weatherston, (250) 721-8462; Fax: (250) 721-8774; crmp@uvcs.uvic.ca; www.uvcs.uvic.ca/crmp

Harrisburg, PA—Contact: Preservation Trades Network, 1323 Shepard Dr., Ste. D, Sterling, VA 20164-4428; (703) 406-8319; Fax: (703) 450-0119; info@ptn.org; www.ptn.org

BOOK AND PAPER

Mt. Carroll, IL—Instructors Bill Crusius and Christina Marusich, Campbell Center Conservation Refresher Course. For more
Courses, Conferences, and Seminars

London, UK—The London Institute and the Institute of Physics, Contact: Dr. Anthony W. Smith, Cambridge College of Arts, Wilson Rd., London SE5 8LU; +44 (0) 207 514 6427; Fax: +44 (0) 207 514 6405;

October 3-5, 2000. “Seminar to Explore the Use of the Vacuum in Paper Conservation.”
London, UK—Sponsored by the V&A Museum, Contact: IPC, Leigh Lodge, Leigh, Worcester WR6 5LB, UK; information@ipc.org.uk; palimpsest.stanford.edu/ipc/

October 16-17, “Care and Conservation of Manuscripts.”
Copenhagen, Denmark—Arnamagnæan Institute, Contact: Gillian Fellows-Johnson;

Bückeburg, Germany—Contact: European Commission on Preservation and Access; +31 (0) 205 510 839; Fax: +31 (0) 206 204 941; ECPA@bureay.knaw.nl; www.knaw.nl/ecpa

Amherst, NY—WACC, Contact: Lori Van Handel,

New York, NY—Contact: Nora Kennedy;

Santa Fe, NM—Contact: The Textile Society of America, (410) 275-8936; tst@dol.net; textilesociety.org

ELECTRONIC MEDIA

Seville, Spain—For more information; +33 (0) 140 276 349; ica@ica.org; http://www.ica.org

PAINTINGS

London, UK—Association of British Picture Restorers Triennial Conference at the National Gallery, Sainsbury Wing. Contact: ABPR, Station Ave., Kew, Surrey TW9 3QA; +44 (0) 181 948 5644; Fax: +44 (0) 181 948 5644; ABPRLONDON@aol.com

PHOTOGRAPHIC MATERIALS

Rochester, NY—Contact: James Morsch, Program Chair, PhotoHistory XI, 158 Garden Parkway, Henrietta, NY 14467; (716) 359-1231

PHOTOGRAPHIC MATERIALS

Amherst, NY—WACC, Contact: Lori Van Handel,

New York, NY—Contact: Nora Kennedy;

TEXTILES

Ottawa, Canada—Contact: Jane Down, Janet Mason and Carole Dignard, CCI;
Contact: Christine Bradley;

Santa Fe, NM—Contact: The Textile Society of America, (410) 275-8936; tst@dol.net; textilesociety.org
Courses

WOODEN ARTIFACTS

Charleston, SC—Society of Gilders, Contact: Susan Sayes
Fax: n/a

London, UK—Contact: Vicki Bower, Fax: n/a

Peru—Contact: Nanette Skov, Tucson, AZ 85732; Fax: n/a

Annual Meeting Scholarships Available

Scholarships for Latin American and Caribbean Conservators will be available for the AIC Annual Meeting in Dallas, May 30-June 4, 2001, thanks to a grant from the Getty Grant Program.

Please contact the AIC office for applications:

info@aic-faic.org
Fax (202) 452-9328;
Phone: (202) 452-9545
AIC, 1717 K Street, NW Suite 200
Washington, DC 20006

Internships

INTERNSHIPS WANTED

QUEEN’S UNIVERSITY
MASTER OF ART
CONSERVATION STUDENTS SEEKING POST GRADUATE AND SUMMER INTERNSHIPS:

Every year, Queen’s students are available for post-graduate and summer conservation internships/employment. Graduate students seek to gain practical experience with museums and private conservators in all major disciplines. Those with such employment opportunities may write to the department giving a description of the project, salary, benefits and application deadline. Interested students will apply directly. This is a Queen’s student’s initiative.

Potential employers may contact: Art Conservation Graduate Students, Department of Art, Queen’s University, Kingston, Ontario, K7L 3N6, CANADA

INTERNSHIPS AND FELLOWSHIPS

PAPER CONSERVATION INTERNSHIP CANADIAN CENTRE FOR ARCHITECTURE

The Conservation/Preservation Department of the Canadian Centre for Architecture (CCA), a museum and study centre devoted to the art of architecture and its history, is pleased to announce a twelve-month internship in paper conservation funded by the Getty Grant Program (Los Angeles).

The intern will focus on two projects:

- The intern will examine, document, and carry out the intensive conservation treatment of a large collection of 19th-century architectural drawings. He/she will also participate in a comparative technical examination of the materials and techniques of the drawings.
- The intern will take responsibility for the loan or exhibition of a body of objects from the modern era. He/she will deal not only with the conservation and preservation issues but also with all conservation administration procedures for the loan or exhibition.

The intern will also take part in the day-to-day operations of the Conservation Department and will be expected to participate in professional activities such as conferences, workshops, and visits to other institutions.

Candidates will be considered who are recent graduates (maximum three years since graduation) of a recognized training program. Knowledge of both English and French are assets.

APPLICATION PROCEDURE

Applications for the internship should include the following material:

- Curriculum vitae;
- Three letters of recommendation from conservation professionals familiar with the applicant’s work;
- Letter of application indicating applicant’s interest and intent in applying for the internship.

Selection of candidates to be interviewed will be made by committee. Candidates to be interviewed may be asked to submit a portfolio of conservation projects.

The above material should be sent by October 1, 2000 to: Director, Human Resources, Canadian Centre for Architecture, 1920, rue Baile, Montréal, Québec, Canada H3H 2S6; Telephone (514) 939-7000; Fax (514) 939-7020.

For further information about the internship, contact: Karen Potje, Head, Conservation/Preservation Department, or Margaret Morris, Conservator, Canadian Centre for Architecture; Telephone (514) 939-7000; Fax (514) 939-7020.

The CCA is an equal opportunity employer.

POST-GRADUATE FELLOW
HISTORIC HOUSE TRUST OF NEW YORK CITY

The Historic House Trust of New York City, a private non-profit preservation organization, seeks an individual with a graduate degree in Historic Preservation with an emphasis in Architectural Conservation or degree in Conservation Science. The fellow would work with the existing architectural conservator, conducting and supervising conditions surveys, material analyses and in-situ tests of proposed conservation treatments. Possible projects include development of educational and outreach programs; coordination of technical workshops and training seminars for house directors, curators and maintenance staff; and...
compiling a prioritized list of necessary conservation/ restoration work. The fellowship is for one year, to commence as soon as possible. Salary: $26,000. Send resume and cover letter to Dawn Melbourne Gonick, Historic House Trust, The Arsenal, Room 203, Central Park, New York, NY 10021

**ANDREW MELLON FELLOWSHIP IN PAINTING CONSERVATION THE MENIL COLLECTION, HOUSTON**

The Menil Collection is pleased to offer a one-year renewable advanced fellowship in painting conservation, supported by the Andrew W. Mellon Foundation. The fellowship will provide an opportunity for the conservator to participate in all departmental activities associated with a collection of twentieth century art. As an integral part of the department, the candidate must have an interest in the variety of issues associated with the study, documentation, and care of such a collection. The fellowship will commence as soon as January, 2001 or thereafter as necessary. The stipend is $27,000 with benefits plus an allowance of $3,000 for travel and research. Candidates should be recent graduates of a recognized training program or have equivalent experience. Applications should include a curriculum vitae, a letter of intent, and two letters of recommendation and should be sent to Carol Mancusi-Ungaro, Chief Conservator, The Menil Collection, 1311 Branard Street, Houston, Texas 77006 USA.

**CONSERVATION FELLOWSHIPS THE METROPOLITAN MUSEUM OF ART**

The Andrew W. Mellon Foundation and The Sherman Fairchild Foundation, through The Metropolitan Museum of Art, award a number of annual conservation fellowships for training and research in one or more of the following museum departments: Arms and Armor; Asian Art Conservation; The Costume Institute; Musical Instruments; Paintings Conservation; Paper Conservation (including photography); Objects Conservation (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects); and Textile Conservation. Fellowships are typically one year in duration. Shorter term fellowships for senior scholars are also available. It is desirable that applicants should have reached an advanced level of experience or training. Also available through the Metropolitan Museum of Art is a nine-month Polaite Weissman Fellowship for conservation work in the Costume Institute and a two-year L. W. Frolich Charitable Trust Fellowship in the Department of Objects Conservation. The next L. W. Frolich fellowship will be available for 2002-2004. All fellowship recipients will be expected to spend the fellowship in residence in the department with which they are affiliated. The stipend amount for one year is $22,500 with an additional $2,500 for travel. Fellowships begin on September 1, 2001. A typed application (in triplicate) should include: full resume of education and professional experience, statement not to exceed one thousand words, describing what the applicant expects to accomplish during the fellowship period and how the Museum's facilities can be utilized to achieve the applicant's objectives, tentative schedule of work to be accomplished and proposed starting and ending dates, official undergraduate and graduate transcripts and three letters of recommendation (at least one academic and one professional). The deadline for completed applications is January 5, 2001. Applications should be sent to: Marcie Karp, Fellowships in Conservation Program, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198.

**POST-GRADUATE CONSERVATION FELLOW OR ASSISTANT CONSERVATOR UCLA FOWLER MUSEUM OF CULTURAL HISTORY**

The UCLA Fowler Museum of Cultural History is seeking either a Post-graduate Conservation Fellow or Assistant Conservator. Under the direction of the Director of Conservation, the Post-graduate Conservation Fellow or Assistant Conservator will assist in general conservation activities and specific conservation care of a 150,000 piece ethnographic collection of artifacts and textiles. Primary responsibility for the Post-Graduate Conservation Fellow (emphasis on production and learning) or Assistant Conservator (emphasis on production) is to assist on projects ranging from simple support lab efforts to complex tasks (i.e., testing and treatments on artifacts and textiles). Full responsibility for various preventive conservation practices (and partial responsibility for other practices) in the museum is the main focus point of the position; these activities include aspects of environmental monitoring and integrated pest management. When performing the examination of selected artifacts and textiles for in-house exhibitions, and traveling exhibitions, incumbent will design and perform treatment for selected artifacts and textiles requiring such attention as structural stabilization, cleaning, and/or visual integration.

Minimum eligibility requirement is graduation from a recognized conservation training program with specialization in objects conservation (or similar training or experience). Selected applicants will be asked to provide three professional references (or contact information thereof) and two conservation-related reports representative of the applicant's work.

Duration of the position is one year (nine months will be considered for Post-Graduate fellow) with a possibility of renewal. Complete job description, salary range, and benefit information are available upon request. Interested candidates may send a letter of interest and curriculum vitae to Marylene Foreman, HR & Administrative Manager, UCLA Fowler Museum of Cultural History, Box 951549, Los Angeles, California 90095-1349. Fax (310) 206-7007. E-mail: Mforeman@arts.ucla.edu. EOE/AA

**RESEARCH FELLOWSHIPS WINTERTHUR MUSEUM, GARDEN & LIBRARY**

Winterthur Museum, Garden & Library encourages applications for its 2001-2002 residential Research Fellowship Program. Approximately twenty-five fellowships will be awarded: NEH appointments, 4-12 months at $2500 per month; dissertation fellowships, $6500 per semester; and general grants, 1-3 months at $1500 per month. Library resources support research in American history, culture, art history and material culture through the 1930s; museum collections include objects made or used in colonial America to 1860. We welcome applications from conservators. For more information, visit www.winterthur.org and follow links to the library; email pel-
The Museum offers excellent benefits; salary is commensurate with experience. To apply, please submit a letter of interest, resume, the names of 3 professional references, and salary requirements to: Thomas Sokolowski, Director, The Andy Warhol Museum 117 Sandusky Street, Pittsburgh, PA 15212. EOE.

**CONSERVATOR**
**CHRYSLER MUSEUM OF ART**

The Chrysler Museum of Art seeks a skilled and energetic Conservator to supervise the physical care of the Museum's 30,000-object collection. The Conservator will work in close cooperation with the Museum's Curatorial, Preparation, and Registration staff to coordinate the care for works in all media, housed both in the main museum and in two historic houses. He/she will also carry out treatments on collection objects within his/her areas of competence. The Conservator will provide leadership in establishing priorities for the Museum's overall conservation needs and will develop a prioritized list of objects in need of treatment. He/she will monitor physical and environmental conditions in gallery and storage areas and will prepare incoming and outgoing condition reports on loan objects. The Conservator will also offer periodic educational programs for Museum members and area collectors and will participate in the preparation and administration of grants and departmental budgets.

The candidate should hold a degree in painting conservation from a recognized conservation training program or the equivalent. Five years of experience in a Museum or private conservation laboratory are expected. Familiarity with other media (works on paper, photography, decorative arts) is desirable. Salary and benefits are competitive.

Send letter of interest, with resume to Virginia Pritchett, Director of Finance and Personnel, Chrysler Museum of Art, 245 West Olney Road, Norfolk, VA 23510. Email: vpritchett@chrysler.org

**ASSISTANT TEXTILE CONSERVATOR**
**TEXTILE CONSERVATION TECHNICIAN**
**INDIANAPOLIS MUSEUM OF ART**

The Indianapolis Museum of Art, seventh largest U.S. general art museum located in 52-acre historic garden, is planning a major exhibit of Moroccan textiles opening in the Spring of 2002. Excellent opportunity to gain experience in a large and fully equipped multi-specialty lab.

**Assistant Textile Conservator**

Assistant on several projects, including the Moroccan show. Responsible for examination, documentation and treatment of a variety of textiles and costumes, working independently.

**Textile Conservation Technician**

Participate in aspects of collection care and exhibition preparation, including mount design and fabrication. BA preferable in related field (studio art, art history, or chemistry), excellent
Positions, Internships, and Fellowships

sewing skills. Previous conservation exp. desirable but not required.
Both positions full time for 18-24 months.
Competitive salary, complete benefits, including 40k. Send resume: Director of Human Resources, Indianapolis Museum of Art, 1200 W. 38th St, Indianapolis, IN 46208. EOE. Inquiries welcome - e-mail: DAlig@IMA-art.org.

ARCHAEOLOGICAL CONSERVATOR
MARYLAND ARCHAEOLOGICAL CONSERVATION LABORATORY

Full-time, State, contractual position, Calvert County, Maryland, no benefits. An experienced archaeological conservator is required for working on historic and archaeological dry and waterlogged artifacts, primarily from Navy ships and shipwrecks. Examples of objects are iron and bronze cannon, wood ship parts, iron concretions and objects, copper alloy objects, and composite objects. The conservator will supervise one entry-level conservator on these projects. The conservator must abide by the American Institute for Conservation Code of Ethics. This is a two-year position funded through a Federal/State partnership. Advanced degree in Conservation required with two years experience conserving archaeological materials, or five years experience conserving archaeological materials. Experience with wet-site artifacts and large-scale objects preferred. Forty hour work week. Salary: $15.47/hour. Send letter and resume to Personnel Office, Box 15, Jefferson Patterson Park and Museum, 10515 Mackall Road, St. Leonard, Maryland 20685. Closing Date: Sept. 30, 2000. EOE.

SUPERVISORY CONSERVATOR
VACANCY ANNOUNCEMENT
#000163
GS-1001-13 (10757)
$60,890-$89,155*
* SALARY REFLECTS LOCALITY PAY ADJUSTMENT.
LIBRARY OF CONGRESS

The Library of Congress is seeking a Supervisory Conservator to head its Conservation Division’s Book and Paper Section. The selected candidate will supervise employees in the examination of collection items to determine conservation needs and the most appropriate treatment based on established criteria, documentation, materials analysis and testing. Other duties include working with staff to develop, establish, coordinate, and implement a Library-wide conservation program appropriate to the collection needs; maintaining fiscal control of conservation; adhering to ethical conservation standards of practice; and assuring the safety of all items referred to Section for treatment.

Qualified candidates must have knowledge of conservation techniques and practices as well as supervisory and program management skills.

Applicants must obtain a copy of Vacancy Announcement #000163 in order to apply for this position. For a copy of this vacancy announcement and an application form, please call the Library of Congress Employment Office at (202) 707-4315 or (202) 707-5627. One can also obtain copies by visiting the Library of Congress Employment Office, Room LM-107, 101 Independence Avenue, SE, Washington, DC Mon. - Fri. 8:30 am - 4:30 pm or visit our web site at lcweb.loc.gov/hr/employment. Applications must be received no later than October 1, 2000. The Library of Congress is an Equal Opportunity Employer.

CONSERVATOR
MOUNT VERNON

Historic Mount Vernon, Immediate opening. Seeks experienced professional to serve as sole conservator. Carry out preventive conservation and treatments. Knowledge of three-dimensional objects essential. Play key role in movement of collections to new storage facility and planning of new museum. Coordinate work of outside contract conservators, as needed. Solid knowledge of conservation and collections care practices. Certificate from a conservation program highly preferred, with at least three years’ museum experience. Submit resume and cover letter to MVLA, HR Dept., PO Box 110, Mount Vernon, VA 22121. Fax 703-799-8320. E-mail:

CONSERVATOR
NATIONAL PARK SERVICE


OBJECTS CONSERVATOR
WILLIAMSTOWN ART CONSERVATION CENTER

The Williamstown Art Conservation Center is seeking applicants for the position of Objects Conservator, to meet the expanding needs of a growing organization. New laboratory space for the Objects Department is scheduled for completion by December 2000. Candidates must have a degree in objects conservation or equivalent training; experience treating a broad range of materials and object types (including outdoor sculpture); knowledge of the current practices and materials applicable to preventive conservation; and the proven ability to organize complex projects, to communicate effectively, to work independently, and to develop and maintain professional client relations.

Responsibilities include performing conservation examinations and treatments both within the Center and on site, conducting facility and collection surveys, and assisting in the development and presentation of workshops and other educational programming. A high degree of independence is expected, with the ability to produce high quality work reliably and on schedule. This position reports to the Department Head of Objects.

WACC, a regional, nonprofit, fee for service organization, serves the diverse collections of 50+ member institutions throughout the Northeast. In addition to objects, the Center treats paintings, works on paper, furniture and wooden objects, and provides analytical and preventative conservation services to collecting institutions and the field of conservation.

Salary, rank and title are commensurate with experience.

Please send cover letter and resume to: Thomas J. Branchick, Director, Williamstown Art Conservation Center, 225 South Street, Williamstown, MA 01267. EOE.

AIC News, September 2000 31
Established in 1864 in the United States

Botti Studio offers restoration/conservation of stained and faceted glass, murals, marble, mosaics, statuary, painting & decorating and expert consultation services

Work in progress or recently completed

- Archbishop Quigley Preparatory Seminary, Chicago, IL
  Conservation Restoration of Stained Glass Windows

- Art Institute of Chicago
  Restoration/Conservation of 40' Tiffany Stained Glass Dome

- Bank One Plaza, Chicago, IL
  Restoration/Conservation of Marc Chagall Mosaic Titled “Four Seasons”

- Veterans Memorial Hall, Cedar Rapids, IA
  Restoration/Conservation of Grant Wood Window

- Smith Museum of Stained Glass at Navy Pier, Chicago, IL
  Restoration/Conservation of all stained glass windows

- Indianapolis Federal Courthouse, Indianapolis, IN
  Restoration/Conservation of Stained glass by the Heinigke & Bowen Studio, New York
  Metal Frames & Protective Glazing

- Ca D'Zan, Ringling Museum, Sarasota, FL
  Restoration/Conservation of Stained glass Laylight

- University Club of Chicago, Chicago, IL
  Restoration/Conservation of Stained glass windows,
  Cathedral Hall, Monroe room & Michigan Room

- Chicago Cultural Center, Chicago, IL
  Restoration/Conservation of Tiffany Dome & Marble Mosaic

San Diego, CA  •  Sarasota, FL  •  Agropoli, Italy
The Art of Moving Objects

Working with very large objects takes skills and experience foreign to many conservators. Some objects conservators have been working with professional riggers to successfully move heavy, awkward, or massive objects. Five case studies are presented here in the hopes that the experiences of these colleagues can help other conservators who may have to conserve “big stuff” at some time in the future.

Brooklyn Museum of Art

The Brooklyn Museum of Art (BMA) recently worked with fine-art riggers on two projects: the deinstallation and relocation of 1,500 outdoor architectural fragments and the deinstallation of 11 pre-Columbian stone sculptures from a soon-to-be demolished museum display. In the first project, sandstone columns, terracotta reliefs, limestone arches, and cast-iron fencing preserved since the 1960s in the BMA Sculpture Garden, were moved out of the path of construction. For the other project, 11 Pre-Columbian stone sculptures, from Mexico and Costa Rica, were deinstalled from a large roofed “hut” with windows on four sides that are the only way in and out of the hut. Common to both of these projects were objects weighing more than 300 pounds, installed in the 1960s using techniques that were neither documented nor readily reversible.

The first step in any rigging job is walking the riggers along the path through which the objects will be moved. This step is necessary to specify lift equipment, to determine whether staircases will need to be ramped, or if ground will need leveling to bring the equipment to the objects. In the case of the Sculpture Garden (a multi-level, fenced-in space at the back entrance to the museum), a hydraulic forklift was required to traverse hilly embankments. In this case, the type of crane chosen depended on the distance between the sculpture and the lifting equipment and the weight of the sculpture. For example, the weight capacity of a crane used to lift a 13.5-ton pink granite statue from a distance of 100 feet, far exceeded the capacity required if the crane could have been placed next to the sculpture. The final storage of these sculptures, on pallets on a hilly secure area near the museum, will require the help of riggers for subsequent moves.

Indoor moves by riggers have routine restrictions (e.g., electric rather than gas equipment is required) and gallery floors frequently require protection against equipment wheels. The BMA’s display “hut” had a sloped roof, and sculptures were installed at a depth of up to 10 feet. Further, access was through a window smaller than the display area, thus making removal difficult. Plinths of indeterminate heights surrounded the bases of the largest Pre-Columbian sculptures. A raised case deck had been built surrounding and concealing these plinths; demolition of the case (previously undesired) was required to expose them. After discovering that the plinths were up to four feet tall, we determined that the safest movement of these sculptures would be in the upright positions. Any angling would put stress on the stone where it joins the heavier, stronger concrete.

The roof of the hut was cut away so that a gantry could be assembled in the hut. With the gantry (an upside-down U-shaped frame with
Table of Contents

AIC News .............................................. 7

Annual Meeting News .............................. 8

Courses, Conferences, and Seminars .......... 23

Funding Deadlines ................................. 16

Grants and Awards ................................. 11

In Memoriam ......................................... 16

JAIC News ............................................. 15

Letters to the Editor ............................... 10

New Materials and Research .................... 12

People .................................................. 13

Positions, Internships, and Fellowships ........ 25

President's Message ............................... 6

Recent Publications ............................... 22

Regional Guild News ............................... 10

Specialty Groups ................................... 17

Supplier's Corner ................................... 30

Worth Noting ........................................ 11, 15

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

Second-class postage paid at Washington, DC. Postmaster:
Send address changes to AIC News, 1717 K Street, NW,
Ste. 200, Washington, DC 20006.

AIC News is mailed to members for $18 per year as a
portion of annual membership dues.
Opinions expressed in the AIC News are those of the
contributors and not official statements of the AIC.
Responsibility for the materials/methods described
herein rests solely with the contributors.
Deadline for January Editorial Submissions
Deadline for editorial submissions is November 15.
We reserve the right to edit for brevity and clarity.
The copyright to all materials published in AIC News will
be owned by AIC.

Advertising
AIC accepts position-available ads only from equal
opportunity employers. All position ads must conform to
the standards for equal opportunity employment. The
cost of Internships and Fellowships, Position Available,
and Classified Ads is: $.85 per word for members and
$2 per word for nonmembers; the minimum charge is $50.
The cost of advertising in Supplier's Corner is $100 for
100 words. The cost of display ads is: 1/6 page $185; 1/3
page $320; 1/2 page $395; 2/3 page $450; full page $625.
Deadlines for advertising copy are February 15, April 15,
June 15, August 15, October 15, and December 15.
All ads should be submitted to Megan Dennis at
or faxed to (202) 452-9328.

AIC News Staff
Lisa Goldberg Editor
David Harvey New Materials & Research Editor
Elizabeth F. “Penny” Jones Managing Editor
Jennifer Didsbury Production Editor
Megan McKeever Dennis Marketing Manager
Christine Monaco Williams Publications Assistant

© Copyright 2000. The paper used in this publication
meets the minimum requirements of American National
Standard for Information Sciences—Permanence of
Paper for Publications and Documents in Libraries and
telescoping legs) and two chain hoists on tracks that allow chain spread to be adjusted, each sculpture could safely be strapped and "picked" out of the hut onto skidded pallets. Only the concrete-bound sculptures were placed upright on pallets, as there is no risk of toppling these ancient stone sculptures. Other sculptures were placed lying down. In-house art handlers can now move the sculpture using pallet jacks.

—Ellen Pearlstein, Conservation Department, Brooklyn Museum of Art, 200 Eastern Parkway, Brooklyn, NY, 11238; (718) 638-5000, ext. 276

The Walters Art Gallery Project

In 1974, The Walters Art Gallery had just completed a new addition, which exhibited collections ranging from ancient through 19th-century art. Part of the building campaign included an installation of seven Egyptian, granite reliefs that were recessed into non-load-bearing walls to evoke their original function as interior and exterior temple decoration. At that time, durability rather than reversibility was foremost on the designer's mind. Twenty-four years later, as part of a major renovation to the 1974 building, these large-scale Egyptian reliefs needed to be removed from the gallery walls. Unfortunately, only vague records were kept as to how these reliefs were mounted inside the cinderblock and cement wall. Preliminary investigations involved mechanically removing cement from various locations around the perimeter of the reliefs. This showed that they were cemented into the 9-inch-thick wall without mounting hardware or any separation layer and that the cement was physically holding the reliefs in the wall.

An overall approach for deinstallation was devised with plans to protect the reliefs. Discussions with museum conservators who had worked on similar projects and with specialists, such as Joe Alonso, mason foreman of the National Cathedral in Washington, D.C., were instrumental in the planning and implementation of the deinstallation project. After weighing our options, the safest and most effective approach for removal of the reliefs was to take down the walls around the reliefs, beginning at the top and working down. In preparation for the wall demolition, the cement in contact with the relief edges was removed with hand-held chisels to partially reveal the stone edges and to create a "safety zone" around the object. The faces of the reliefs were protected with a foam and fiberboard package (three layers of varying density foam) that was taped to the relief edges (first sealed with Paraloid B-72 in acetone). Metal banding was then strapped across the protective facades and anchored into the surrounding wall to ensure the stability of the reliefs during the first phase of deconstruction.

The wall was demolished by stonemasons, who worked under the supervision of conservators. These specialists used a small electric chisel to make separations along the mortar joints between the cinderblocks. During demolition, each relief was supported by a gantry (steel beam and pulley system), which was tied into a surrounding scaffolding. The reliefs were attached to the gantry by cotton slings that

When you’re entrusted with preserving treasured works of art, put your trust in Alpharag® Artcare:

With an unequalled level of protection and the largest range of classic and subtle colors, it's easy to see why Alpharag Artcare Museum Boards more than satisfy your conservation and aesthetic needs at the very same time.

Alpharag Artcare Museum Boards are 100% cotton rag and feature patented MicroChamber® technology, which provides active protection against pollutant gases, paper degradation and the by-products of the art's own aging—something no other museum board can do!

Alpharag Artcare products are more than just technologically advanced—they also beautifully complement the art. Leading museums and conservation professionals agree—no other museum board offers this level of protection...or this level of selection.

For more information on our complete line of Artcare Archival products, or for a free Alpharag swatchcard, call 1-800-9ARTCARE or visit www.artcare.com

© 1999 Nielsen & Bainbridge, LLC

Artcare is a trademark of Artcare (UK) Limited, used under license by Nielsen & Bainbridge.

© 1999 Nielsen & Bainbridge, LLC

AIC News, November 2000
were strapped around each object after holes had been drilled in the cinderblock wall below. The reliefs were finally hoisted onto wooden pallets, which could then be moved by forklift. After months of preparations, the reliefs were deinstalled in only five days. The reliefs are undergoing complete conservation treatment and plans are underway to reinstall them in a temple gateway. This time utilizing a more accessible and reversible mounting method.  

—Lorraine Trusheim, Conservation Department, Walters Art Gallery, 600 North Charles St., Baltimore, MD 21201; (410) 347-9000, ext. 242; ltrusheim@thewalters.org

The Oriental Institute Museum, University of Chicago

The Oriental Institute Museum had almost 4 years to prepare before beginning its project of deinstallation and reinstallation of 14 oversized reliefs from Khorsabad, Iraq. The time was spent researching the known history and post-excavation information available on the 8th-century B.C. gypsum reliefs. The Oriental Institute excavation records and the archival photographs from the 1930s restoration work were particularly helpful. We also researched product specifications ranging from cements and epoxy resins to aluminum honeycomb paneling and conducted experiments to test the various products. Equally as important, museum professionals from all over the world had similar collections and experience were consulted. An abbreviated list of the institutions whose personnel contributed to the project includes: the Art Institute and Field Museum of Chicago, the British Museum, the Getty Museum, the Louvre, and the Metropolitan Museum of Art. The collective wisdom and information that was generously shared by individuals and institutions was of immeasurable help as we devised a plan of action.

The Oriental Institute reliefs range in size from 4-10 ft. in height and from 6-11 ft. in width with estimated individual weights of 3,000-8,500 lbs. The reliefs were first installed in our galleries in the early 1930s from numerous fragments, each fragment ranging in size from a mere inch to several feet. Based on preliminary work on the smallest of the reliefs, it was apparent that neither dowels nor cement was used between many of the larger fragments of stone. It became clear early in the planning phase that the rigging company would play a critical role in the project—both the personnel and their equipment. We required that the crew remain virtually unchanged throughout the project and that the museum retain final approval of all crew members. Additionally, all major equipment used onsite had to be clean, freshly painted, and guaranteed to remain within the museum for the duration of the project. Conversations with area museums led us to Belding Walbridge, a local company with extensive experience in moving large scientific equipment as well as oversized artifacts.

The project is still ongoing, but we now have several successful years behind us. One of the project’s most difficult learning experiences was the ability to recognize when the demands of one of the two professions—rigging and conservation—needed to take precedence. One such instance involved the issue of whether or not to work on the reliefs without cushioning material between the decorated face and the workmen’s chisels after we realized that the lifting holes could only be determined if the decorated faces remained stable. While compromises such as these were often difficult to accept, by restricting the equipment and techniques used, the work was safely accomplished.

—Laura D’Alessandro, Oriental Institute, 1155 E. 58th St., Chicago, IL 60637-1569; (773) 702-9519; ldalessandro@uchicago.edu

National Museum of the American Indian, Smithsonian Institution

The National Museum of the American Indian is in the midst of moving its entire collection from the museum’s old storage facility in the Bronx, New York, to the new Cultural Resources Center in Suitland MD. By nature of their size and weight, the oversized objects in the collection pose particular risks both to the staff moving them and to the objects themselves as they are being moved. We have found that the main requirement for moving large objects is advance planning so that there are as few surprises as possible.

The first step in planning to move a group of oversized objects is to assess the needs of each object individually. Most of our large items are made of wood, usually cedar, and most have at least moderately sensitive surfaces that would be damaged by compression and excessive handling. Therefore, we constructed a support for each object so that all rigging and handling is done from the support rather than the object. Supports vary, depending on size and weight, but the simplest consist of an “L” shaped support, including a raised pallet bottom and a perpendicular surface for the object to ride on. The object is immobilized and supported with additional foam supports, wedges, or wood struts or sides as needed. Having the object on a support allows for all subsequent rigging attachments, tie downs, and re-housing without having to handle the actual object again.

Providing these supports became key for us because quite a number of the house posts were located on upper floors, didn’t fit into the elevator, and the windows of the building had long been bricked over. The only way out was to lower them angled through the elevator shaft, hanging from rigged scaffolding. Providing a safe structure around the posts and bringing in experienced riggers to set up and operate the hoists from I-beams across the elevator shaft were essential to ensuring the safety of this procedure.

Before relocating any objects to our new facility, some kind of pest manage-
The supports are designed to be aesthetically pleasing, with as little of the object obscured as possible. Keeping the supports with the objects allows for rigging in place upright, and allows for future movement as objects are requested for exhibits, loans, or repatriation.


AIC Committee Opportunities

Volunteer openings are available for AIC members:

Appeals Committee Member: Contact Virginia Naudé at
Awards Committee Member: Contact Joyce Hill Stoner at
Bylaws Committee Member: Contact Catherine Sease at

National Museum of Natural History Projects, Smithsonian Institution

At the National Museum of Natural History, experience with moving objects of all sizes has been accumulating for at least 15 years, as collections were transferred from the building on the mall and off-site storage areas to the Museum Support Center in Suitland, Md. For the past three years, efforts have concentrated on the transfer and re-storage of large items such as boats, heavy stone sculptures, and oversized plaster reproductions. Unlike in their unwieldy proportions and weight, these objects were all in need of a support system that would allow for safe storage and easy access for future research. The use of wood treated with fire retardant was found to be unacceptable due to the corrosive nature of the salts used to treat the wood. Aluminum was chosen as a support material because it is more inert, does not leave wood dust residues, is not prone to pest problems, and is lighter in weight.

We worked with engineers and museum technicians to design a relatively light weight pallet system using structural aluminum, padded Ethafoam supports, polyester padding, strapping materials, and NOMEX fabric. The aluminum pallets are pre-made to object specifications and objects are cushioned on them using dynamic cushioning calculations for a 36-inch drop height. An aluminum framework is then added to each pallet to provide an open, crate-like structure with a curved or angled top to prevent stacking of pallets. The objects are supported on the pallets by a series of strategically placed pads that are carved from Ethafoam. These pads are both glued to the surface of the pallet or hinged to the framework and are additionally secured by metal or plastic straps. When object surfaces warrant, the Ethafoam pads are covered with polyester batting and smooth polyester fabric. Each object and its supporting framework are then covered with a hand tailored slip cover of NOMEX (for light, dust, and water protection) that is secured to the sides of the pallet with Velcro tabs. Each object is also accompanied by an envelope that contains catalog information, as well as handling details describing how to rig or move the object from its supportive mount safely. These objects on their pallet supports are then safely moved by forklift to structural steel shelving.

In this case, conversations among conservators, engineers, and museum technicians led to the construction of a new type of relatively light weight support for oversized objects. The use of structural aluminum with glued and hinged supports made it possible to consider a standardized construction system for the support of these large, heavy and unwieldy objects. These supports are useful for storage and object transfer and facilitate easy access to the object for research.

—Greta Hansen, Anthropology Conservation Laboratory, National Museum of Natural History, Smithsonian Institution, Washington, DC 20560, (202) 357-2135

Conclusions

In all four of the projects described above, conservators were asked to work with specialists who use and know about types of equipment and materials that may be foreign to the conservation laboratory. Decisions about how to protect these oversized objects during their movement depended on the material, but also hinged on the individual circumstances of each situation. The need to communicate with, and give weight to, the conclusions of riggers, stone masons, engineers, museum technicians, and heavy equipment operators while supporting the special requirements of these objects is striking in each of these situations. In each case, a long period of consultation and planning preceded the actual "treatment" or removal of the object from its previous location. This planning established channels of communication with others working on each project so that the actual time spent in moving each object was clearly minimized. It is apparent from the four case studies that moving oversized objects entails a collaboration among conservators and other specialists.

Please note that Jennifer Goff, AIC publications manager, was married in October and has changed her name to Jennifer Didsbury. All editorial submissions should still be directed to her.
President's Message

It was a great pleasure to pick up the September newsletter and read so many positive reports about the specialty group sessions in Philadelphia. I was struck by the number of columns filled with enthusiastic recollections of the benefits found in gathering with colleagues, sharing information, networking, learning, debating, and catching up with friends. Clearly the 2000 AIC Annual Meeting was a great success, and I know you will join me in thanking the many dedicated people who worked so hard to make it possible.

Continued success requires your feedback. For this issue of AIC News, I asked Megan Dennis, AIC marketing manager, to report the results of the annual meeting evaluation forms and comment on them (see page 8). Your opinions and suggestions are taken very seriously, and they shape the choices and plans made each year. In an organization as large, diverse, and demanding as AIC, perceptions are as important and often as valid as facts, and our terms continue to shift meaning, collect insinuations, and present increasingly complex nuances. Think, for example, of the term "reversibility" and how the growing maturity of the field has not only emphasized its importance but also recognized the improbability of its full realization when used in the strictest sense of the word. The AIC definitions, elegantly simple and directly applicable, have found their way into many documents and have been used throughout the world to help others understand what conservation is, what conservators do, and to what purpose our efforts are ultimately aimed. They have also encouraged us to stop and take stock of our own place in the larger efforts of preservation—both those that concern heritage and those that focus on natural resources. By defining our terms, we have begun to better define our role and to find the commonalities we share with other professions, which evolve into resources we can depend upon.

It is time to take a next step and continue our efforts toward clarity by defining ourselves. The task is already underway. In 1994, the Collections Care Task Force was formed to define what was meant by the term "conservation technician" and what the technician's role was in the conservation community. The Task Force, under the guidance of Carolyn Rose as chair, arrived at three levels of knowledge, skills, and abilities that defined the technician as well as a general outline of tasks associated with each level. The results are in their last round of editing and will be published in AIC News next year. Not surprisingly, some aspects of the highest of the three levels bear a striking resemblance to what most identify as a conservator. Clearly then, the next step is to define conservator.

To begin this process, AIC has formed the Qualifications Task Force and charged it with defining the qualifications of a conservator at the entry level of the profession. The effort will have significant implications for defining our body of knowledge; for reviewing our methods of training and scope of education; for our continuing efforts to explore certification; and for the many areas in which we strive to be recognized by and collaborate with other professions.

Reflecting the complex charge, the composition of this task force is structured differently from other groups and will include a core group of members as well as a large number of contributing members. The structure is meant to ensure that the process of defining these qualifications will be fully inclusive and will be contributed to by conservators of all specialties, backgrounds, levels of experience and ages as well as geographic location and employment. The core group, which will take on the task of researching, writing, and distributing the drafts of these qualifications, represents some of the most experienced and qualified conservators in the field. They come from a variety of specialties and backgrounds and are widely recognized for their experience, wisdom, and concern about the profession.

Contributing members will receive drafts and discussion papers that they will comment on in depth. In this way we believe that all the voices that make up AIC and the profession at large will be reflected. I want to encourage you to become part of this exciting initiative, which will surely have long-term positive effects and be significant in the growth and shaping of our profession's future. I know that all the members of the Task Force are anxious to hear from you and begin their work. Call, fax, or e-mail the AIC office to let us know you want to become involved. Your input is vital.

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

Qualifications Task Force

Roy Perkinson, Chair
Carolyn Rose
Martin Burke
Kathy Dardes
Judy Bischoff
Frank Matero
Pam Young
Joyce Hill Stoner
MFA Receives AIC/HP Award

On September 18, 2000, AIC Treasurer Nancy Schrock and Heritage Preservation President Larry Reger presented the AIC/HP Award for Outstanding Commitment to the Preservation and Care of Collections 2000 to the Museum of Fine Arts, Boston (MFA).

The MFA was chosen in recognition of the priority the museum gives to conservation and the exemplary way in which it cares for cultural property. At the MFA, the mission statement affirms the central importance of conservation, spurring significant expenditures to maintain the integrity of the building and fund capital improvements to refine the care of collections. All conservation studios have been merged into one administrative unit overseen by the director of conservation and research. Additionally, two endowed positions for collections care specialists have been established. Conservation staff regularly present lectures, give tours of the conservation studios, conduct workshops on the care of art objects, and show public school teachers how to incorporate conservation into the curriculum. Many of the museum’s exhibition catalogs include research done by the conservation and scientific staff. All of these efforts demonstrate the prime importance that the MFA has placed on conservation. In this sense, the MFA truly is an example to others. AIC and Heritage Preservation salute the MFA for the fine work it has done to promote conservation. See the September issue of AIC News (p. 12) for information on the other award winners.

-Alicia Kerfer Dennis, Marketing Manager, (202) 452-9545, ext. 16;

Brochure Update

Last year the Fidelity Foundation and the Max and Victoria Dreyfus Foundation provided funding to update and reprint existing AIC brochures and also print new brochures on various topics. The new brochures that have been produced are:

- Caring for Furniture
- Caring for Your Textiles
- Caring for Your Books

Two other new brochures, Caring for Your Glass and Ceramics and Caring for Your Metal Objects, are in production. The new brochures that have been rewritten, updated, and reprinted are:

- Caring for Your Home Videotape
- Caring for Your Photographs
- Caring for Your Paintings
- Guidelines for Selecting a Conservator.

Existing brochures that are currently being rewritten and edited are:

- Conservation Training in the United States
- Caring for Works of Art on Paper
- Matting and Framing Works of Art on Paper
- AIC/FAIC informational brochure.

Several of these updates may also be available by press time. Caring for Architecture and Basic Guidelines for the Care of Special Collections are also still available. Caring for Your Treasures: Books to Help You is out of print. AIC board members and others are discussing whether this brochure should be reprinted or whether it should only be available on the AIC website, as new books are published frequently.

Two conservation catalogs are now carrying the AIC brochures. University Products and Metal Edge, Inc., both have the brochures in their current catalogs.

-Elizabeth F "Penny" Jones

AIC Executive Director, (202) 452-9545, ext. 14;
Annual Meeting

News

2001: Variety is the Spice

In recent years, each AIC Annual Meeting has had a theme for the General Session. While many members have enjoyed having the opportunity to cover a single topic in depth, other members have missed hearing papers on a wide variety of topics. In response to the desires of the latter, the 2001 General Sessions will address three broad areas: creativity and conservation, process, new materials and techniques, and an assessment of where the field is in 2001.

A call for papers went out in the spring. The Program Committee received a large number of abstracts from members both long-standing and new. A wide range of issues are touched on in the abstracts—ethics, methodology, standards, training, career paths, and the Internet and conservation. The treatment-related presentations deal with a variety of specialties including paintings, textiles, and composite objects. The Program Committee is now in the process of deciding how these topics will fit together to form coherent half-day sessions. The committee members and I are confident that the 2001 General Sessions will be interesting and informative and will provoke further discussion.

—Rebecca Rushfield, 2001 Annual Meeting Program Chair, wittert@juno.com

Annual Meeting Survey Results

Surveys are helpful ways for AIC to get to know its members' needs, concerns, and opinions. At the 28th Annual Meeting in Philadelphia, the AIC office conducted a survey of all registrants at the meeting. Of the 1096 surveys, which were distributed in the totebags, we received 102 completed surveys for a response rate of 9.31%. We would like to thank the 102 respondents of this survey whose thoughts, comments, and concerns will help AIC plan future annual meetings.

Overall, the evaluations indicate that AIC members liked this year's annual meeting (including the theme). However, the evaluations show an interest in decreasing the overall meeting duration. A common concern involved concurrent specialty group sessions, specifically those areas that are related, such as book & paper and photographic materials. It was suggested that sessions be scheduled to accommodate differing interests. The hotel was a source of great frustration for many respondents who suggested that they would be interested in spending extra money to be in a downtown location rather than spending a lot of money on transportation.

The following points are general observations and trends that were noted in the survey responses:

• Most respondents were professionals who have been AIC members for more than 6 years with the largest percentage (39.22%) having been a member of AIC for more than 15 years.
• The majority (43%) of respondents traveled between 100–499 miles to attend the meeting.
• More than half of the respondents have attended previous AIC Annual Meetings in St. Louis, Washington, D.C., San Diego, and/or Norfolk.
• More than half of the respondents plan to attend future AIC Annual Meetings in Dallas, Miami, or Washington, DC.
• While 80% of respondents liked having the meeting in Philadelphia, most respondents had concerns with the choice of the Adam's Mark Hotel itself and the hotel's location.
• Cities in which respondents would like to have an Annual Meeting are (received more than 3 votes and in order of number of votes): Seattle, Wash.; New York, N.Y.; Boston, Mass.; Chicago, Ill.; San Francisco, Calif.; Savannah, Ga.; Atlanta, Ga.; Portland, Ore.; New Orleans, La.; Los Angeles, Calif.; Charleston, S.C.; Toronto, Ontario; Vancouver, B.C.; Denver, Colo.; Montreal, Ontario; and Portland, Maine.
• The average percent of the cost of the Annual Meeting paid by the respondents was 40.8%.
• The majority of respondents stayed 3 nights at the Annual Meeting and stayed

8 AIC News, November 2000
at the Adam’s Mark

On a scale of 1 to 6 with 1 being unsatisfactory and 6 being excellent the following average ratings were recorded:
• Registration process was rated 5.28
• Exhibit Hall was rated 5.00
• Specialty Group Sessions were rated 4.83
• Tours were rated 4.81
• Evening Events were rated 4.80
• Registration brochure was rated a 4.65
• June 9 General Session was rated 4.63
• June 10 General Session was rated 4.53
• Poster sessions were rated 4.49
• Overall rating of the annual meeting was 4.31
• Registration fee was rated 3.99
• Hotel Rates were rated 2.92
• Respondents ranked specialty group sessions, location, and exhibit hall as the three most important factors in deciding to attend the meeting.

• Respondents suggested a variety of possible keynote speakers such as Stephen Weil and Aaron Lansky.
• Respondents suggested numerous theme ideas. A sampling of suggestions are: Politics of Conservation, Educating the Public, Safety/Health in Conservation, Fundraising, and Old Restorations and their impact on present/future treatments

• Respondents suggested several session topics including: new technology, industrial artifacts, organic materials, training programs & student papers, plastics, and modern designs & materials
• Most respondents felt that 6 days was too long for the Annual Meeting and workshops
• Respondents had a variety of suggestions for the printed materials including wider margins for taking notes in the Abstracts and the inclusion of postprints for all sessions
• The majority of respondents did not like the selection of the Adam’s Mark and would prefer a centrally located hotel
• Respondents suggested a variety of new services such as complete presentation handouts on the web, administrators discussion group, computer terminals for rent and child care

AIC appreciates your comments. If you are still interested in responding to the survey, please contact the AIC office. Feedback helps AIC when making decisions regarding future Annual Meetings.

Megan McKeever Dennis, AIC Marketing Manager, 1717 K St., NW, Ste. 200, Washington, DC 20006; (202) 452-9545 ext. 16; Fax: (202) 452-9328;

AIC-Announce

AIC-Announce is an e-mail listserv from the AIC office that provides information to members on grant deadlines and other time-sensitive information.

To subscribe, unsubscribe, or change the e-mail address at which you receive AIC-Announce, send a message to majordomo@lists.stanford.edu.

The appropriate command must appear in the body of your message and must fit on one line.

The message should be sent from the machine that you intend to use.

To subscribe, send this message:
subscribe aic-announce

To unsubscribe, send this message:
unsubscribe aic-announce

If you cannot send mail from your old account, append your old e-mail address to the unsubscribe command:
unsubscribe aic-announce

To change your address, send this message from your new address:
unsubscribe aic-announce
subscribe aic-announce

If sending the message from a different address, add your new e-mail address to the command. Remember that you must include the full domain name.

Questions?
Contact:
aic-announce-owner@lists.stanford.edu

IMPORTANT
You still need to contact the AIC office directly with any revisions to the data in your membership record.
The AIC office does not initiate subscription changes to AIC-Announce.

AIC News, November 2000

Illuminating Your Collection with UV Protection

Verilux, Inc.  www.verilux.net  •  1-800-786-6850

UV Filtered Fluorescent Lamps
• Full Spectrum Natural White Light • Unparalleled UV Protection
• Easy to Install & Available in Most Sizes
Letters to the Editor

To the Editor:

In response to the advertisement “Internships Wanted,” which appeared in the AIC News, September 2000, on page 28, I would like to clarify the procedure for obtaining summer and post-graduate internship positions that has been followed successfully by faculty and students of the Art Conservation Program, Queen’s University, in the past and is acceptable to us. Advertisements in the form of hard copy, e-mails, or telephone inquiries are sent to the graduate coordinator of the program or to the faculty member in charge of the relevant program treatment or research stream—paintings, paper, artifacts, or conservation science. These are posted for all students to see, and the position is also brought verbally to the students’ attention. This process ensures that the faculty know what is being advertised, can advise with this information at hand, and that all students are informed. Individual students, with faculty direction, pursue these options one at a time. It is not considered ethical or acceptable for students to solic-
Caring for Your Family Treasures, which is in bookstores this month, is the third title in Heritage Preservation’s series, Caring for Your Collections and Caring for Your Historic House. Caring for Your Family Treasures is a concise guide to caring for special objects in homes.

The book consists of 150 pages of easy-to-understand text and 160 photos, which bring home the best advice from the profession on the care of precious family mementos such as photo albums, home movies, scrapbooks, toys, quilts, and wedding dresses. The book will help the public better understand what preventive conservation is and how basic issues of climate control, light, storage and display are important for sentimental objects as well as museum collections.

Caring for Your Family Treasures is a needed addition to the mainstream literature. Jane Long, director of the National Task Force on Emergency Response at Heritage Preservation, and her husband, Dick Long, wrote the book in a conversational tone that artfully presents preservation advice as common sense, in a simple, non-technical way. AIC Fellow Inge-Lise Eckmann, chair of the Heritage Preservation Board, provided leadership for the project as general editor. AIC Fellows Jane Hutchins, Debbie Hess Norris, Roy Perkinson, and Julie Reilly served on a panel of conservator advisors who reviewed the text together.

This book provides an easy-to-understand, comprehensive reference available to help conservators communicate with the general public. For more information, contact Heritage Preservation at (888) 388-6789 or www.heritagepreservation.org.

Grants and Awards

SPNHC Receives Funding

The Society for the Preservation of Natural History Collections (SPNHC) in collaboration with the National Park Service (NPS) and the Smithsonian Institution’s National Museum of the American Indian (NMAI) received funding for a symposium on “Preservation of Native American and Historical Natural History Collections Contaminated with Pesticide Residues.”

The symposium is being developed under a grant from the National Center for Preservation Technology and Training (NCPTT). Additional support for the symposium comes from the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC), two AIC specialty groups (Research and Technical Studies and Objects) and the Repatriation Office, Department of Anthropology, National Museum of Natural History, Smithsonian Institution.

Repatriation of Native American sacred objects brought about by the requirements of the Native American Graves Protection and Repatriation Act has created an urgent need for the development of ways to identify and manage pesticide residues on museum objects.

The goal of the symposium is to bring together approximately 30 conservators, scientists, Native Americans, public health officials, attorneys, and preservation professionals actively working on the problems of pesticide residues to discuss current scholarship, available public health resources, and map future plans of action. The symposium will be held in March 2001 at the National Conservation Training Center in Shepherdstown, West Virginia. The proceedings and six NPS “Conserve-O-Grams” will be published as well as being made available via the Internet.

Organizing committee members are: Dr. Judy Buchholz, Harpers Ferry Center, NPS (author of the grant proposal); Scott Carroll, State Museum of Alaska; Catharine Hawks, Private Conservator; Jessica Johnson, NMAI; Dr. Stephen Williams, Baylor University; and James Pepper Henry, NMAI.

Board and IAG Meetings


The Board will meet in Boston, Mass., from March 15-17, 2001.

The IAG Meeting will be held in Washington, D.C., on January 27, 2001, from 9 a.m.-5 p.m.

PA & Fellow Deadlines

Please note that the next deadline for PA and Fellow applications is January 10, 2001!!!
The Identification of Organic Pigments in Colored Pencils

A National Center for Preservation Technology and Training (NCPTT) Grant to the American Society for Testing Materials' (ASTM) Subcommittee on Artists' Paints and Related Materials (ASTM D01.57), with shared support from the Kress Foundation, has resulted in new information about organic pigments used in artists' colored pencils.

The ASTM subcommittee has been working for almost six years on a labeling and performance standard for colored pencils, but reached an impasse with the manufacturers regarding the identification of the pigment content of the pencils. The colored pencil manufacturers agreed to the grant program application when the test methodology was re-written to blind the colored pencil samples so that the company names would not be revealed.

The Principal Investigator for the NCPTT/Kress funded project was James Martin (Orion Analytical, LLC in Williamstown, MA). Martin's objectives were to refine an analytical test method to successfully identify organic pigments used in colored pencils, and to apply this method to analysis of 312 colored pencils from six manufacturers representing the most widely used brands marketed as fine art materials.

The pencils were stripped of identifying commercial information and coded by subcommittee members for tracking. Martin's preliminary tests evaluated the efficacy of solution spectrophotometry, which was used during the ASTM's previous pigment identification projects, and confirmed the benefits of microanalysis using optical microscopy, FTIR, and SEM-EDS. Martin's research group then spent the following year refining the test methods and conducting the analyses.

The project was successful in identifying over 466 instances of organic pigments in 291 pencils, plus additional information about inorganic pigments and extenders, and organic binders and additives. The project was documented in a written report, supplemented with thousands of spectra in print and CD formats. Mr. Martin made a presentation of a summary of his report to ASTM D01.57 in January 2000.

Immediately following the ASTM meeting, a draft of the new colored pencil standard was balloted in ASTM. Following some further negotiation with representatives of the colored pencil industry, a phrase requiring pigment identification in literature accompanying pencils was inserted into the standard—a direct and successful result of the organic pigment identification project supported by the NCPTT and the Kress Foundation. The new standard will be re-balloted following some further work on the lightfastness test methods used to support it.

The written report of the project, "The Identification of Organic Pigments..."
in Colored Pencils," and the CDs accompany ing it, are available from ASTM. Contact ASTM's D-1 staff manager, Tim Brooke, at the American Society for Testing and Materials, 100 Barr Harbor Dr., West Conshohocken, PA 19428-2959; (610) 832-9500. Ask for ASTM Research Report Number D01-1116. Or, for more information, contact Mark Gottsegen, at the address below.

—Mark Gottsegen, Chair, ASTM D01.57, Department of Art, University of North Carolina at Greensboro, PO. Box 26170, Greensboro NC 27402-6170; (336) 334-5571; Fax: (336) 674-7899;

Editor's Note: So that AIC News can maintain its mailing status, the following postal statement must be printed in this issue.

People

Dr. Judy Bischoff, conservation scientist in the Division of Conservation at Harpers Ferry Center, was recently awarded a $50,000 grant from the National Center for Preservation Technology and Training (NCPTT) for the purchase of an X-ray diffraction (XRD) analysis instrument for her lab at the National Park Service (NPS). This instrument complements the lab's existing equipment, which includes UV-VIS and FT-IR spectrometers, and PLM and fluorescence microscopes, and will significantly expand the lab’s scientific capabilities. Dr. Bischoff was also awarded a $25,000 grant from the Samuel H. Kress Foundation to pursue research on the role of ceramic morphology and chemical composition in the dynamics of desalination of model archaeological ceramics. She is pleased to announce that Martha E. Humphries-Testa joins her lab as the recipient of the Kress Fellowship. Ms. Humphries-Testa has an undergraduate degree in art history, with a strong background in chemistry and has held conservation internships with Marie Culver at Peebles Island and Patricia Hamm, paper conservator in private practice.

Jo Burgess was recently appointed director of the Wylie House Museum, part of the Indiana University (IU) Bloomington Libraries. Home to IU's first president, Andrew Wylie, the house was built in 1855 and has operated as a historic house museum since the 1960s.

Three AIC members were featured in a recent issue of the University of Delaware Messenger. Jim Coddington, Sarah Wagner, and Carole Abercouch were the conservators whose careers and training were discussed in depth. The article included color photographs of the conservators in their studios. All three are graduates of the University of Delaware/Winterthur Art Conservation Program.

Carol Crawford has left the South Carolina Department of Archives and History to take the position of lab director/senior conservator with the University of South Carolina (USC) Conservation Lab. The conservation lab is under the Library Services Division and is responsible for preservation and conservation of all USC library collections. This is a tenure track faculty position. Carol can be reached via e-mail at .

Marla Curtis is beginning a fellowship in painting conservation at The Phillips Collection. This opportunity for advanced training has been made possible by the generosity of the Sherman Fairchild Foundation.

The Art Conservation Department of Buffalo State College is pleased to announce that the 10 students admitted into the 2000 entering class are: Taiyoung Ha, Carole Havlik, Eowyn Kerr, Stephani Lussier, Emily O'Brien, Michelle Savant, Mary Schaefer, Lawrence Shutts, Pamela Skiles, and Matthew Skopek. Department third-year students, their majors, and the supervisors and sites of their 1999-2000, 12-month internships are: Juhan-Juan Chen, photographers, supervisors: John McElhonne, National Gallery of Canada; and Brian Thurgood, National Archives of Canada; Tracy Dulniak, paintings, supervisor: Albert Albano, Internuseum Conservation Association; Tina March, objects, supervisor: Barbara Hall, Art Institute of Chicago; Erin Murphy, photographs, supervisor: Nora Kennedy, Metropolitan Museum of Art; Carolyn Riccardelli, objects, supervisor: Jerry Podany, J. Paul Getty Museum; Sara Shpargek, photographers, supervisor: Carol Turchan, Chicago Historical Society; Julie Simak, paintings, supervisor: Carol Tomkiewicz, Brooklyn Museum of Fine Arts Boston; Catherine Williams, objects, supervisor: Beth Richwine, National Museum of American History.

Helen Mar Parker has left the Taft Museum of Art and relocated to Arlington, Texas, where she intends to open a private practice. She can be reached at:

On August 1, Dr. Nicholas Stanley-Price became the director-general of the International Centre for The Study of the Preservation and Restoration of Cultural Property (ICCCROM) in Rome. Dr. Stanley-Price has been on staff at ICCROM since the 1980s.
Call For Abstracts

Twentieth-Century Museum Buildings: Conservation and Collections
Fourth APT/AIC Symposium on Museums in Historic Buildings
Dallas, Texas June 4-5, 2001

** Deadline for Abstracts: November 15, 2000 **

"Twentieth-Century Museum Buildings: Conservation and Collections," the fourth symposium on museums in historic buildings to be co-organized by the American Institute for Conservation of Historic & Artistic Works (AIC) and the Association for Preservation Technology International (APT) will be hosted in Dallas, Texas, by AIC as a post-session to the 2001 AIC Annual Meeting. While most of the discussion during the previous three symposia has focused on 18th- and 19th-century buildings that house collections, this symposium will address the challenges of 20th-century museum buildings and additions. To what extent is modification of the original architectural fabric acceptable? How should earlier interventions, perhaps carried out in less sensitive times, be dealt with? Should original interiors and modes of presentation be sacrificed in response to more recent requirements and styles? How can changing public expectations be accommodated while respecting the heritage significance of the original buildings and exhibitions? How can contemporary standards and technologies for lighting and environmental conditions be applied without compromising the original design intentions? Do all of the sections of the New Orleans Charter apply to museum buildings of the 20th century?

Abstracts for 20- to 30-minute audiovisual presentations at this symposium are invited from architects, conservators, engineers, museum management personnel, exhibition designers, and others who are involved in the conservation of 20th-century museum buildings. Please submit—by November 15, 2000—a 250-word summary of your presentation that clearly identifies the issues to be addressed during the limited time frame, along with a resume of no more than one page outlining your relevant experience in this field and including your name, position, mailing address, e-mail address, and telephone and fax numbers. Presentations by multi-disciplinary teams of professionals are encouraged. Presenters will be notified of the acceptance of their abstracts by February 1, 2001, and final papers will be due May 1, 2001. A selection of papers from this symposium may be published in an issue of the Journal of the American Institute for Conservation following the event. Proposals for articles for inclusion in this issue of JAIC, but not for presentation at the symposium, may also be submitted by May 1, 2001. Queries can be sent to:

Dr. Thomas H. Taylor, Jr.
Chair, Steering Committee
APT/AIC Symposium on Museums in Historic Buildings
Fax: 757-220-7787

Abstracts should be submitted by mail to
Dr. Thomas H. Taylor, Jr.
Colonial Williamsburg Foundation
P.O. Box 1776
Williamsburg, VA 23187-1776
(or by e-mail attachment)
JAIC News

Recent and Upcoming Issues

The spring 2000 issue focusing on disaster response and recovery is the largest issue in the history of the journal, with 14 papers plus an introduction. I am very pleased both with the quality of the papers and with the breadth of the subjects represented. This large special issue involved an enormous time commitment on the part of authors, reviewers, editors, abstract translators, and production staff. I hope that it will receive wide circulation in conservation and among allied professionals. The summer and fall issues return to the regular issue format, with a diverse mix of papers appearing.

Book Reviews

Recently we have published many in-depth book reviews coordinated by JAIC's outstanding book review editor, Cap Sease. I am grateful for the time our members volunteer to read and prepare these book reviews. Since many of us have difficulty keeping up with all of the new literature in the various specialties within conservation, it is very helpful to be able to have these reviews to aid us in keeping abreast of the latest books relevant to our work.

Conservation Treatment Articles

Periodically, we receive comments concerning a perceived lack of treatment articles appearing in JAIC, and thus a feeling that there may be a bias against non-science submissions. However, we do, in fact, strongly encourage treatment-oriented articles. There is no bias in the editorial or review process against papers that do not have a significant science component. If the focus of the paper is on a specific conservation treatment or on treatment issues, the paper will be assigned to one of the many conservator-associate-editors. That person will then select two appropriate conservators as reviewers. In contrast, papers with a strong science component are assigned to a scientist-associate-editor, who will then seek other scientists to evaluate the paper. Papers with equally strong science and treatment components may require reviewers representing both scientists and conservators.

Currently, nine of the fourteen JAIC associate editors are practicing conservators (three are conservation scientists). These conservators represent a wide range of specialties, including objects conservation, archaeological objects, furniture, architecture, book and paper, photographs and electronic media, paintings, and textiles. The associate editor in charge of a paper will identify and communicate with two reviewers who have expertise in the subject matter of the paper. After receiving the reviews, the associate editor will then make a recommendation regarding the paper to either the senior editor or to me. (The senior editor and I each handle half of the papers for each review cycle.)

Although there sometimes are complaints about the quality or tone of reviews, the reviewers often do spend an enormous amount of time reading a paper in detail and crafting a review. Most reviewers sincerely do their best to evaluate a paper fairly, yet honestly, and write a helpful review. The pool of reviewers is, for the most part, the AIC membership itself; so, in a sense, "we are they." JAIC editors do make an effort to call upon a wide range of conservation professionals for JAIC reviews, rather than using only a small pool of reviewers repeatedly. We are always looking to expand our group of willing reviewers, so if you are interested in participating in this important professional practice please contact me or an Associate Editor in your specialty.

Regarding the perceived lack of treatment articles appearing in JAIC, it is important to keep in mind that the journal can only publish the types of articles being submitted. We have, in fact, published many interesting and high-quality treatment articles in recent years. Other papers appearing in the journal contain a scientific component, but also contain treatment studies and/or much information directly relevant to conservation treatments. I look forward to receiving more submissions of both of these types of papers in addition to papers that report solely on conservation research and technical studies. We receive very few submissions of papers that focus on historical or philosophical studies relevant to conservation issues and practice; these submissions, too, are strongly encouraged.

Call for Papers

JAIC always welcomes articles of interest to conservation professionals. If you would like to submit an article, please see the Guidelines for Authors, which are printed in each issue of the journal, or contact the AIC office for guidelines at info@aic-faic.org.

Specifically, the Objects Specialty Group seeks papers for a special volume of JAIC. The working title of the volume is "Treatments Revisited." Papers that focus on the present condition of objects treated with known conservation materials and methods 10 to 20 more years ago will be considered. See the Objects Specialty Group column on page 19 for more information.

As always, however, submission does not guarantee publication. All articles will be peer-reviewed under JAIC's quarterly review process, and authors will receive notification about acceptance or rejection of their articles at the end of the cycle.

—Chanda L. Reedy, Editor-in-Chief
JAIC, Museum Studies Program, 301 Old College, University of Delaware, Newark, DE 19716; (302) 831-8238; Fax: (302) 831-4330; CLRreedy@udel.edu

Worth Noting

Kress Foundation Announces
Grants for European Heritage Sites

The Kress Foundation and World Monument Fund announced grants totaling $500,000 from the Kress Foundation European Preservation Program (KFEPP). The program aims to provide vital encouragement at key stages in the preservation process, effectively enabling a project to move forward to the next phase. This year's grants are awarded to 17 sites in 11 countries, including Croatia, Czech Republic, Italy, Turkey, and Romania.
### Funding Deadlines

**November 15, 2000**

- **AIC/Heritage Preservation Award**
  For Outstanding Commitment to the Preservation and Care of Collections
  For more information, please contact the AIC office at (202) 452-9545 or info@aic-faic.org.

- **Rutherford John Gettens Award**
  For Outstanding Service to AIC
  For more information, please contact the AIC office at (202) 452-9545 or info@aic-faic.org.

- **Sheldon & Caroline Keck Award**
  For more information, please contact the AIC office at (202) 452-9545 or info@aic-faic.org.

**November 30, 2000**

- **SOS! Awards**
  Contact SOS! for more information (888) 767-7285.

**December 1, 2000**

- **Conservation Assessment Program**
  The 2001 application has been mailed. Applications must be in by December 1, 2000. For more information, contact Heritage Preservation, (202) 634-1422.

**December 15, 2000**

- **University Products Award for Distinguished Achievement in Conservation**
  For more information, please contact the AIC office at (202) 452-9545 or info@aic-faic.org.

**February 3, 2001**

- **Carolyn Horton Fund**
  For more information, please contact the AIC office at (202) 452-9545 or info@aic-faic.org.

- **George Stout Memorial Fund**
  For more information, please contact the AIC office at (202) 452-9545 or info@aic-faic.org.

### In Memoriam

**Janice Hines Dobson**

1909–2000

Janice Hines Dobson, paper conservator, died on May 18th. She was a founding member and Fellow of AIC, and a member of the Washington Conservation Guild. She worked with painting conservator Russell Quandt at the Corcoran Gallery of Art and established a conservation studio in the Washington area in the 1950s. She studied paper conservation for 10 years in Japan at the mounting studio, operated by the Endo family, which was treating paintings in the collection of the Tokyo National Museum. Janice gave generously of her time in accepting many beginning conservators as apprentices over the years. Her clients included the Smithsonian Institution, the White House, the U.S. Army, Walter Reed Army Hospital, and the Topkapi Palace Collection in Istanbul, as well as other museums and many private collectors. Dennis Dobson, her husband, also a Fellow of AIC, and Omer Ayar continue her practice.

Born in Providence, Rhode Island, Janice is survived by her daughter, Alexandra Hines Braun, and two granddaughters, as well as her husband.

—Elizabeth West FitzHugh and Frances Stickles

**James Hanlan**

1944–2000

Jim Hanlan died suddenly on August 1, 2000, in his 56th year. Jim's first professional appointment was in the Research Division of DuPont Canada, but his interest in the arts soon led him to the position of senior research scientist in the National Conservation Research Laboratory (NCRL) at the National Gallery of Canada. NCRL evolved into the Canadian Conservation Institute in 1972. When the Master of Art Conservation Program at Queen's University was established in 1974, he moved from Ottawa to join its faculty as associate professor of Art Conservation Science. His previous experiences at the National Conservation Research Laboratory and the Canadian Conservation Institute were invaluable in helping to design the conservation science curriculum in the new program.

Over the years Jim made a unique contribution in his supervision of graduate research projects. He successfully guided students through the rigorous process of designing, executing and interpreting research on a wide variety of historic artifacts and conservation materials. He was called upon to deal with research on items as diverse as bone, wood, paper, metals, stone, ceramics, leather, textiles, pigments, paints, and dyes. His capacity to understand the behavior of such a wide range of materials was quite extraordinary. More than 200 reports on that research are now in the libraries of the International Centre for the Study of the Preservation and the Restoration of Cultural Property (ICCROM) and the Conservation and the Canadian Conservation Institute. They form a unique and significant contribution to the literature of conservation.

For those who wish, memorial donations in Jim's memory may be made to the Canadian Diabetes Association or to Kingston Literacy (88 Wright Crescent, Kingston, Ontario K7L 4T9).

---

This obituary was reprinted with permission from the Conservation Dist List (http://palimpsest.stanford.edu/byform/mailing-lists/cdl/). It was written by Ian Hodkinson, Former Director of the Queen's University program, and submitted by Thea Burns, Associate Professor and Paper Conservator, Art Conservation Program Queen's University Kingston, Ontario, Canada K7L 3N6.
CALL FOR PAPERS: We are actively soliciting papers for the ASG session at the 2001 AIC Annual Meeting in Dallas. The theme is "Advancements in Outdoor Monuments Conservation: An Evaluation of Technology, Techniques, and Materials." The ASG session will focus on the technology, techniques, and materials that have been used in the conservation of outdoor monuments during the 19th and 20th centuries. The term monument includes, but is not limited to, buildings, sculptures, fountains, and any other form of man-made object that is intended to memorialize a person, place, or event. Emphasis will be placed on the critical examination of treatments that upheld the tenets of the time and those that broke with tradition and created new paradigms within the field. Each paper should describe a conservation treatment and explain specifically the role technology, techniques, and materials played in the process. The objective of the presentations is to stimulate a lively discussion on the materials and methods that have been utilized in the conservation of outdoor monuments within the context of the technology that was available at the time. Submit abstracts of 250 to 400 words by December 1, 2000, to Program Chair Joe Sembrat at Conservation Solutions, Inc., 2100 Oakwood Lane, District Heights, MD 20747; (301) 669-8550; Fax: (301) 669-8552.

SESSION AGENDA: The proposed agenda for the one-day meeting will include three separate sessions that will explore various conservation treatments of stone, metal, and wooden outdoor monuments. A concluding fourth session will examine the information that was presented during the day and use it to draft a protocol for future outdoor monuments conservation treatments. Each session will provide the opportunity for speakers to summarize critical issues involved in the conservation of stone, metal, or wooden monuments. The presentations will be followed by a panel discussion. The goal of the meeting is to provide an open forum for the critical examination of past treatments with the hope that it will stimulate the exchange of new ideas.

MINUTES: The minutes for the annual ASG business meeting, held in Philadelphia during the AIC 2000 conference, will be posted on the ASG web pages. You may access the ASG pages from the AIC website by simply selecting the "Conservation Specialties" link at http://aic.stanford.edu/.—Elizabeth Goins, ASG Secretary/Treasurer;
you can vote on the acceptance of the new standards by joining ASTM Committee D-6 on Paper and Paper Products ($65/year, see http://www.astm.org). This issue will clearly have an impact on our field for many years to come.

—Glen Ruzicka, Conservation Center for Art and Historic Artifacts, 264 S. 23rd St., Philadelphia, PA 19103, (215) 545-0613; gruzicka@caha.org

CIPP

VOLUNTEERS: Ingrid Neuman, vice chair, asks for volunteers from our specialty group for the 2001 Annual AIC Meeting. CIPP hopes to present a joint session with the Health and Safety committee that will focus on a myriad of health and safety topics. Some of the areas of interest are: hazard communication—lab standards; chemical safety; glove selection and possible allergies; proper labeling; organization of chemicals; waste management and RCRA laws/conditionally exempt small quantity generators (CESQG); simple extraction methods/fume mitigation methods in a small lab; onsite management of chemicals/tips for transporting chemicals to onsite work locations; and using the Internet to keep updated on health and safety. We are hoping to dedicate part of the session to “tips” or short helpful hints, such as changing your vacuum cleaner bag inside a glove bag. If you are interested in presenting a paper on any of these topics, or one that might relate to this theme, please contact Ingrid. We will need to have your abstracts by December 1.

—Ingrid A. Neuman, Berkshire Art Conservation, 15 Perkins St., West Newton, MA 02465; berkark@earthlink.net work: 617-558-1930

EMG

CALL FOR PAPERS: Capitalizing on the momentum of the 2000 AIC Annual Meeting, which gave focus to the issues of preserving emerging technologies, EMG 2001 will continue to give voice to the challenge of saving our cultural heritage where it exists in video and other electronic media. It is hoped that this year’s talks will provide critical perspective on the use of electronic media as tools of artistic and creative expression. We’d like to chronicle moments of use among artists and designers. This year, the Digital Discussion Group will focus on Digital Documentation File Formats (see below) using invited speakers and a one-hour group discussion.

Please consider presenting a paper at this year’s EMG Session. Abstracts should be one page and include your name, job title, e-mail address, mailing address, telephone, and fax numbers. Submit abstracts by December 10, to Program Chair Jill Sterrett at: (preferred); or Jill Sterrett, Conservation, San Francisco Museum of Modern Art, 151 3rd St., San Francisco, CA 94115; (415) 357-4053; Fax: (415) 357-4109.

OVERVIEW: Today we saving our text and images in well used and stable formats that will survive into the near future (10 to 20 years). Examples of these include: MS Word—doc; WordPerfect—wpd; HTML—htm/.html; Adobe Acrobat—pdf; TIFF—.tif; JPEG—.jpg; CompuServerGIF—.gif; and Adobe Photoshop—.psd. These data generally consist of storage and retrieval from live-storage (active hard drives). Experts see “live” as the principle way to preserve critical information indefinitely.

Within the next decade conservation documentation will be mostly electronic, and using the proper file format will be the key to the long term storage (20 to 100+ years) of this information. The best data storage file formats are universal. ASCII text (.txt), today’s oldest (16+ years) universal format, is plain unformatted text that can be read by most word processors, browsers, and even some imaging software. ASCII text files cannot include font, style, or formatting. RTF (rich text format; 9 to 10 years old) allowed the inclusion of basic style and formatting but is becoming less universally supported. The PDF file format (8+ years) supports an even broader range of attributes, such as image size, location and source, permissions and authorities, limiting or allowing use, printing, downloading, and watermark. PDF’s defined structure, locked format, and component structure make it desirable, safe, and extensible with a broad installed user base. Even more extensible formats are based on SGML, such as HTML and XML. They are device- and system-independent methods of representing texts in electronic form that contain, format, and describe basic text. They use document type definition (DTDs) descriptions that define ways in which format information should be interpreted by the application presenting the document. XML and SGML improve on HTML with embedded structures that define the data, where it came from (metadata) and how it is to be used. Using SGML or XML, conservation reports can be broken up into basic components such as: object identification, condition, scientific examination, owner/client, treatment proposal, project approvals, project disposition, treatment report, images, line drawings, billing and client information. These components can be stored in one or more databases or directories. Components can be written separately (by different people, at different times) or copied from existing text reports, converting from MSWord, WordPerfect, or other formats. A document is output on demand from the pieces stored in different locations. By separating formatting and content, and further defining content elements, information can be manipulated, searched, output, and repurposed as needed. This process is here today. It goes on all day long, day in and day out, on the Internet.

A web search on any of the above terms will yield considerable information from basic, to esoteric.

—Tim Vitale, EMG Chair, Preservation Associates, 1500 Park Ave., #123, Emeryville, CA 94608; (510) 594-8277; Fax: (510) 594-8799;
Specialty Groups

Gilded Metals

Objects

Publication: Gilded Metals: History, Technology and Conservation is out and available to OSG members at a special price of $85—but only through the end of the year, so act now if you would like a copy. Edited by Terry Drayman-Weisser, and published by Archetype Publications, this lavishly illustrated volume covers the ways in which various cultures—ranging from ancient to modern—created gilded surfaces and explores the allure of gold as it inspired new and ingenious technology. Practical techniques addressed in the book include foil and leaf gilding, depletion and diffusion techniques, fire gilding, and electropolishing. Conservation issues include deterioration of gilded surfaces and practical insights on treatments. Please place your orders through Archetype Publications, 6 Fitzroy Square, London W1T 5HJ; +44 207 380 0800; Fax: +44 207 380 0500; info@archetype.co.uk; www.archetype.co.uk

Note: if you placed a pre-publication order for the book at the Archetype booth at the 2000 AIC Annual Meeting, you will be invoiced appropriately. Archetype has a list of current OSG members and will cross-reference orders.

Mailing: You should have already received a mailing with the Gilded Metals book announcement and the minutes from the 2000 Business Meeting. Review the minutes and send any comments to Tom Braun, Secretary/Treasurer, Minnesota Historical Center, Daniels Object Conservation Lab, 345 Kellogg Blvd. West, St. Paul, MN 55102-1906. Minutes will be approved at the 2001 Business Meeting in Dallas.

Postprints: The 1998-1999 OSG Postprints are at the printer and should be mailed to all OSG members soon. Many, many thanks to Ginny Greene for editing the volume. Annual meeting 2000 presenters have been spending time finalizing their submissions for the next volume. Ginny will be editing the 2000 OSG Postprints as well.

OSG-L: If you haven’t signed up for OSG-L it’s time to give it a try. Send the message “subscribe” to the address majordomo@lists.stanford.edu. All messages are archived, so you can look back and find out if someone has already asked that question. If you don’t want to subscribe to the list, but you’d like to see the archives send a message to Dave Harvey at [email protected]

Call for Papers: You still have a chance to be a part of the 2001 OSG Session in Dallas. The session will deal with problem solving when there are no easy answers. How do you manage a large installation, traveling exhibition, or storage project when the budget or time frame is less than ideal? How do you address treatments that are difficult due to the inherent instability or sheer size of the objects? Share your problem solving strategies with your colleagues. Also, the Objects Specialty Group seeks papers for a special volume of JAIC. The working title of the volume is “Treatments Revisited.” Papers that focus on the present condition of objects treated with known conservation materials and methods 10 to 20 more years ago will be considered. Our purpose is to reexamine these works after the passage of time in real-life storage or display conditions. We would especially welcome papers that include observations about the aging properties of such common conservation materials as B-72 and methyl cellulose, and how they have affected the physical and optical characteristics of the objects on which they have been applied. Papers dealing with changes in treatment approach or philosophy are also welcome. As always, however, submission does not guarantee publication. All articles will be peer-reviewed under JAIC’s quarterly review process, and authors will receive notification about acceptance or rejection of their articles at the end of the cycle. For more information, contact Ellen Pearlstein at [email protected]

Tip session: Want a hot tip? OSG is hoping to have mini tips session as part of the program in Dallas, but we need contributors. Please contact Lisa Bruno, program chair, with ideas for papers or tips at Brooklyn Museum of Art, 200 Eastern Parkway, Brooklyn, NY 11238; (718) 638-5000 x562.

Thanks: Finally, I want to give a special thanks to Emily Kaplan, past chair, for her continuing work for the OSG. She has been following through on several projects started last year including the OSG website, the Postprints, working out logistics with Archetype Books for the Gilded Metals volume and covering for me as OSG-L co-owner.

Volunteer: Did you notice how many times I said thanks in this column? OSG runs on volunteer time. Why don’t you help? Run for OSG program chair. If you’re interested, contact Martha Simpson Grant.

—Jessica S. Johnson, National Museum of the American Indian, Cultural Resources Center, 4220 Silver Hill Rd., Suitland, MD 20746-2863; (301) 238-6624

Paintings

Call for Papers: Several exciting papers have already been proposed for presentation at the PSG session of the AIC Annual Meeting Dallas next June. However there still is plenty of room in the program for your presentation. If interested in presenting a paper, please contact me as soon as possible. Also, I hope to hear from anyone who has ideas for possible topics around which to center a panel discussion during the PSG session. Such open discussions have been very well received at past meetings, and perhaps the trend will continue.

Tear repair seminar/workshop: In September, the Art Institute Of Chicago hosted a seminar and workshop detailing methods of canvas repair by reweaving. The primary speaker was Professor Winfried Heiber from the Academy Of Fine Arts in Dresden. The seminar was attended by approximately 50 people, about 20 of whom also took part in the workshop. The treatment examples and demonstrations were dramatic and provocative. Seminars of this kind always seem to be a welcome means for continued professional development. If you have any ideas for future workshop topics, please pass them on to me, and
Specialty Groups

I will present them to the membership for consideration.

POSTPRINT REMINDER: I hope that all presenters from the last PSG session have made submissions to Vice Chair Jill Whitten for inclusion in the 2000 PSG Postprints. Any authors who have not completed their submissions are urged to do so right away in order for the publication to remain on schedule. If there are any questions or problems, please contact Jill Whitten at: Whitten & Proctor Fine Art Conservation, 402 Byrne St., Houston, TX 77009; Phone and Fax Number: (713) 426-0191; jwhitten@main.com.

CATALOG UPDATE: Barbara Buckley reports that the stretch chapter of the Paintings Conservation Catalog is in the final stages of pre-publishing production. Very soon the material will be sent to the copyeditor. Initial work has already begun on the inpainting chapter. Anyone who is interested in helping with this project should call Cathy Metzger at the National Gallery of Art in Washington D.C.: (202) 842-6703; c-metzger@nga.gov. As someone who has contributed work to a chapter of the catalog, I can say from experience that I found it to be enlightening and gratifying. I am sure that I appreciate the catalog even more because of my participation. So do not hesitate to lend a hand.

—Frederick Wallace, PSG Chair; Cincinnati Art Museum, 953 Eden Park Dr., Cincinnati, OH 45202; (513) 639-2907; Fax: (513) 639-2996; fwallace@cinart.org

Photographic Materials

COORDINATED RESEARCH POSSIBILITIES: In August, the Getty Conservation Institute and the Image Permanence Institute (IPI) held a meeting in Rochester, New York, to discuss needs for scientific research in the photograph conservation field. The goal of the meeting was to begin a process of collaboration and common understanding so that limited resources can be used most efficiently and effectively. The meeting brought together research scientists, photographic curators, and photographic conservators not only to identify research areas but also to evaluate them. Its goals were not only to identify research areas, but also to evaluate them. Specific projects that scored highly in terms of value to the field, feasibility, and collaborative potential were: monitoring and documenting photographs in exhibitions, transit, and long-term storage; materials characterization of 20th-century photographic materials; surface cleaning of photographs with gelatin binders; and establishment of a knowledge community to convey and keep current these findings. Research centers such as the Getty Conservation Institute (GCI), IPI, and Centre de recherches sur la conservation des documents graphiques (CRCDG) can use this information in their project planning. Organizers hope that this meeting can be reconvened in future years to continue the process begun by this excellent meeting. If you would like to learn more about the meeting, contact Jim Reilly at IPI or Alberto de Tagle at GCI. (202) 707-1175; anro@loc.gov

2001 WINTER MEETING: Next year’s PMG Winter Meeting will be held on Friday, February 16th, and Saturday, February 17th, in Houston at the Museum of Fine Arts. PMG members will be receiving registration forms in early December. Meeting information can also be found on the PMG website: http://aic.stanford.edu/conspec/pmg/. It is recommended that attendees stay at the Warwick Hotel, which is within walking distance of the museum. A block of rooms could not be set aside, so be sure to make your reservations early. Do ask for the conference rate by mentioning the conference at the Museum of Fine Arts Houston.

THIRD CALL FOR PAPERS: The Winter Meeting needs presentations! PMG Program Chair Tom Edison is interested in presentations involving treatments, especially those involving previously treated photographs. For more information about participating in the program, contact Tom at Fax: (202) 707-1175; anro@loc.gov

—Andrew Robb, 1999–2000 PMG Chair; Conservation Division, Library of Congress, Washington DC, 20540-4530; (202) 707-1175; anro@loc.gov

Textiles

CALL FOR PAPERS: The deadline for submission of abstracts for presentations at the 2001 AIC Annual Meeting was October 15. If you missed the deadline but have a burning desire to present a paper, please contact me as soon as you get this newsletter. It may not be too late. Computer technology will be available for PowerPoint presentations at this meeting so we can all go high-tech. Make plans to attend what will be a great conference in Dallas.

TEXTILE CONSERVATION CATALOG: Don't forget that Deborah Trupin and the Editorial Committee (Kathy Francis, Nancy Pollak, and Jane Merritt) are looking for people who will serve as reviewers for the coming year as well as additional authors. They encourage collaborative efforts for new chapters. Anyone interested should contact Debra.

2000 POSTPRINTS: Many thanks go to the presenters at this year's annual meeting in Philadelphia who submitted their manuscripts for publication in the Textile Specialty Group Postprints. Special thanks also go to Jane Merritt and Virginia Wehlan for serving as editors. Their goal is to print the Postprints before the end of the year. To facilitate their work, authors were asked for the first time to submit their manuscripts following the Guidelines for Authors for JAIC.

STITCH DIRECTORY REPRINTING: The Directory of Hand Stitches Used in Textile Conservation, which provides a source of income for TSG, is currently out-of-print. Because there is a demand for this publication, Martha Grimm, the directory's compiler, agreed to take comments from members. Christine Guinini has also agreed to work with Martha to make revisions if deemed necessary before republication. The decision as to whether or not to reprint the directory is being made, based on input from members, by the TSG board in early November. If you have not sent in your recommendations please send them now to Martha Grimm and to me.
EXPRESS YOURSELF: Please contact one of the TSG board members if you have ideas or concerns about any group activities or for the 2001 TSG session in Dallas. Also, become personally involved by volunteering to work on the various committees. The current TSG board members are Jenna Kuttruff, chair; Christine Guintini, vice chair; Susan Adler, treasurer; and Dorothy Stites Alig, secretary.

-Jenna Tedrick Kuttniff, Chair; Textile and Costume Museum, Louisiana State University, Baton Rouge, LA 70803-4300; (225) 767-6605 until January 1, 2001, (225) 578-1600 after January 1, 2001); Fax: (225) 767-6605 until January 1, 2001, (225) 578-2697 after January 1, 2001; jkutt1@lсу.еdu.

Wooden Artifacts

2001 ANNUAL MEETING: Chris Shelton, program chair, has been working with an enthusiastic group of presenters for the next annual meeting in Dallas. I want to encourage our membership to attend this session, which promises to be international in scope and relevant for other specialties in AIC. In the next newsletter we will have more definite information to report on the program. To those of you presenting, please be sure to comply with the deadline dates to ensure a smooth session for WAG.

INTERNET: Steve Pine and Bruce Schuettinger have initiated discussion for increasing WAG presence on the Internet. A website for WAG is open for discussion, and Steve and Bruce are interested in soliciting comments and ideas from our members to learn what type of information they are interested in seeing or contributing to such a website. The hope is that a group of interested individuals can get together and organize this outreach for WAG. This is the open discussion phase, and they'd love to hear any ideas or input from you. You can contact Steve Pine at the Museum of Fine Arts, Houston, and Bruce Schuettinger in Maryland at .

POSTPRINTS: By now all the speakers planning to convert their presentations from the 2000 Annual Meeting into postprints should have submitted all the required materials to Jennifer Baker. Remember, you may also submit your papers for possible inclusion in the JAIC. A greater investment of time is required, as the articles are peer-reviewed, and the reviewers provide encouraging suggestions to enhance the subject. There has been discussion among the conservation community lately about the dearth of case studies presented in the conservation literature. It would be great to have more representation of continued on page 22.
Specialty Groups

wooden artifacts conservation treatments and issues distributed to a wider audience via AIC.

TRIP TO FRANCE: By press time, the selection committee will be close to completing the task of evaluating and selecting participants for this exciting trip. Response has been encouraging, and it will be tough to make the final selections. Our thanks to the selection committee, Brian Considine, Paul Miller, David Bayne, Jonathan Thornton, and Charles Hummel, for giving of their time and expertise in participating in this important endeavor. The success of this program will hopefully set a precedent for future continuing education opportunities for our specialty group as well as other specialty groups in the AIC.

—Kathy Z. Gillis, WAG Chair; Virginia Museum of Fine Arts, 2800 Grove Ave., Richmond, VA 23221; (804) 340-1532; kgillis@vmfa.state.va.us

AIC News

Editorial Deadlines for 2001

Would you like to make a submission to an upcoming newsletter? Please note the following deadlines.

<table>
<thead>
<tr>
<th>ISSUE</th>
<th>DEADLINE</th>
</tr>
</thead>
<tbody>
<tr>
<td>January</td>
<td>Nov. 15, 2000</td>
</tr>
<tr>
<td>March</td>
<td>Jan. 15, 2001</td>
</tr>
<tr>
<td>May</td>
<td>March 15, 2001</td>
</tr>
<tr>
<td>July</td>
<td>May 15, 2001</td>
</tr>
<tr>
<td>September</td>
<td>July 15, 2001</td>
</tr>
<tr>
<td>November</td>
<td>Sept. 15, 2001</td>
</tr>
</tbody>
</table>

All submissions should be sent via e-mail or on disk to Jennifer Didsbury, AIC Publications Manager.

Recent Publications

The Conservation of Glass and Ceramics: Research, Practice and Training, edited by Norman H. Tennent, grew out of an interim meeting of the ICOM-CC Working Group for Glass, Ceramics and Related Materials that was held in Amsterdam in 1991. It is the first book to compile a comprehensive range of key topics in glass and ceramics conservation in one volume. Scientific research in deterioration mechanisms and in the methods and materials of conservation processes are dealt with extensively by 20 authors. The training available for glass and ceramics conservation is covered in contributions by five course directors at colleges in the USA and Europe. 1999. 293 pages. £45. Published by James and James. Available from Archetype Publications, 6 Fitzroy Square, London W1P 6DX; +44 0207 380 0800; Fax: +44 0207 380 0500; orders@archetype.co.uk

The Organic Chemistry of Museum Objects, by John S. Mills and Raymond White, has been expanded in this second edition. It follows the structure of the first edition, though it has been extensively updated. In addition to chapters on basic organic chemistry, analytical methods, analytical findings and fundamental aspects of deterioration, the subject matter is grouped as far as possible by broad chemical classes - oils and fats, waxes, bitumens, carbohydrates, proteins, natural resins, dyestuffs and synthetic polymers. 1999. 206 pages. £29.99. Published by Butterworth-Heinemann. Available from Archetype Publications, 6 Fitzroy Square London W1P 6DX; +44 0207 380 0800; Fax: +44 0207 380 0500; orders@archetype.co.uk

Material Matters: The Conservation of Modern Sculpture, edited by Jackie Heuman, addresses the challenges presented by the unconventional materials of many modern sculptures, including such diverse materials as plastics, video and tapioca, as well as traditional stone, wood and bronze. This publication focuses on a number of works that have recently received conservation treatment. These have been selected for their technical interest as well as their art historical importance, and both these aspects are discussed. Sculptures discussed include those of Degas, Edward Onslow Ford, Brancusi, and Henry Moore. The book also includes a section on the methods of examination and analysis for sculpture. Balancing technical detail with a discussion of broader issues, this book will be of equal interest to the general gallery visitor and the specialist. 1999. 128 pages. £19.99. Published by Tate Gallery Publishing. Available from Archetype Publications, 6 Fitzroy Square, London W1P 6DX; +44 0207 380 0800; Fax: +44 0207 380 0500; orders@archetype.co.uk

—Catherine Sease Head, Division of Conservation, The Field Museum 1400 S. Lake Shore Drive Chicago, IL 60605; (312) 665-7880; Fax: (312) 665-7193; csease@fmnh.org
**Courses, Conferences, and Seminars**

### CALL FOR PAPERS

### DEADLINES

**November 11, 2000.** “Connections between Conservation and Art History in Museums.”
Oxford, UK—Symposium, March 29–April 1, 2001. Contact: Christopher Baker, or Caroline Campbell, Fax: 01327 313166 or 01282 865494.

**November 15, 2000.** “Twentieth-Century Museum Buildings: Conservation and Collections.”
Dallas, TX—AIC Annual Meeting Post-Session, June 4–5, 2001. Contact: Thomas Taylor, Jr., Fax: (757) 220-7787; ttaylor@cwf.org.

**November 24, 2000.** “Ethnographic Paint Workshop and Seminar.”

**January 10, 2001.** “Science and Instrumental Analysis for Book and Paper Conservation.”

**January 15, 2001.** “Conservation and Maintenance of Contemporary Public Art.”
Cambridge, MA—Conference October 2001. Contact: Hafthor Yngvason, Cambridge Arts Council (617) 349-4380; hyngvason@cci.cambridge.ma.us; www.cci.cambridge.ma.us/CAC.

**February 1, 2001.** ICOM-CC Working Group on Education
Galaxidi, Greece—Conference September 19–22, 2001. Contact: Richard Hordal, EVTEK Institute of Art and Design, Lummetic 2, 01300 Vantaa, Finland; ttaylor@cwf.org

### GENERAL

**September 2000-July 2001.** Seminars in Historic Preservation and Cultural Resource Management
Alexandria, VA—Contact: Jere Gibber, National Preservation Institute, PO Box 1702, Alexandria, VA 22313, (703) 765-0100; info@npi.org; www.npi.org.

**November 5–16, 2000.** “Seminar on Administration & Interpretation.”
Austin, TX—Sponsored by the Winedale Historical Center, Contact: Kit Neumann, Seminar Coordinator, Texas Historical Commission, PO Box 12276, Austin, TX 78711, (512) 463-5756; kit.neumann@thc.state.tx.us; www.thc.state.tx.us/winedale.html

**November 6, 8, 18, 2000.** “Preservation and Re-housing of Three-Dimensional Museum Objects.”
Augusta, ME—WACC, Contact: Lori Van Handel, Fax: 0428 339 5995.

**November 13-17, 2000.** “Biennial Preservation Management Institute at Rutgers University.”
New Brunswick, NJ—Contact: Karen Novick, Dir. of Professional Development Studies, School of Communication, Information & Library Studies, Rutgers Univ., 4 Huntington St., New Brunswick, NJ 08901, (732) 932-7169; Fax: (732) 932-9314

**January 15-17, 2001.** “Restoration & Renovation.”
Washington, DC—Contact: Paula Schlueter, Fax: 0154 627 6302.

**March 27, 2001.** “2001, A Case Oddity: Preserving the Physical Evidence of Artifacts and Records.”
College Park, MD—Contact: Eleanor Torain, Fax: 0130 498 3398 or preserve@nara.gov.

**May 7–11, 2001.** “Pest Control Workshop.”
Stockholm, Sweden—Contact: Mona Akerlund, Fax: 11 83 53 08.

Dallas, TX—Contact: AIC office, 1717 K St., NW, Ste. 200, Washington, DC 20006; (202) 452-9545, ext. 10; info@aic-faic.org.

Dallas, TX—Contact: Thomas Taylor, Jr., APT/AIC Symposium on Museums in Historic Buildings, Fax: (757) 220-7787; ttaylor@cwf.org.

Paris, France—Application Deadline November 15, 2000. Contact: ICCROM, +33 (0) 658 5531; Fax: +33 (0) 658 553 349; training@iccr.com; www.iccr.com.

**June 11–15, 2001.** 8th ICOM-WOAM Meeting
Stockholm, Sweden—Contact: Ingrid Hall Roth, Fax: 08 66 91 13.

**June 20–23, 2001.** “FUNGI: Threat to People and Cultural Heritage through Micro-Organisms.”
Munich, Germany—Contact: Angelika Rauch, Fax: 089 22 71 20.

**September 12–14, 2001.** “Past Practice—Future Concepts.”
London, UK—Contact: Andrew Odddy, Fax: 020 7405 3743.
Courses, Conferences, and Seminars

London, UK—English Heritage and Science Museum, Exhibition Rd, London, SW7, Fax: +44 (0) 207 603 3498;

ARCHITECTURE

Chichester, UK—Contact: Masterclass Coordinator at West Dean College, +44 (0) 124 381 1301; Fax: +44 (0) 124 381 1343; westdean@pavilion.co.uk;

Victoria, Canada—Sponsored by University of Victoria, Continuing Studies Program, Contact: Joy Davis or Brenda Weatherston, Fax: ·······;

Harrisburg, PA—Contact: Preservation Trades Network, 1323 Shepard Dr., Ste. D, Sterling, VA 20164, (703) 406-8319; Fax: (703) 450-0119; info@ptn.org; www.ptn.org

Istanbul, Turkey—Contact: conference@ahsap.com; Fax: +90 212 292 3867. The conference web page can be accessed at the ICOMOS International Wood Committee home page at www.icomos.org/iwcc/

Tumacacori, AZ—Contact: Christina Romero, NPS, Santa Fe, NM 87504;

Saratoga Springs, NY—Contact: Saratoga Springs Preservation Foundation, (518) 587-5030; Fax: (518) 581-1448; www.meetinsaratoga.preservationexpo.com

OBJECTS

Chichester, UK—Contact: West Dean College, +44 (0) 124 381 3101; Fax: +44 (0) 124 381 1343; westdean@pavilion.co.uk;

London, UK—Contact: Deborah Cane, Fax: ·······;

Winterthur, DE—Contact: Cynthia Doty, Winterthur Museum, Garden & Library, Winterthur, DE 19735; (800) 448-3883 ext. 4923; cDOTY@winterthur.org

Rhodes, Greece—National Center for Scientific Research “Demokritos” and Greek Glass Federation. Contact: A. Nicolaou, Institute of Materials Science, National Center for Scientific Research, +30 (0) 1650 3302; Fax: +30 (0) 1654 7690; gkkordas@ims.demokritos.gr; www.ims.demokritos.gr/sol-gel/conference

NY, NY—Contact: Fax: (212) 714-0149; NYCONsFdn@aol.com; www.NYCF.org

WOODEN ARTIFACTS

Istanbul, Turkey—Contact: conference@ahsap.com; Fax: +90 212 292 3867. The conference web page can be accessed at the ICOMOS International Wood Committee home page at www.icomos.org/iwcc/

Amsterdam, The Netherlands—Contact: ICN, +31 (0) 20 3054 730; tex.symp@icn.nl

Rochester, NY—Contact: Laura Brown, George Eastman House, education@geh.org

Textiles

Amsterdam, Netherlands—Contact: ICN, +31 (0) 20 3054 730; tex.symp@icn.nl

Peru—Contact: Nanette Skov, PO Box 13465, Tucson, AZ 85732, (520) 648-6114; Fax: (520) 393-7331; nanetteskov@hotmail.com

Photographic Materials

New York, NY—Contact: Nora Kennedy,
SUMMER EMPLOYMENT WANTED

SUMMER EMPLOYMENT PROGRAM
BUFFALO STATE COLLEGE

As in the past, graduate students of the Art Conservation Department at Buffalo State College are available next summer for conservation-related employment. During previous summers, students have been employed by conservators and conservation laboratories in both the private and public sectors and have been involved in projects in all major conservation disciplines. Those with such employment opportunities may write to the department giving a description of the project, salary, benefits, and application deadline. Interested students will contact the site directly. Potential employers may contact: Summer Employment Program Coordinator, Art Conservation Dept., Rockwell Hall 220, Buffalo State College, 1300 Elmwood Ave., Buffalo, NY 14222-1095; (716) 878-5025; fax (716) 878-5039.

INTERNSHIPS AND FELLOWSHIPS

ADVANCED RESIDENCY PROGRAM
GEORGE EASTMAN HOUSE

The George Eastman House and the Image Permanence Institute are accepting applications for the second cycle of the Advanced Residency program in Photographic Conservation. This 2-year program is funded by the Andrew W. Mellon Foundation with additional support from the Getty Grant Program. Fellowships will be granted to six persons with priority given to American residents, but others may apply.

The fellowship includes a stipend of $33,475 per year, a full benefits package, and an additional $1500 per year for program-related travel. Program tuition is $12,000 per year, but admission for qualified candidates will be on a need-blind basis and tuition will be reduced or waived when necessary.

Qualifications include a degree from a recognized American graduate program in Art Conservation (or equivalent experience) and a demonstrated commitment to photgraph conservation. Third year conservation students who are committed to a career in photgraph conservation will also be considered for admission.

Applications must be received by January 8, 2001. Admission notifications will be mailed by March 1, 2001. Contact the program director for additional information: Grant Romer, Director, Advanced Residency Program, George Eastman House, 900 East Avenue, Rochester, NY 14607.

ADVANCED INTERNSHIPS IN CONSERVATION, 2001-2002
STRAUS CENTER FOR CONSERVATION
HARVARD UNIVERSITY ART MUSEUMS

The Straus Center for Conservation, Harvard University Art Museums, offers up to five advanced-level internships in conservation beginning September 3, 2001. The internships will be divided among the three conservation laboratories: paper, paintings and objects.

Requirements include: completion of graduate-level or equivalent apprenticeship training in conservation; minimum of a Bachelor of Arts degree with a major in studio art or art history; one or more college-level chemistry courses; additional courses in material sciences and competence in a foreign language are desirable. For conservation science training the minimum of a Masters of Science in the chemical or materials sciences is required.

Current stipend level for the ten-month internship is $20,000 with an additional travel and research allowance. The appointment comes with Harvard University benefits including contributory health insurance and access to some University facilities. Stipends are contingent upon funding decisions by granting agencies.

Please send: curriculum vitae, official transcripts, three letters of recommendation, and a statement summarizing your interest in the chosen specialization (paper, paintings or objects). Application materials and correspondence should be sent by January 10, 2001 to: Straus Center for Conservation, Advanced-Level Training Program, Harvard University Art Museums, 32 Quincy Street, Cambridge, MA 02138-3383. Telephone (617) 495-2392; Fax (617) 495-0322.

POSITIONS

ASSISTANT CONSERVATOR, WORKS ON PAPER
JUNIOR CONSERVATOR, WORKS ON PAPER
ANDREA PITSC CONSERVATION

These positions are available in the next few months, the starting date is flexible. The positions are open-ended, and candidates seeking a long-term tenure will be favored. With both positions, there is substantial opportunity for advancement.

Since 1985, APC, located in midtown Manhattan, has provided high-caliber paper conservation and consultation services to an internationally known clientele of museums, artists' estates, galleries, corporate and private collections. The objects are interesting and varied, mostly fine print, original works on paper, and maps from 18th Century to Contemporary. We bring an inquisitive and innovative attitude to modern problems.

The challenges and rewards of these positions are substantial, and will leave plenty of room for an individual's interests and professional growth. Salaries will be commensurate with experience and ability.

Assistant Conservator applicants should have a degree in art conservation, or equivalent, plus 2 or more years' experience, preferably with art on paper. Responsibilities will include examination, proposals, and hands-on treatment on a wide range of objects. The job will provide experience with technical and creative problem-solving, curatorial issues, and administration.

Junior Conservator applicants should have a degree in art conservation, or several years' experience as a conservation technician. This position will concentrate on examination and hands-on treatment with an eye to developing the skills and confidence that come with experience.

Please direct inquiries or letter and resume to Andrea Pitsch at or call fax.
Positions

CONSERVATION TECHNICIAN
Baltimore Museum of Art

The Baltimore Museum of Art invites applications for the position of Conservation Technician. The successful candidate for this full-time permanent position will support the activities of staff conservators in the care of the Museum’s collection of paintings, sculpture, decorative arts, and other objects. Duties will include, but not be limited to: handling and transporting works of art; framing and unframing works of art; repair of historic frames; basic collection maintenance; loan preparation; monitoring the environment; coordinating documentary photography and other research needs of the conservators; completing errands, ordering supplies and other laboratory management tasks. In-house training will be provided, but prior experience in framing, object handling and collection management in a museum is highly desirable.

Requirements include a Bachelor of Arts degree in museum studies, fine arts, art history, or related field; demonstrated ability to perform detailed tasks, experience handling works of art; a good sense of organization; strong problem solving skills; ability to communicate and interact well with other museum professionals and the public. Salary range is competitive, commensurate with experience and includes full benefits.

Please send resume, a cover letter and three letters of recommendation to Jay M. Fisher, Deputy Director for Curatorial Affairs, The Baltimore Museum of Art, 10 Art Museum Drive, Baltimore, Maryland, 21218. EOE

OBJECTS CONSERVATOR
Baltimore Museum of Art

The Baltimore Museum of Art (BMA) seeks a full-time general objects conservator to work with the Museum’s distinguished collections of Sculpture, Decorative Arts, African, Pre-Columbian, Oceanic, and Native American Art. The BMA houses a collection of 85,000 objects and currently employs three full-time conservators, two in paper and one in paintings. The successful candidate will have a particular specialty while being responsible for the conservation of the diverse objects in the Museum’s collection. As the Museum’s first staff objects conservator, considerable attention will need to be given to assessing the overall priorities for objects in the BMA collection, including planning for an objects conservation space. Specific tasks will include individual treatments, conservation surveys, evaluation and research, supervising contracts for specialized conservation services, monitoring of environmental conditions, pest management, and addressing conservation considerations in exhibition mounting and design, as well as collection storage.

The objects conservator will work collegially with other conservators in the Museum’s Conservation Program in the overall care of the Museum’s collections. This individual will also supervise a conservation technician who supports this and other conservation positions. The BMA’s conservators work in close collaboration with specific collection curators, both on general collection conservation issues and on specific research projects and publications. The candidate must hold a Master’s degree from a recognized conservation training program and have at least three years of experience as an objects conservator, preferably working in a museum environment. Salary range and title will be commensurate with experience, and position includes full benefits. Send resume, cover letter, and three letters of recommendation to Jay M. Fisher, Deputy Director for Curatorial Affairs, 10 Art Museum Drive, Baltimore, Maryland, 21218. The Baltimore Museum of Art is an Equal Opportunity Employer.

ASSISTANT CONSERVATOR
The Field Museum

The Field Museum is seeking an Assistant Conservator to undertake exhibit-related conservation work. The major responsibilities of the position will involve: 1) dealing with all conservation aspects of temporary exhibits, including conditioning, monitoring of environmental conditions, and testing case construction materials; 2) undertaking ongoing maintenance of permanent exhibits; and 3) helping with the planning of future permanent exhibit renovations, including determining the appropriateness of objects for exhibit. The successful candidate will also act as liaison between the Exhibits Department and the scientific departments on issues requiring conservation expertise.

The Getty Conservation Institute (GCI), located in Los Angeles, California, and one of the operating programs of the J. Paul Getty Trust, serves the international conservation field by working strategically to advance practice in the profession. Activities include scientific research, education and training, dissemination of information, and carefully selected model field projects, all directed towards unsolved problems in the conservation field. The GCI has the following opportunity available:

Principal Scientist
Develops research strategy in conjunction with the Director of the Scientific Group. Leads the scientific research in conservation of building materials in architecture and archaeological sites. Directs the scientific components of field projects and manages assigned staff. Monitors the quality, content, progress, budgets, and outcomes of the research project. Able to work effectively with experts and scholars from a wide variety of disciplines. Minimum of ten years experience at highest level of competency in scientific research. Expertise in field applications of research results in architecture and archaeological sites required. Must be a strong contributor in the field and demonstrate ability to manage people, programs and budgets. Fluency in one or more languages preferred. Doctorate degree in chemistry or other natural science, or an equivalent combination of training and experience reflecting knowledge and technical expertise in conservation of building materials required.

Please send resume and cover letter to: The J. Paul Getty Trust
Attn: Human Resources / KR
1200 Getty Center Drive, Suite 400
Los Angeles, CA 90049-1681
Fax (310) 440-7720; E-mail: krudman@getty.edu EOE

26 AIC News, November 2000
Positions

The Department of Anthropology at The Field Museum seeks a Chief Conservator to manage a dynamic and growing conservation group. The Chief Conservator is responsible for overseeing, in consultation with the curatorial faculty and collections management and registration staff, the conservation of all specimens in the Department's world-class anthropological collections. The Chief Conservator will supervise at least one associate and two assistant conservators and is responsible for planning, program development, and daily management of all conservation policies, procedures, activities and facilities.

Strong written and verbal communication abilities are essential. Excellent administrative, organizational, and interpersonal skills are required. A strong background in object conservation methods and procedures for a wide variety of archaeological and ethnographic media is required. The candidate must have demonstrated ability to acquire conservation grants from government and private sources. Experience with OSHA mandated policies and procedures preferred. A Master's degree in conservation and minimum of two years supervisory experience and five years professional conservation experience are required.

Candidates should submit a letter of application, curriculum vita or resume, and the names, addresses, and phone numbers of three references to the Human Resources Department, The Field Museum, 1400 S. Lake Shore Drive, Chicago, IL, 60605-2496.

Send cover letter, curriculum vita and the specialization in objects and/or ethnographic collections preferred. This is a two-year position.

Review of applications will begin December 1, 2000, and continue until position is filled. Equal Opportunity Employer.

SENIOR PAPER CONSERVATOR
FOLGER SHAKESPEARE LIBRARY

Sr. Paper Conservator: BA degree desirable, with at least 4-6 additional years of specialized conservation expertise and practice on late Renaissance to contemporary paper and vellum manuscripts, and a variety of works of art on paper in an archives environment. Position demands sound knowledge of organic and physical chemistry as applied to conservation treatments and thorough understanding of preservation theory and ethics. Demonstrated competency with the most advanced technical equipment related to conservation practice, including database application skills. Require highest degree of accuracy and precision for all conservation treatments, plus experience in exhibition preparation and installation. Under direction of Head of Conservation, Sr. Paper Conservator assumes primary responsibility for the examination, treatment, maintenance, display and handling of manuscript material, flat printed items, photographs and works of art on paper. Benefits include medical coverage, generous vacation, and eligibility for TIAA-CREF retirement & sabbatical leave. Benefit Assistance with work VISA. Salary range $34,42K.

Send cover letter and resume to Folger Shakespeare Library, Attn: Human Resource/Paper, 2001 E. Capitol St., SE, Washington, DC 20003-1094, or visit www.folger.edu. No phone calls please. EOE.

ASSOCIATE CONSERVATOR
COLLECTION MANAGEMENT
GETTY RESEARCH INSTITUTE

Perform and document complex conservation treatments on rare books, photos, objects and archival materials. Evaluate materials to decide conservation needed to maintain their integrity, provide expertise in photo conservation, assist Conservator with administration, training and the management of the conservation components of exhibitions.

Required: a) Bachelor's degree in chemistry, natural science, art history or related discipline or equivalent combination of education/experience; b) 3-4 years experience with conservation treatments on photos/books; c) Use computer and lab equipment; d) Excellent written/verbal communication skills, manual dexterity, strong administrative skills, strong interpersonal skills. Preferred: a) MA in conservation or equivalent; b) Courses in photography, photographic history and/or book/paper conservation; c) Reading knowledge of min. 1 Western European language; d) Familiar with on-line databases. Preference will be given to applications received before December 2000. Please submit your application to Karen Montag, Senior Human Resources Specialist, Getty Research Institute, 1200 Getty Center Drive, Los Angeles, CA 90049. No telephone calls, please. EOE.

PHASED CONSERVATOR VACANCY ANNOUNCEMENT
#000229
GS-1001-07 (10753) $28,886-$37,522*

*SALARY REFLECTS LOCALITY PAY ADJUSTMENT
LIBRARY OF CONGRESS

The Library of Congress is seeking a Conservator to perform conservation work on a wide variety of library collection materials. The selected candidate will examine collection items to determine their condition, develop treatment plans for rehousing structures, and prepare reports for supervisor's review.

Applicants must obtain a copy of Vacancy Announcement #000229 in order to apply for this position. For a copy of this vacancy announcement and an application form, please call the Library of Congress Employment Office at (202) 707-4315 or (202) 707-5627. One can also obtain copies by visiting the Library of Congress Employment Office, Room LM-107, 101 Independence Avenue, SE, Washington, DC Mon.-Fri. 8:30 a.m. - 4:30 p.m. or visit their web site at www.loc.gov/hr/employment. Applications must be received no later than November 24, 2000. The Library of Congress is an Equal Opportunity Employer.
CONSERVATOR
THE MISSION SAN JUAN CAPISTRANO

The Mission San Juan Capistrano is seeking an architectural conservator to assist in the conservation of the Great Stone Church. The position will provide an opportunity to participate in a variety of tasks, including condition surveys and implementing treatments primarily on stone and plastered finishes. Qualified candidates must have prior field experience. A one year position, forty hour work week. $15.00 per hour. Fax letter and resume to Lorraine McVey at ... positions.

CONSERVATOR
HISTORIC MOUNT VERNON

Historic Mount Vernon. Immediate opening. Seeks experienced professional to serve as sole conservator. Carry out preventive conservation and treatments. Knowledge of three-dimensional objects essential. Play key role in movement of collections to new storage facility and planning of new museum. Coordinate work of outside contract conservators, as needed. Solid knowledge of conservation and collections care practices. Certificate from a conservation program highly preferred, with at least three years' museum experience. Submit resume and cover letter to MVLA, HR Dept., PO Box 110, Mount Vernon, VA 22121. Fax 703-799-8320. E-mail: ... positions.

DIRECTOR OF PRESERVATION PROGRAMS
NATIONAL ARCHIVES AND RECORDS ADMINISTRATION, COLLEGE PARK, MD

The National Archives and Records Administration (NARA) is accepting applications for the position of Director of Preservation Programs, Office of Records Services – Washington, DC. The Director is responsible for planning and directing NARA’s nationwide preservation, conservation, and reproduction programs. This includes developing program objectives, priorities and goals, monitoring accomplishment of goals, managing/allocating the preservation programs budget, and supervising/directing staff. The Director formulates, coordinates, and implements policies relating to preservation and its impact on such fundamental archival, records and information processes as records storage, appraisal, acquisition, arrangement, description, retrieval, and public access; and plans and implements research and development activities and directs programs to assess the application of new technologies to archival preservation, conservation, and reproduction activities. Candidates should have experience in developing policies and procedures for an archival preservation, conservation, and reproduction program; planning or directing archival preservation, conservation, and reproduction activities; developing and evaluating archival standards, methods and procedures for preservation, conservation, reproduction, and storage of records; applying knowledge of archival and preservation practices to complex archival decisions affecting the long-term preservation of permanently valuable records, etc. This is an appointment within the federal government with a GS-15 salary range of $84,638 to $110,028. Recruitment bonus and relocation expenses may be paid. Applicants must be U.S. citizens. The closing date is November 21, 2000.

For the complete vacancy announcement and instructions on how to apply see: http://www.nara.gov/employ/all/N01-038.txt for non-federal applicants and http://www.nara.gov/employ/govonly/N01-03.txt for federal applicants. For more information and/or forms, contact Pamela Pope at 1-800-827-4898. Hearing impaired applicants should make calls on TDD equipment to 314-538-4799 or 1-800-827-4898.

PAPER AND PHOTOGRAPH CONSERVATION
NEW ORLEANS CONSERVATION GUILD

The New Orleans Conservation Guild, Inc. has expanded, upgraded our staff and our facilities, and is now seeking an ethical, talented and motivated paper conservator. Candidates should have a graduate degree in a recognized conservation training program or equivalent, with specialization in paper. Experience with photographs and/or books area a big plus.
Positions

The position conserves a wide variety of objects from art museums, libraries, historical societies as well as private clients from throughout the country. The conservator will be required to oversee the paper lab, perform treatments, and advise on treatment protocol. The contract position is full time, and salary and benefits are commensurate with experience.

Send resume and cover letter and slides or photos and treatment reports to:
Blake Vonder Haar, President
The New Orleans Conservation Guild, Inc.
4101 Burgundy St.
New Orleans, LA 70117
info@artrestoration.com
www.art-restoration.com
phone 504.944-7900 fax 504.944.8750

ASSISTANT/ASSOCIATE CONSERVATION SCIENTIST
PHILADELPHIA MUSEUM OF ART

The Conservation Department of the Philadelphia Museum of Art is seeking an assistant/associate conservation scientist to support the Museum's extensive conservation program. This person will work with the senior scientist to conduct technical examinations of works of art using a variety of analytical and instrumental methods.

The successful candidate will have a degree in the physical sciences and familiarity with one or more of the following methods: FTIR, GC-MS, RP-HPLC, XRD, XRF, and SEM/EDS. Experience in the field of art conservation is highly desirable, but not necessary. Facility with computers and database programs is expected. Excellent communication, interpersonal, organizational, and research skills and the ability to work both independently and as part of a team are required.

Salary is commensurate with experience and the benefits are competitive. The position will be available January 2001. EOE. Please forward letter of interest and resume to Andrew Lins, Chair, Conservation Department, Philadelphia Museum of Art, PO Box 7646, Philadelphia, PA 19101-7646. For details concerning the position, contact Jay Martin, Conservation Administrator at [ ]

ASSISTANT/ASSOCIATE SCIENTIST
WINTERTHUR MUSEUM, GARDEN & LIBRARY

Winterthur Museum, Garden & Library invites applications for Assistant/Associate Scientist. Reporting to Senior Scientist, this position provides analytical support to conservation and curatorial staff; serves as adjunct faculty in the Masters degree-granting Winterthur/University of Delaware Program in Art Conservation; provides analytical support to other institutions as necessary; conducts art conservation-related research. Minimum BA/BS in Chemistry with 3-5 years' lab experience (assistant) or 5-7 years' lab experience (associate) required. MS in Chemistry with 1-3 years' lab experience (assistant) or 3-5 years' lab experience (associate) preferred. Significant hands-on experience with analytical instrumentation such as ED-XRF, XRD, SEM-EDS, FTIR, GC-MS, particularly as applied to analysis and characterization of artistic and historic materials mandatory. Teaching experience desired; strong computer skills necessary.

Send resumes and cover letter to Human Resources, Winterthur Museum, Winterthur, DE 19735. EOE.

CONSERVATOR
WYOMING STATE MUSEUM

The Wyoming State Museum seeks an objects conservator to oversee its conservation program. Responsibilities include: care and conservation of the state's varied collections held in the State Museum, the State Capitol Building, and at the state's Historic Sites; management of the WSM's conservation laboratory; and technical assistance to staff at the Historic Sites and to other museums within the state. Position reports to the Supervisor of Collections. Information on the Wyoming State Museum is available at http://spacr.state.wy.us/ct/wsm/index.htm. Applicants should have a master's degree in conservation from a recognized training program. Familiarity with historic artifacts is an advantage. An official State application must be submitted in duplicate to the Personnel Management Division, Emerson Building, 2001 Capitol Avenue, Cheyenne, WY 82002-0600; (307) 777-7188; FAX (307) 777-6562.


ASSISTANT OR ASSOCIATE CONSERVATOR
YALE CENTER FOR BRITISH ART, NEW HAVEN, CT, USA

Full-time permanent position for an Assistant or Associate Conservator specializing in conservation of works of art on paper. The laboratory cares for works of art on paper in the Yale Center for British Art and the Yale University Art Gallery. Responsibilities include: care, examination, treatment, documentation and technical analysis of a wide range of art on paper and related materials interacting with curators, and assisting in the exhibition and loan programs. The conservator will also participate in departmental activities, such as lecturing, training interns, and general administration of the lab. The Yale Center for British Art has the largest collection of British art outside of England. Some time will be devoted to working on the comprehensive collection of European and American works of art on paper and some Asian materials owned by the Yale University Art Gallery. Applicants should have an advanced degree from conservation program or equivalent training, the ability to design and carry out skills treatments to the highest standards, good communication skills and flexibility to meet the needs of the institution. Minimum of two years museum experience is desirable. Yale University offers a competitive salary and fringe benefit program. Starting date is flexible.

Please send resume, referencing source code EAAN 6150 to: Ms. C. Pedevillano, Department of Human Resources, 155 Whitney Avenue, PO Box 208256, New Haven, CT 06520-8256. Or fax to 203-432-9817. For more information about employment at Yale, visit our web-site at www.yale.edu. Yale University is an Affirmative Action, Equal Opportunity Employer.

AIC News, November 2000 29
SUPPLIER’S CORNER

**Vacuum Hot Table for Sale...** 4 x 6 feet overall, 3” thick aluminum = 3 x 5 feet, dial control 100-200 degrees Fahrenheit, 2 vacuum ports, 2 vacuum pumps with pressure gauges. Base of table is a large cabinet on casters with shelves, roll racks and a white laminate cover. Roll of Dartek included! $1250.00. Telephone or Fax 413-746-9876. Cell phone 413-563-1363.

This year, Hiromi Paper International’s great selection of Japanese conservation papers can also be found on-line! Visit our website at www.hiromipaper.com and shop, using our secure server, from the comfort of your home or office. You’ll find HPI’s new addition — **Japanese Hinging Paper** — available in the U.S. exclusively through HPI. This paper is available in two different weights: 20 g/m² and 12 g/m². The size is 23” x 17”, divided in easy to dry tear strips graduating from 1” to 3” in width. For more information on this, or any other papers, please contact us – 2525 Michigan Avenue, Unit G-9, Santa Monica, CA 90404; tel (310) 998-0098; fax (310) 998-0028; e-mail: washi@hiromipaper.com

CONSERVATION LABORATORY FOR LEASE... New construction space consisting of a large laboratory space (700 square feet), with library and office space. Additional expansion space available on the same level. Included is parking for six cars, a new bathroom and laundry. The conservation laboratory is fully outfitted to handle a wide array of conservation projects. The space is fully alarmed. The space is light filled surrounded by a beautiful garden and outstanding ocean views from every window. Main work space is connected by large doors to a private garden. The laboratory is located north of Boston, Massachusetts with easy access to museums, clients and the airport. Public transportation is available. This is an ideal situation for a paper, object or textile conservator. Terms of lease or negotiable. References will be necessary. Please respond to Kathryn Myatt Carey

**Conservation Books, Journals, Reprints, Materials, Supplies, Equipment—SALE...** This may be my last sale as I am confining my activities to Consulting and Research. Still available are books, journals, reprints on vital conservation subjects spanning 45 years of international activity: historic pigments; spot test chemicals for metals; other chemicals; sorbents for RH control; RHT loggers; hygrometers; and much much more all at sacrifice prices. Don’t delay! Contact me for a new Addendum Catalog: Dr. Nathan Stolow, 23187-0194. Phone Fax E-Mail: stolcom@aol.com

### Important Information about the 2001 AIC Directory

AIC regrets that, due to programming errors in the conversion process of the AIC membership database, numerous misprints appeared in the 2001 AIC Directory. We will make every effort to print corrections in _AIC News_ for any misprints that were a direct result of the conversion problem. Please note the following corrections:

Roy Blankenship’s e-mail address is and his specialty abbreviations are BP, EO, and PT.

Stefanie Griswold, was inadvertently listed under Stefanie Cooper. Her listing can be found on page 22.

Hilary Kaplan does not have a phone extension, as indicated in the Directory.

Pamela Jary Rosser was inadvertently listed under Jary instead of Rosser. She also should have been listed as a Professional Associate.

H. H. Stewart-Treviranus’ phone number is and the fax number is .

The e-mail address for the Conservation Center in New York City should be conservation.program@nyu.edu

If you discover an error in your listing due to the AIC membership database conversion, please contact Christine Monaco Williams at (202) 452-9545, ext. 10, or info@aic-faic.org.

AIC regrets that it cannot print member-initiated address, phone number, and e-mail changes that took place after July 28, 2000. Those changes will be reflected in the 2002 Directory, which will be published in September 2002.
The 2001 AIC Annual Meeting  
Dallas, Texas  
May 31–June 5

The theme of this year’s General Session is HOT!!!  
“State of the Art: Conservation in 2001”  
The preliminary schedule is:

General Session: May 31 ~ June 1  
Specialty Group Sessions: June 2 ~ June 3  
Workshops and Tours: May 30 & June 4  
Post-Session Symposium: June 4 ~ June 5

And Latin American and Caribbean conservators take note:  
Scholarships will be available for attending the meeting, thanks to the Getty Grant Program. But act NOW! The deadline is November 30!!! Contact AIC for applications:

info@aic-faic.org  
1717 K St., NW • Suite 200 • Washington, DC 20006  
Phone: (202) 452-9545, ext. 10 • Fax: (202) 452-9328
Established in 1864 in the United States
Botti Studio offers restoration/conservation of stained and faceted glass, murals, marble, mosaics, statuary, painting & decorating and expert consultation services

Work in progress or recently completed

- Archbishop Quigley Preparatory Seminary, Chicago, IL. Conservation Restoration of Stained Glass Windows
- Art Institute of Chicago Restoration/Conservation of 40' Tiffany Stained Glass Dome
- Bank One Plaza, Chicago, IL. Restoration/Conservation of Marc Chagall Mosaic Titled “Four Seasons”
- Veterans Memorial Hall, Cedar Rapids, IA. Restoration/Conservation of Grant Wood Window
- Smith Museum of Stained Glass at Navy Pier, Chicago, IL. Restoration/Conservation of all stained glass windows
- Indianapolis Federal Courthouse, Indianapolis, IN. Restoration/Conservation of Stained glass, original fabrication by the Heinigke & Bowen Studio, New York Metal Frames & Protective Glazing
- Ca D’Zan, Ringling Museum, Sarasota, FL. Restoration/Conservation of Stained glass Skylight
- University Club of Chicago, Chicago, IL. Restoration/Conservation of Stained glass windows, Cathedral Hall, Monroe room & Michigan Room
- Chicago Cultural Center, Chicago, IL. Restoration/Conservation of Tiffany Dome & Marble Mosaic

San Diego, CA • Sarasota, FL • Agropoli, Italy